Drama subject report

2023 cohort

February 2024

IA1 IA2 IA3 EA

Contents

Introduction

Throughout 2023, schools and the Queensland Curriculum and Assessment Authority (QCAA) continued to improve outcomes for students in the Queensland Certificate of Education (QCE) system. These efforts were consolidated by the cumulative experience in teaching, learning and assessment of the current General and General (Extension) senior syllabuses, and school engagement in QCAA endorsement and confirmation processes and external assessment marking. The current evaluation of the QCE system will further enhance understanding of the summative assessment cycle and will inform future QCAA subject reports.

The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2023 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for this subject. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2024.

The report also includes 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 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 internal and 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 senior 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 highlights

280
schools offered
Drama

83.9%
of students
completed
4 units

Subject data summary
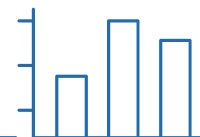
Subject completion

The following data includes students who completed the General subject or Alternative Sequence (AS).

Note: All data is correct as at January 2024. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Drama: 280.

Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	2,907	2,772	2,439

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	2,703	204
Unit 2	2,589	183

Units 3 and 4 internal assessment (IA) results

Total marks for IA
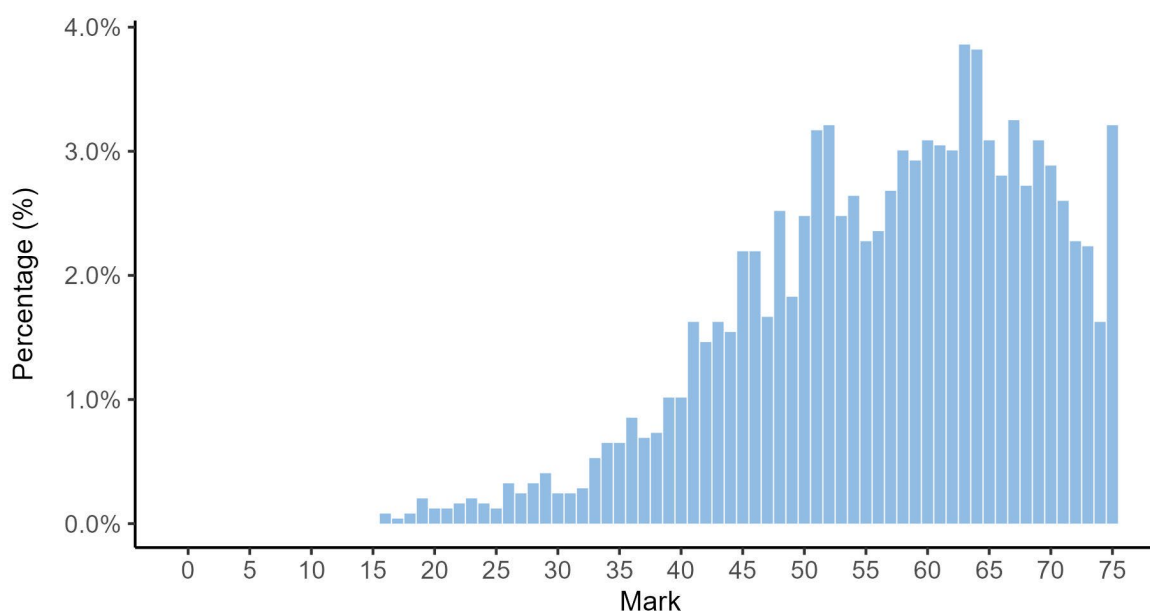
IA1 marks

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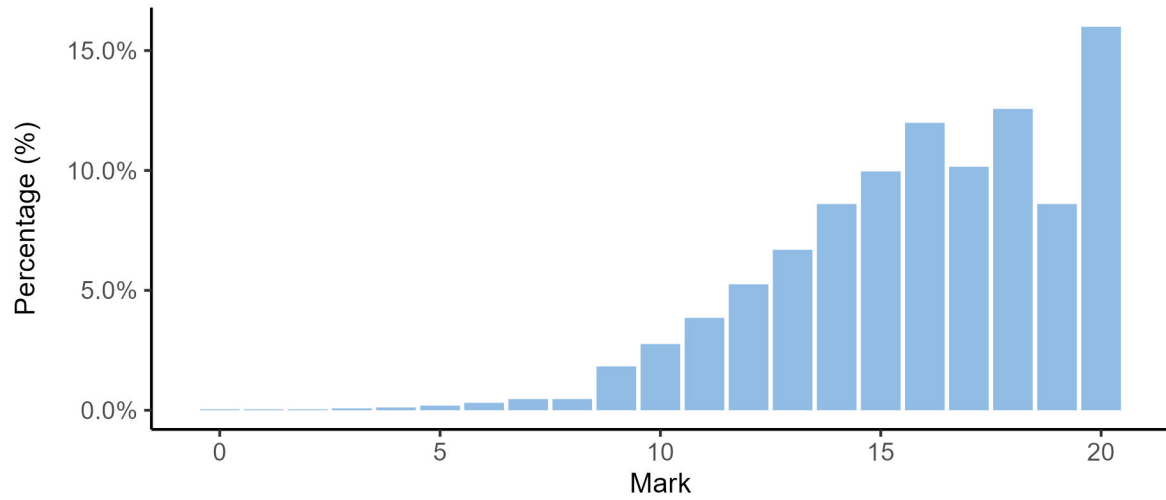
IA1 Criterion: Demonstrating understanding of the elements of drama
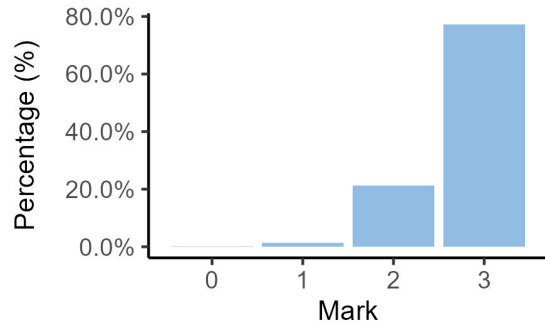
IA1 Criterion: Interpreting purpose and context
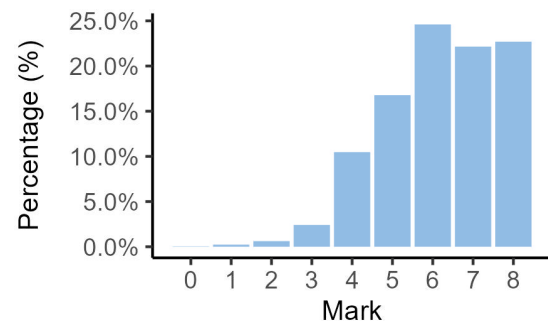
IA1 Criterion: Manipulating dramatic conventions
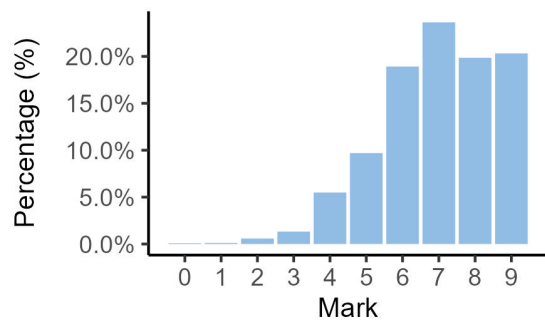
IA2 marks

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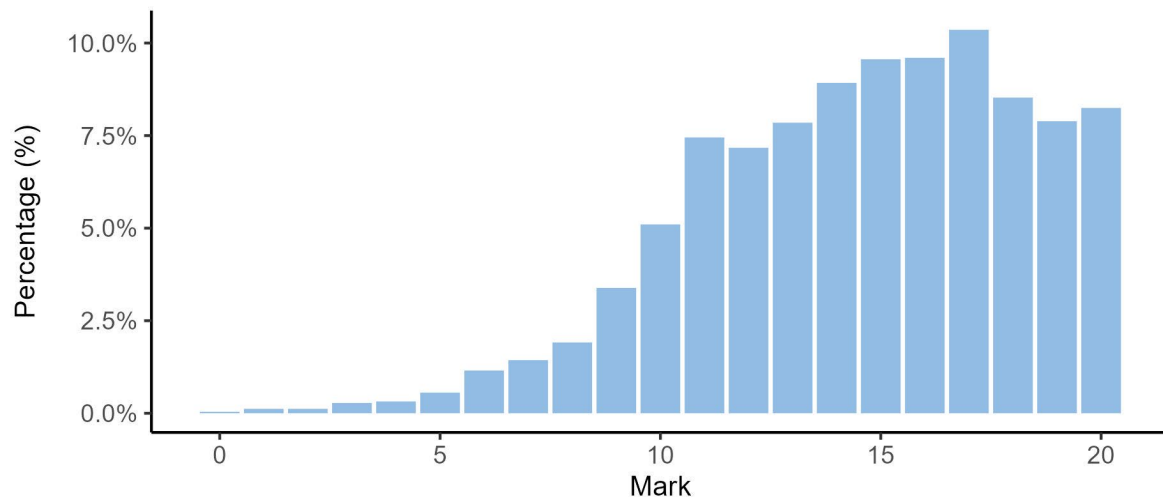
IA2 Criterion: Applying written literacy skills
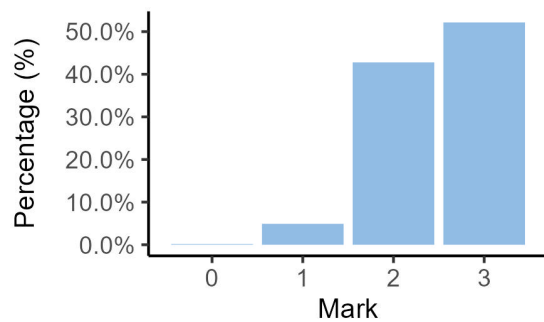
IA2 Criterion: Analysing and evaluating a performance/production
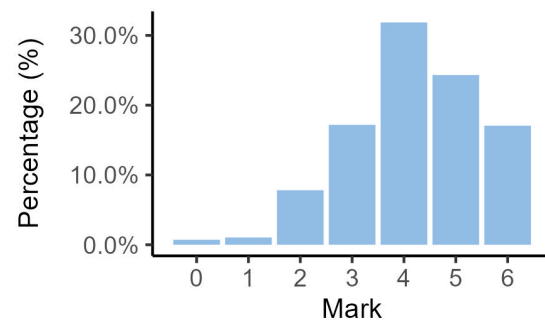
IA2 Criterion: Demonstrating an understanding of the elements of drama
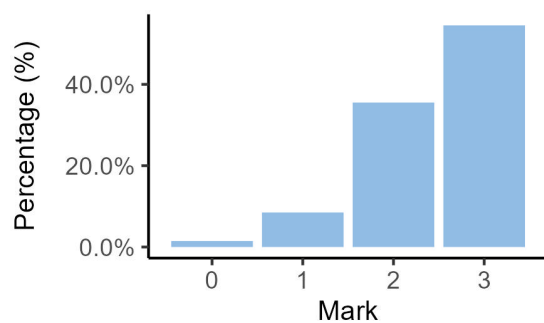
IA2 Criterion: Devising and arguing a dramatic concept
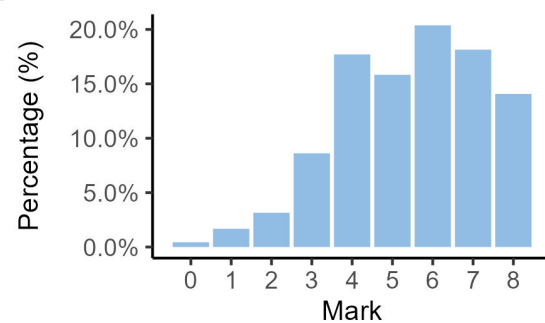
IA3 marks

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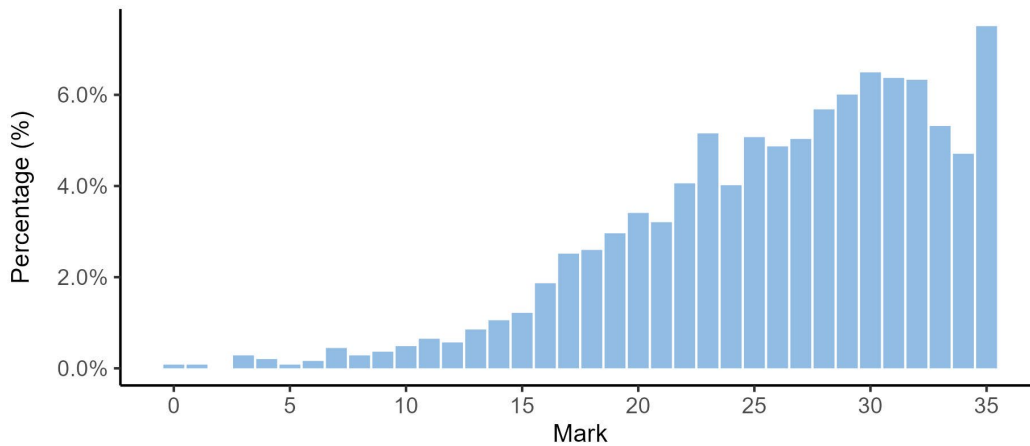
IA3 Criterion: Demonstrating an understanding of the elements of drama
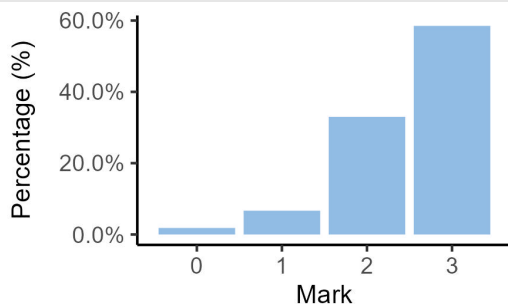
IA3 Criterion: Applying digital literacy skills
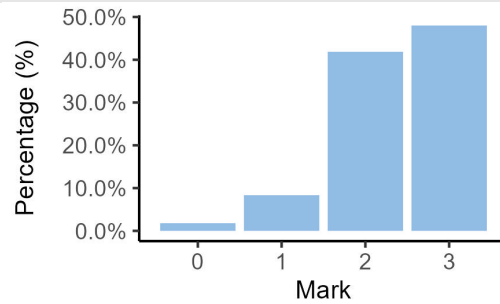
IA3 Criterion: Applying and evaluating the use of dramatic languages
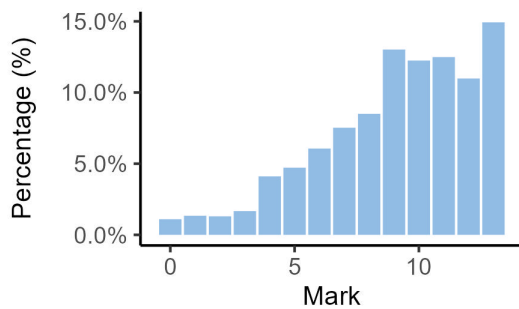
IA3 Criterion: Interpreting purpose and context
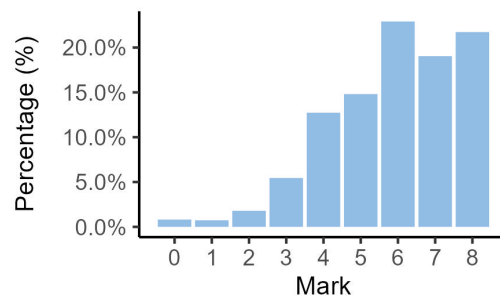
IA3 Criterion: Manipulating dramatic languages to create dramatic action and meaning
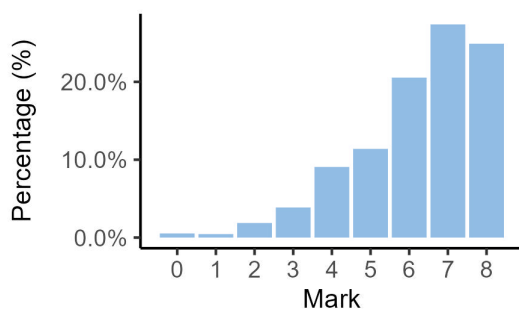
External assessment (EA) marks
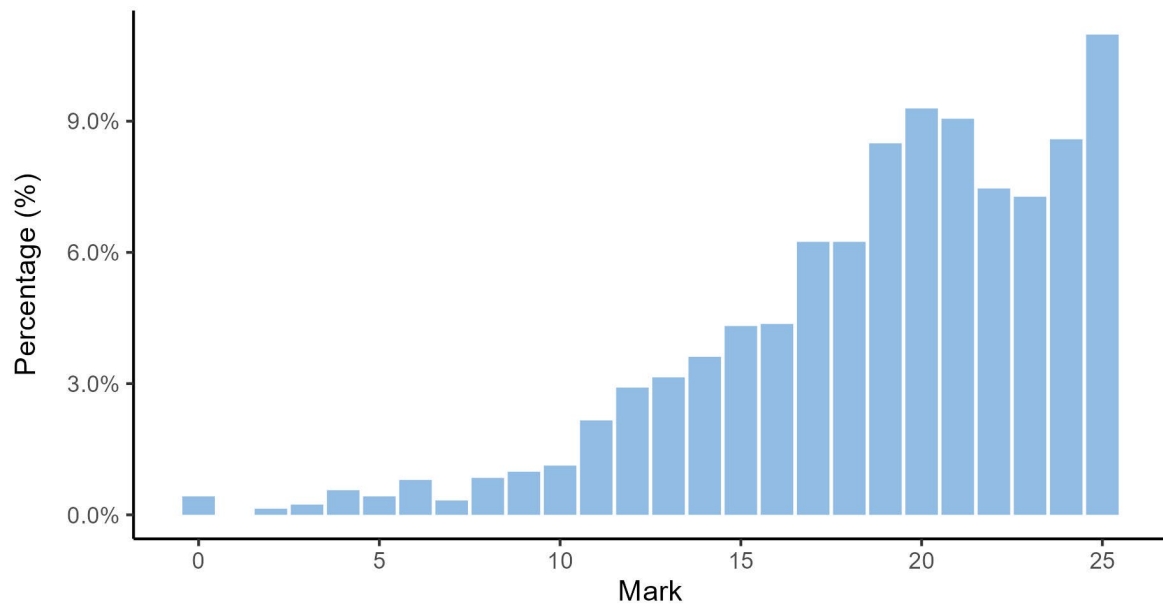
Final subject results

Final marks for IA and EA
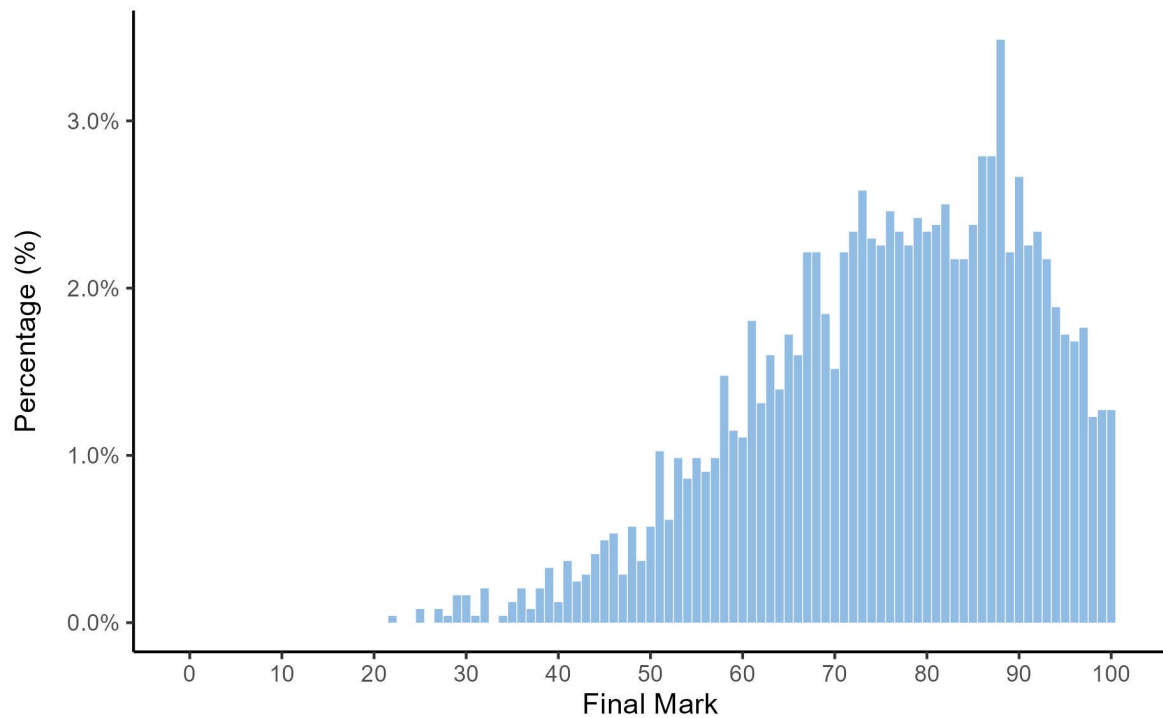
Grade boundaries

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	100–85	84–67	66–44	43–17	16–0

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	827	988	555	69	0

Internal assessment

The following information and advice relate to the assessment design and assessment decisions for each IA in Units 3 and 4 and AS Units 1 and 2. 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 v5.0*, Section 9.6.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	284	284	281
Percentage endorsed in Application 1	44%	24%	48%

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 v5.0*, Section 9.7.

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	275	1,573	46	80.73%
2	274	1,547	29	79.93%
3	275	1,551	46	75.64%

Internal assessment 1 (IA1)

Performance (20%)

This assessment is the demonstration of a range of cognitive, creative and expressive skills, and to apply theoretical and conceptual understandings through the psychomotor domain (see Marzano & Kendall 2007, 2008). It requires students to apply identified skills when responding to a task that involves communicating dramatic meaning.

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

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	148
Authentication	4
Authenticity	8
Item construction	14
Scope and scale	20

*Each priority might contain up to four assessment practices.

Total number of submissions: 284.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- included

  – three or more conventions that could be manipulated through the skills of acting and were relevant to the Theatre of Social Comment style (General syllabus Unit 3) or linear or non-linear style appropriate for storytelling (AS Unit 1) inherent in the stimulus text

  – an accompanying statement that indicated students could draw on, but were not limited to, those conventions

- specified as stimulus (including the title of the play and the playwright) a published play text

  – of appropriate complexity and challenge

  – in a selected Theatre of Social Comment style (General syllabus Unit 3) or linear or non-linear style appropriate for storytelling (AS Unit 1)

– that was not a one-person show, to ensure the instrument met syllabus specifications for students to 'work as actor to collaboratively create a polished performance' (General syllabus section 4.4.1 and AS syllabus section 2.4.1).

Practices to strengthen

It is recommended that assessment instruments:

- give a clear context that
    – aligns to the subject matter of the unit
    – provides a framework for the assessment instrument
    – provides students with a clear purpose and intended audience
    – clarifies the learning undertaken in the school's specific context
- clearly articulate the cognitions of the assessment objectives, either by including the assessment objectives exactly as they are written in the syllabus or by rephrasing the objectives into clear statements that do not alter the cognitive processes required. In particular, Assessment objective 6 requires students to manipulate both the elements of drama and the conventions of the selected style to create dramatic action and meaning
- for the AS provide a stimulus text that 'draws on contemporary practices and inherited traditions of linear or non-linear forms/styles appropriate for storytelling' without narrowing scope (AS Unit 1). This will allow student choice in the manipulation of conventions through the skills of acting.

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	0
Transparency	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 284.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- were free from
    – jargon and colloquial language
    – spelling and punctuation errors
- used italics for the titles of stimulus texts and included playwright details
- presented the task in a layout that was easy to read, e.g. used different levels of bullets in lists, where relevant, to indicate key points, processes and/or steps.

Practices to strengthen

It is recommended that assessment instruments:

- avoid unnecessary use of text boxes and bold and underlined font styles. Reserve the use of italics for the title of the stimulus text.

Additional advice

- Schools should provide clear instructions in the scaffolding section about the processes students could use to complete their responses. In order to differentiate for each new cohort, scaffolding should be reviewed at each endorsement application.

- Schools should ensure that the task description
  - requires students to 'work as actor' to frame the student response correctly
  - provides equal opportunities for all actors working collaboratively in the group.

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	95.27%	1.82%	2.91%	0%
2	Interpreting purpose and context	86.18%	10.91%	2.55%	0.36%
3	Manipulating dramatic conventions	81.82%	13.45%	3.64%	1.09%

Effective practices

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

- students were able to
  - perform in a controlled environment without disruptions
  - work in a group of no more than four, allowing each actor to have a substantial role and work collaboratively to polish a script excerpt of 3–5 minutes of dramatic action
  - individually reveal subtleties of meaning by having artistic freedom to select and manipulate staging, props and technologies that enhanced their interpretation of the published text

- interpret the purpose and context of the scripted text, with emphasis on challenging understandings of humanity (General syllabus Unit 3) or sharing understandings of the human experience (AS Unit 1)

- for the Demonstrating understanding of the elements of drama criterion at 3 marks

  - students clearly demonstrated connections between relevant and identified elements of drama, connected to the style and context within the chosen excerpt of the stimulus text

- for the Interpreting purpose and context criterion

  - original interpretations of the script excerpt were staged by the students, rather than an interpretation or replication of another performance of the play text

  - students performed engaging dramatic action with purpose and free from script

  - students exploited time, place and symbol to communicate social comment (General syllabus Unit 3) or share understandings of the human experience (AS syllabus Unit 1)

  - students interpreted the selected script excerpt so that subtleties (layers of meaning and complexities) were evident in the performance

  - performances synthesised dramatic languages, elements of drama and conventions.

Sample of effective practices

The following excerpt demonstrates characteristics for all criteria at the top performance level, i.e.

- demonstration of an understanding of the elements of drama

- manipulation of elements of drama and conventions, through controlled skills of acting, to create engaging dramatic action and meaning

- interpretive choices revealing layers of meaning through synthesis of the dramatic languages, including purposeful manipulation of space and movement choices involving a minimalist set, with repetition, contrast and shifts in tempo.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Section 1:22 – 2:30

Video content: (1 min, 21 secs)
www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_drama_ia1_e1.mp4

Attribution:

Opening a Fuzzwollop's Frame of Mind © Daniel Evans. Published by Currency Press in 2002.
Used with the permission of the publisher.

Practices to strengthen

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

- teachers monitor students' script excerpt selection to ensure they enable active engagement for each student

- group sizes are limited to two–four students to enable each actor to be a significant collaborator in the dramatic action

- for the Manipulating dramatic conventions criterion

  - at 2 marks, students work as actors and must demonstrate use of voice and movement to communicate role

  - at the 8–9 mark range, students demonstrate

    - sustained integration of the skills of acting, with characterisation enhanced through controlled and considered use of vocal and movement qualities

    - manipulation of the elements of drama (e.g. focus, contrast, space, mood, time, place, symbol), along with style-specific conventions (not restricted only to those listed in the endorsed task) to create engaging dramatic action.

Additional advice

- Unless suited to context and meaning, theatre blacks or costumes, rather than school uniforms, should be worn to allow students to interpret context and communicate meaning.

Performing in school uniforms may limit students' opportunities to demonstrate the skills of acting, specifically movement.

- Student annotations on the highlighted script assist students to focus on the communication of meaning to an audience during the rehearsal process. Annotations should include references to interpretation of purpose and context, choices made in relation to manipulation of conventions and elements of drama, and stagecraft.

- If the duration of the performance exceeds 5 minutes, redaction is not appropriate from the start of the recording, as the assessment requires a continuous response. Each student's time begins once they actively begin to perform (*QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.6). If excerpts are longer than the time conditions, or a student enters partway through the scene, include time codes indicating the evidence used to make teacher judgments, e.g. 1:20 –5:40. The ISMG should be clearly annotated to indicate the strategy that was applied to manage response length in accordance with the school's assessment policy (*QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.6).

- 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. For advice on converting AVI and MOV files, refer to the *Further confirmation submission advice for internal assessment resource* in the Syllabuses application (app) in the QCAA Portal
  - check that documents are scanned and uploaded with the correct orientation
  - 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/s the student is 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: 'Jethro darling'*.

Internal assessment 2 (IA2)

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	184
Authentication	2
Authenticity	13
Item construction	20
Scope and scale	84

*Each priority might contain up to four assessment practices.

Total number of submissions: 284.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- clearly indicated

  - to focus on one convention of a selected Theatre of Social Comment style (General syllabus Unit 3) or linear or non-linear style appropriate for storytelling (AS Unit 1)

  - the chosen convention for the Analysis and evaluation component is to be the same key convention that students manipulate in the My concept component

  - 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

  - students should produce storyboard images that are photographed key moments. These photographs are key moments of dramatic action that represent, through the use of actors, students' choices in relation to the application of the selected convention (as well as other conventions) and dramatic languages.

Practices to strengthen

It is recommended that assessment instruments:

- provide a clear question for students to respond to in the Analysis and evaluation component. The question should require students to work within the cognitions (i.e. analyse, evaluate) and justify decisions regarding the chosen key convention, e.g.
    - How was the convention manipulated to create dramatic action and meaning?
    - How effectively did the chosen convention contribute to communicating a political view?

- provide scope for students to select an appropriate style of a selected Theatre of Social Comment style (General syllabus Unit 3) or linear or non-linear style appropriate for storytelling (AS Unit 1), rather than narrowing the option to one specified style. This allows for
    - greater scope of choice in how students approach the My concept component, as they can select an appropriate style to suit their purpose and context
    - students to select a key convention used in the live performance stimulus for the Analysis and evaluation and use the same chosen key convention, along with the elements of drama and other conventions, to devise an original dramatic work. This is particularly important when the live performance stimulus is unfamiliar and the style and associated conventions used in the production are unknown prior to students engaging with the stimulus

- provide a clear context that aligns with the subject matter and provides a framework for the assessment instrument. The context description should provide students with a clear purpose identify the intended audience and clarify the learning that will be undertaken. Students should be informed to select the purpose and context independently, allowing them to communicate this clearly and devise an original performance for the My concept component.

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	6
Layout	0
Transparency	12

*Each priority might contain up to four assessment practices.

Total number of submissions: 284.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- were free from
    - jargon and colloquial language
    - spelling and punctuation errors

- used italics for the performance titles and included playwright and production publication details

- presented the task in a layout that was easy to read, e.g. used different levels of bullets in lists, where relevant, to indicate key points, processes and/or steps.

Practices to strengthen

It is recommended that assessment instruments:

- include relevant headings (i.e. Analysis and evaluation, My concept, To complete this task you must) and list assessment objectives as bullet points in the task section. Schools should clearly articulate the cognitions of the assessment objectives, either by including the assessment objectives exactly as they are written in the syllabus or rephrasing the objective into clear statements that do not alter the cognitive processes required for each objective. Assessment objectives 1, 2, 4 and 7 should be assessed in the Analysis and evaluation component; and objectives 1, 2, 3 and 8 should be assessed in the My concept component. These 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'

- avoid unnecessary use of text boxes and bold and underlined font styles. Reserve the use of italics for the title of the stimulus text/s.

Additional advice

- If schools nominate a live performance as the stimulus, they should include an alternative option of a specified recorded live performance. If the live performance is unknown at the time of endorsement, the school must submit an amendment via the QCAA Endorsement application as soon as a relevant live performance is identified and before implementing IA2 with students. Please see Amending an endorsed assessment on the QCAA website for more information.

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	97.81%	0.36%	1.82%	0%
2	Analysing and evaluating a performance/ production	91.97%	6.93%	1.09%	0%
3	Demonstrating an understanding of the elements of drama	93.07%	2.19%	4.74%	0%

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
4	Devising and arguing a dramatic concept	89.42%	8.03%	1.82%	0.73%

Effective practices

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

- students were able to
  - select topics of interest to devise an original concept to
    - challenge an audience's understandings of humanity (General syllabus Unit 3), or
    - share understandings of the human experience (AS Unit 1)
  - focus on one convention to analyse and evaluate the impact it had on the meaning within the production and integrate that same convention in the dramatic action of the My concept component

- for the Applying written literacy skills criterion
  - relevant drama terminology was used across both components
  - drama ideas were communicated in an organised structure
  - full sentences were used in the Analysis and evaluation component and bullets points were used in the My concept component to write succinctly

- for the Demonstrating an understanding of the elements of drama criterion
  - relevant elements of drama were identified in the Analysis and evaluation component and their impact on the action and meaning was critiqued
  - elements of drama were identified and integrated in the My concept component, i.e. how they established context and achieved purpose clearly linked to the shaping of dramatic meaning.

Samples of effective practices

The following excerpts demonstrate a high-level response in both components, i.e.

- in the Analysis and evaluation component
  - one moment of action is analysed but multiple discerning examples of dramatic action are unpacked within the scene
  - the analysis succinctly highlights the interrelationship between purpose, context and meaning

- in the My concept component
  - a sophisticated and unique concept is demonstrated, with annotations that consistently reference elements of drama and conventions (including direct address, the focus of the analysis and evaluation)
  - succinct sections of dialogue and stage directions assist with the communication of the concept, with application and structuring that reveal layers of meaning and interrelationship between purpose, context and meaning.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 1

Angela Betziens poignant 2011 play, *War Crimes*, directed by Leticia Caceres, is an incredibly valuable exploration of the arduous reality of internalised struggle due to traumatic events. The production manipulates the epic theatre convention direct address and engages the dramatic element movement to effectively convey this. The piece follows five teenage girls living in a small Australian coastal town, who each fight internal battles as well as manage surrounding societal conflicts. Throughout the production, Caceres masterfully engages the epic theatre convention direct address to impart upon audiences the dramatic meaning of the production; the harsh reality of internalised struggle due to traumatic events.

Defined as when a character delivers dialogue exclusively to the audience, direct address is integrated frequently throughout the performance. The convention invites the audience into a character's subconscious, privileging viewers with their innermost thoughts and feelings. The performers wield this tool outstandingly alongside the dramatic element movement and impress upon viewers the war they wage within themselves. This is especially significant to *War Crimes*, as the production incorporates direct address to highlight the intense reality of internalised struggle through the protagonist, Jade.

Direct address is manipulated throughout the production to serve as a gateway into Jade's subconsciousness and deeply personal experiences- clearly alluding to the arduous reality of internalised struggle due to traumatic events. This is obvious within Jade's final monologue, where the actress combines the dramatic element movement with direct address to excellently reach the climax of her character arc. Standing at the edge of a drama block, Jade yells about expecting to fall and cause her own death - while her arms are spread to their full length, she inhales deeply but anxiously. The actress's choice to incorporate stylised movement through intense shuddering breaths purposefully exhibits her internal struggle with guilt and distress from her traumatic sexual assault experience. The use of direct address invites the audience into Jades internal monologue and invigorates a sense of concern and anxiety within viewers, allowing them to witness the striking reality of internal conflict due to traumatic experiences. Furthermore, this demonstrates that direct address is essential to the piece as it highlights the reality of internalised struggle with traumatic events- an immensely relevant concept to modern young people who continue to be subjected to difficult issues.

War Crimes by Angela Betzien, directed by Leticia Caceres fantastically employs the epic theatre convention direct address, with assistance from the dramatic element movement to poignantly express the brutal reality of internal struggle with traumatic events.

Excerpt 2

Achilles stands USC holding out a lantern above Patroclus.
Patroclus stands uneasily DSC delivering a monologue.

Patroclus: And fate? No one alive has ever escaped it, I tell you -
it's with us the day that we are born.

Direct Address – Patroclus'
delivers a monologue which
charts the next phase in his
journey to acceptance of his
sexual identity.

Contrast – The lantern held by
Achilles fiercely combats the
darkness of the stage and
symbolises Achilles' effect on
Patroclus' emotional turmoil; He
guides Patroclus through his
internal battles towards self-
acceptance.

The following excerpt has been included from the Analysis and evaluation component to demonstrate discriminating examples that show deconstruction of dramatic action, i.e. the actor's manipulation of movement and voice is analysed in relation to purpose and meaning.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

> ### Analysis and Evaluation
>
> *Chasing the Lollyman* is a play produced by DeBase productions, directed and devised by Liz Skitch and written and performed by Mark Sheppard. The play is a recounting of parts of Sheppard's life and culture as an Aboriginal Australian from Murri heritage, exploring different parts of life and culture, primarily drawing on Sheppard's own experiences as an Aboriginal Australian. The production team effectively manipulated the Brechtian convention of multiple roles to alienate the audience and challenge the preconceptions of Aboriginal peoples through the celebration of Sheppard's Aboriginal heritage to encourage audiences to consider how his life experiences are reflected in other people's lives. The convention of multiple roles was used in the performance to celebrate Murri culture, and challenge preconceptions of Aboriginal people as dangerous, and criticise their removal from wider Australian culture. Sheppard assumes multiple roles throughout the performance of both satirical and real characters. The satirical characters act as hosts of parodied television shows, such as *Getaway* and Jamie Oliver's cooking shows. One of his roles is a chef named Mark Oliver, which Sheppard portrays through a more puffed chest, arms dropped at his side, and an exaggerated sway in his gait, and a more nasally accent to imitate cooking show hosts, such as Jamie Oliver. Sheppard also uses his physicality to communicate Dr Marquee, a teacher of a "Finding your inner aboriginality" course, through a craned neck, straight and stiff posture, narrow stance, a lower voice and more carefully articulated language. This physicality communicates a pretentious, educated character that parodies the often-disconnected approach of educators to aboriginality. The parody of popular culture and educational institutions given through these characters highlight parts of Aboriginal culture are that have been eroded over the past 200 years. The obvious transition of these characters and minimal costuming changes, successfully alienates the audience and breaks suspension of disbelief, allowing them to absorb the comments and fun poked at Murri culture and the things around it. This use of multiple role acts to effectively demystify the Murri culture and challenge prejudices of Aboriginal people as *other* or *dangerous*, and provide a criticism of these views in popular culture and media. The accessible humanisation and demystification of Murri culture encourages both Indigenous Australians to be both more open and celebratory of their culture, and encourages Non-Indigenous Australians to challenge negative views in their media and culture. This understanding encourages all Australians to be more united and inclusive of Indigenous and other cultures within our country.
>
> Overall, the production team behind *Chasing the Lollyman* effectively manipulated the Epic Theatre convention of multiple roles to alienate an audience and challenge negative preconceptions of Aboriginal Australians through the reflection of Sheppard's own lived experiences.

The following excerpt illustrates a My concept component for AS Unit 1, including:

- an original concept that demonstrates
  - synthesis of choices regarding elements of drama, scripted dialogue, stage directions and the convention of juxtaposition
  - argument of a position referencing the storyboard with clear connection between purpose and context
- development of the concept *Abandoned in the Ash* to
  - tell a story from a real-life disaster
  - communicate the dramatic meaning of the impact of political choices on the wider community, while celebrating the real, unspoken heroes of the White Island disaster.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

"The Government" relax around a table CS."

The juxtaposition (supported through lighting)- triumphant mood of previous scene vs relaxed mood, shows the audience different characters- who are safe from the disaster.

SFX: Alarm

LFX: Red wash.

Actors look towards laptop.

ALARM: "The Volcano is erupting!"

"Are you sure?"

"This was an unexpected event".

"don't send them in, it's too dangerous".

Presses keyboard, making final decision that emergency services isn't' coming.

Lighting and alarm juxtapose relaxed mood of previous section, showing the impacts of the disaster, even on those who are away from it.

The language, "protect" and "don't" juxtapose each other as it symbolises- different beliefs of society.

Pressing keyboard, symbolises- quick decision made, without thinking of the impact.

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

  - specific key moments of dramatic action, rather than lengthy scenes, are selected to analyse, allowing for discriminating evaluation

  - selected key moments are those that most effectively show how purpose and context is realised in the production

  - only one convention of style is selected to analyse and evaluate rather than referring to several

- students avoid including all play details (i.e. playwright, director, theatre company details) or information such as the history of the style or form, so that all words in their response focus on analysing and evaluating the performance/production

- for the Devising and arguing a dramatic concept criterion

  - students create an original concept, rather than being restricted by the themes or plot of the production viewed for the Analysis and evaluation component

  - dramatic action is shaped and photographed, integrating elements of drama and conventions (one being the same convention from the Analysis and evaluation component) to make a social comment

  - photographed images are of dramatic action and are annotated in relation to how the element/s of drama and convention/s establish context and achieve purpose while communicating meaning to express a clear social comment (General syllabus Unit 3) or shared understanding of the human experience (AS Unit 1)

  - the interrelationship between purpose, context and convention is made clear through explicit deconstruction of choices that elaborate beyond what is viewed in the photograph/s

  - essential scripted dialogue is included in the storyboard to demonstrate the skill of devising and links to purpose and the meaning being communicated regarding the identified social comment (General syllabus Unit 3) or the identified human experience (AS Unit 1).

Additional advice

- Photographs should be taken from the position of an audience, with sufficient clarity to show subtleties and elements of drama and convention/s within the dramatic action.

- There is no requirement for embellishments such as costuming and elaborate staging; however, it is recommended that students wear theatre blacks rather than school uniforms when acting for the photographed images.

- For the My Concept component, teachers should support students to ensure

  - the explanatory paragraph succinctly establishes purpose, context, the key convention and intended meaning

  - a structure such as a table is used so action, elements of drama, conventions and justifications (arguing a position) can be annotated

  - all photographs include actors and capture dramatic action

  - the concept allows for subtleties of meaning to be achieved

  - all sources are referenced

  - they use annotations to justify and add further detail rather than describing what the photographs make clear.

- When submitting files for confirmation, ensure

  - the correct student's files are uploaded in PDF format for each sample

  - documents are scanned and uploaded with the correct orientation

  - samples adhere to the syllabus-specified response length. If a student response exceeds syllabus conditions, make clear on the sample the strategy applied to manage response length (*QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.6).

Internal assessment 3 (IA3)

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	142
Authentication	4
Authenticity	8
Item construction	15
Scope and scale	36

*Each priority might contain up to four assessment practices.

Total number of submissions: 281.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments 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. The task allowed for a live presentation with a supporting digital visual presentation or a recording of the student's voice combined with a digital visual presentation

- provided students with the option to perform as a member of an ensemble or in a one-person show, and consistently reinforced this option across the assessment instrument, i.e. in the task description, scaffolding section and wherever this condition was mentioned

- gave students a choice about the conventions of Contemporary performance (General syllabus Unit 3) they used to complete the task, rather than specifying particular conventions that students were expected to use, as this task requires students to demonstrate their skills of directing and devising in addition to the skills of acting

- indicated the requirement to submit an annotated script, including a statement instructing students to document the blocking of action (voice and movement choices in the stage space) and annotating the use of dramatic languages, clarifying their purposeful manipulation of conventions.

Practices to strengthen

It is recommended that assessment instruments:

- provide a clear context that aligns to the subject matter and a framework for the assessment instrument. The context description should provide students with a clear purpose, identify the intended audience and clarify the learning that will be undertaken

- specify that the directorial vision requires students to work as director to 'transform a selected inherited published text' (General syllabus Unit 4) or 'reimagine a selected inherited published text' (AS Unit 2). The requirement to use the text in its entirety can be communicated

  – by 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 describing how the use of excerpts of the inherited play text can be transformed into a contemporary performance (General syllabus Unit 4) or reimagined for a 21st century audience (AS Unit 2), allowing students to exemplify their directorial decisions in the form of key moments

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

- specify an appropriate inherited published text (i.e. Greek, Elizabethan or Neoclassical for General syllabus Unit 4; Realism for AS Unit 2), including the title of the play and the playwright. Instruments should include a stimulus text that

  – is an appropriate inherited published text in its original form and not an already altered version

  – allows students to choose to perform a solo or as a member of an ensemble of appropriate size, allowing for equal engagement and for students to choose to work collaboratively.

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	12
Layout	0
Transparency	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 281.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- were free from
  - jargon and colloquial language
  - spelling and punctuation errors
- used italics for the titles of texts and included playwright details
- presented the task in a layout that was easy to read, i.e. used different levels of bullets in lists, where relevant, to indicate key points, processes and/or steps.

Practices to strengthen

It is recommended that assessment instruments:

- include relevant publication details that ensure the stimulus text is suitable to the conditions of the task, i.e. a heritage text reflective of the original text rather than a contemporary version that has already been edited (General syllabus Unit 4) or an inherited Realism text that does not already resemble the Magical Realism or Australian Gothic conventions (AS Unit 2)
- provide full details of the published text (including the title of the play and the playwright)
- avoid unnecessary use of text boxes and bold and underlined font styles. Reserve the use of italics for the title of the stimulus text/s.

Additional advice

- Schools should ensure that instruments clearly communicate the processes involved in framing dramatic works for current audiences. Students are expected to apply the skills of
  - directing (directorial vision)
  - devising, in shaping the performance component informed by ideas presented in the directorial visions, teacher feedback and further contributions by the ensemble (ensuring that the text is not re-written)
  - acting (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	Demonstrating an understanding of the elements of drama	98.18%	1.82%	0%	0%

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
2	Applying digital literacy skills	89.82%	8.36%	1.82%	0%
3	Applying and evaluating the use of dramatic languages	88.36%	5.09%	2.18%	4.36%
4	Interpreting purpose and context	91.64%	6.91%	1.45%	0%
5	Manipulating dramatic languages to create dramatic action and meaning	90.91%	7.64%	1.45%	0%

Effective practices

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

- students were able to
  - apply the skills of directing in the Directorial vision component by
    - clearly establishing the vision for transforming the text (General syllabus Unit 4) or reframing the text (AS Unit 2)
    - elaborating how this will be achieved through the application and structuring of the dramatic languages (i.e. elements of drama, conventions and stagecraft) using specific examples of dramatic action (i.e. photographs or footage of workshopped moments of dramatic action and characterisation, photographed or sourced images of stagecraft)
  - connect ideas in the multimodal pitch for the Directorial vision component by signposting the use of the dramatic languages (i.e. elements of drama and conventions) with diagrams, labelling of images, bullet points or other symbols
  - interpret purpose and context in the Performance component through
    - the choice of excerpt/s to perform that allowed each individual actor (as a one-person show or within an ensemble of no more than four) to deliver dialogue from the original stimulus text
    - engagement of a contemporary audience through the manipulation of elements of drama and conventions to reveal subtleties of meaning, i.e. layers of meaning, complexities, nuances
- for the Demonstrating an understanding of the elements of drama criterion
  - a range of elements of drama (Syllabus section 1.2.6) were identified, applied and structured in the Directorial vision
  - responses included clear explanation or demonstration of how elements transformed an inherited text (General syllabus Unit 4) or reframed a Realism text (AS Unit 2) to create action and meaning

- for the Interpreting purpose and context criterion

    – the interpretation revealed layered meaning through a synthesis of the dramatic languages (i.e. conventions, elements of drama)

    – the text provided opportunity for each actor to portray a substantial role and deliver script from the inherited text.

Samples of effective practices

The following excerpts have been included to demonstrate:

- in the Directorial vision

    – application and structuring of the dramatic languages to transform *Macbeth* by William Shakespeare, using the stimulus as the source of the directorial decision-making

    – subtleties of meaning, which are achieved through layering of meaning within the Directorial vision and evident in the role transformations

    – the skills of directing, which are evident in the consideration of the impact of relationships and character motivations on meaning, i.e. 'pursuing power and success will inevitably result in corruption'

- in the Performance component

    – sustained manipulation of the elements of drama (e.g. space, tension, symbol) to create engaging dramatic action

    – that, while digital media and pre-filmed footage is integrated, the actor engaged with these through live dramatic action. The skills of acting are evidenced in the on-stage performance and utilised in making judgments against the ISMG

    – a polished performance with belief, energy and focus sustained throughout. The actor remains in focus throughout the recording, allowing subtleties within the interpretation of meaning to be clearly communicated through reactions to mediatised components, facial expressions and vocalisation.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 1

'Educating audiences on how pursuing power and success will inevitably result in corruption'

Conventions	To Create Meaning...
Immersive Multi-Media	Used to create the character of the witches (Melanie's intrusive thoughts) through employing voice over
Fragmentation	Scenes from the play will be rearranged to communicate the dramatic meaning of the relentless pursuit of power and perfection
Symbolic Movement	The use of dance will convey the protagonists internal struggle between her sane thoughts (Melanie) and her intrusive obsession (The Witches)
Intertextuality	The play will be derived from the film "Black Swan", as well as the classic ballet narrative "Swan Lake"

Video content: (1 min, 14 secs)
www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_drama_ia3_e1.mp4

Excerpt 2: Sections 0:08 – 1:40 (Part 1), 1:40 – 2:26 (Part 2)

Video content: (2 min, 26 secs)
www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/snr_drama_ia3_e2.mp4

The following excerpts have been included as they provide an example of a Directorial vision for AS Unit 2 to reframe the Realism text *The Crucible* by Arthur Miller. The excerpts illustrate:

- application of digital literacy skills to enhance communication by making connections between ideas and understanding of elements of drama. It makes clear the interconnected nature of dramatic action and meaning

- photographs of staged dramatic action, using peers as actors for key moments of the vision to demonstrate the skills of directing. Photos of the dramatic action clearly signpost elements of drama (space and symbol) and conventions (motif and chorus), in relation to how they establish context and meaning

- the connection to the stylistic characteristics of contemporary variations of Realism, referencing the rising action within the narrative (structural form) to clearly demonstrate understanding of the style aligned to AS Unit 2.

Note:

- Excerpt 1 is from the student's Directorial vision pitch. Excerpt 2 is from the student's speaker notes and has been included to provide clarity of the context.

- This example represents a high-level response of *The Crucible* reframed into the style of Australian Gothic. However, for students to reframe into Australian Gothic, it is recommended that the stimulus is an Australian Realism text. Realism texts that are not set in Australia should be reframed into Magical Realism.

- The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 1: Directorial vision pitch

Excerpt 2: Speaker notes

Slide 7

As the rising action continues, Mary Warren creates a **boundary** of books as protection from the **chorus** of corrupted schoolgirls who are haunted by the vengeful spirits of the massacre site, who seek justice for the silencing of their deaths. This is *effectively* communicated using **soundscape** of bird call **motif** to create an **eerie atmosphere** in the Australian gothic style. Thus, this *psychologically* empowers the **chorus** within the *historical* context. **Tension of relationship** is built *effectively* using intimate use of *space* to *chronicle physical pressures of corruption* using **locational invasion**. Within the Australian highschool context the books *symbolise* knowledge and truth, exploiting **situation** whilst creating **juxtaposition** against the phones that the **chorus** hold which **symbolise** corruption and lies. **Grotesque movement** is used by the **chorus** as Mary Warren lifts a book to them as they respond in fear, *chronicling how corrupted humans live in fear away from truth.*

Practices to strengthen

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

- for the Applying digital literacy skills criterion

    - still and/or moving images and clips of dramatic action are evident in the Directorial vision to show the transformation of the inherited text (General syllabus Unit 4) or reframing of the Realism text (AS Unit 2)

    - visual representations are varied (e.g. between diagrams, collages, sketches, images) to show the connection between dramatic action and deliberate directorial choices

    - when visual representations are not original, all sources are included in a reference list

    - the student's voice is well modulated throughout the recording and the spoken text or dialogue supports the visual presentation by adding extra information to that which is shown visually

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

    - the purpose and context of the transformation (General syllabus Unit 4) or reframing (AS Unit 2) are immediately established and communicated in relation to the meaning's relevance to 21st century audiences, with the stimulus text as the source of all decision-making

    - the purpose, context and meaning are justified and interrelationship made clear through specific examples, i.e. excerpts of the stimulus text shaped to communicate indicated meaning

    - directorial choices are evaluated in terms of achieving the overall vision through the manipulation of elements of drama and conventions

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

    - the evidence in the individual student performance matches the characteristics of skills of acting, with movement, voice, energy, rhythm, reacting to cues and working with stagecraft that is manipulated in a sustained and integrated manner (8 marks)

    - the performance is rehearsed and polished, allowing for characterisation that uses manipulation of voice and movement to achieve the student's identified purpose and communicate intended meaning (6 marks)

    - conventions employed to realise meaning for a 21st century audience are evident through manipulation of the skills of acting (4 marks and above).

Additional advice

- The selection of the stimulus text should consider the wellbeing of the students and allow for individual interpretations, using creative approaches that consider the dynamic and interests of the cohort while avoiding concepts that may cause harm or distress (*QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.2).

- Provide choice for students regarding how they complete the spoken component of the vision, i.e. either embedding an audio recording of their voice into their visual slideshow or presenting live.

- Drafting of the Directorial vision allows the opportunity to provide feedback to students about how

- the text has been transformed or reframed to achieve purpose and manipulate conventions and elements

- visuals support their ideas and provide extra information and demonstration of the vision.

- Provide opportunities for students to view their rehearsals and draft performances to reflect on the engagement of the performance for a 21st century audience.

- As part of the rehearsal process, students should be encouraged to annotate their script, clarifying purpose, context and intended meaning, along with intentional use of elements of drama, conventions and manipulation of voice and movement. Original text is to be highlighted. This process will help students ensure they are consciously manipulating the dramatic languages to communicate their intended meaning and assist with providing equity of opportunity for students on stage.

- When filming dramatic action, keep the camera at a central position in the audience to capture subtleties of facial expression and reactions. Avoid wide shots that capture beyond the performance space.

- When submitting files for confirmation

  - 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 v5.0*, Section 8.2.6)

  - check all required files are included and can be opened, heard and viewed. This includes checking that scanning is in colour and the orientation of files is correct (refer to the *Confirmation submission information* resource in the Syllabuses app in the QCAA Portal)

  - use MP4 format for the Directorial vision and Performance component. For advice on converting AVI and MOV files, refer to the *Further confirmation submission advice for internal assessment* resource in the Syllabuses app in the QCAA Portal.

  - provide clear identifying details when uploading student performances by

    - outlining the student's starting position, character, costume, action or dialogue, e.g. *Centre stage. Lysistrata. Purple jacket. First line: 'Have you one word to say for yourselves?'*

    - including time codes to indicate when the student enters the stage if not at the start, e.g. 0:50 – 5:10.

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 that provided a choice of two extended response questions for each of the 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.

The AS assessment consisted of the same two questions and related stimulus.

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 were 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 are from a response to Question 2 for *The Arrival*. It required students to argue a position connecting the concept of navigating the unknown, as expressed in the unseen stimulus, with key moments of dramatic action and meaning. Students were required to justify their argument by evaluating the manipulation of the convention of puppetry in relation to the elements of movement and space.

Effective student responses:

- established a consistent and convincing position related to the concept and showed interrelationships between each of the two named elements of drama and the convention in relation to the specified concept and unseen stimulus

- explained the characteristics of the use of the named convention and two named elements of drama accurately and in detail, providing a clear and detailed description of key moments to show how the named convention and two named elements were manipulated to create dramatic action and meaning

- provided valid and convincing judgments about how effectively the named convention and two named elements of drama were manipulated to communicate the concept, using detailed and credible examples to support these judgments.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Criterion: Applying written literacy skills

Effective student responses:

- used drama terminology that is accurate and relevant

- communicated drama ideas and meaning in a sustained, organised and cohesive sequencing of information

- used language conventions consistently and with clarity.

These excerpts have been included:

- as they provide evidence of communicating ideas and meaning in a sustained, organised and cohesive sequencing of information, by communicating a clear, consistent and convincing position shown between the introduction (Excerpt 1) and conclusion (Excerpt 2).

Excerpt 1

Adapted from Shaun Tan's picturebook The Arrival, Julie Nolan's production and interpretation shares many thematic similarities with Tan's original work. The Arrival details the story of a traveller who immigrates from his native country in search of stability for his family. Through this, Nolan charts his growth from a confused foreigner to a local who adapts to his environment. The stimulus image depicts the silhouette of a man, facing off against an expansive labyrinth in grey scale. This mirrors the key concept of navigating the unknown which Nolan explores through her manipulation of puppetry in conjunction with movement and space. Overall, this positions a modern audience to empathise with immigrants as they ~~that~~ fled from oppression in search of safety.

Excerpt 2

Overall, through Nolan's use of puppetry in relation to ~~fish~~ movement and ~~space~~, she communicates the concept of navigating the unknown, encouraging a modern audience to empathise with immigrants for overcoming adversity. This is achieved by highlighting the difference between his old & new worlds — as seen in the contrasts between the tormenting serpent creatures and the friendly ~~puppets~~ puppets in the street. Further, Nolan communicates that fear is essential when to navigating a new world as it leads to new opportunities as seen through the command of space alongside ~~at~~ the puppets', & Ref and fig.2. The Arrival constantly reminds its audience ~~too~~ of the challenges of immigration encouraging them to empathise with migrants who have overcome ~~the~~ unknown. This mirrors the grey scale stimulus image of a small man staring at a labyrinth which spans endlessly ~~throughout~~ the picture.

Criteria: Analysing conventions of drama; Analysing relationships

Effective student responses:

- explained the characteristics of the use of the named convention accurately and in detail
- provided clear and detailed description of key moments to show how the named convention was manipulated to create dramatic action and meaning
- showed interrelationships between the element of drama and the key convention in relation to the specified concept and unseen stimulus.

This excerpt has been included:

- as it explains the characteristics of the use of puppetry
- to demonstrate analysis of the convention of puppetry in relation to the element of space with reference to the concept of navigating the unknown and the unseen stimulus
- to provide evidence of clear and detailed description of key moments to show how puppetry was manipulated, together with the elements of space and other elements of drama, to create dramatic action and meaning.

In the opening scene, the traveller and his family are huddled in a narrow alleyway as black serpent-like creatures swing aggressively overhead. The family look upwards frantically, slowly cowering closer together. The rapid and unpredictable movement of the puppets encourages the audience to see^ them as symbols of oppression and danger. Further, the cowering physicality which the family assumes inside the narrow alley way creates a sense of mutual torment for the family. Likewise, the tense and brooding music swells throughout the scene creating a desolate mood parralled by the greyscale stimulus image. By having the serpent puppets snake closer to the family, Nolan manipulates space to communicate that the danger^ the family faces is imminent. Here, the audience is positioned to empathise with immigrants as unfortunate domestic situations push them to explore the unknown.

Criterion: Evaluating and justifying the use of conventions

Effective student responses:

- 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 valid and convincing judgments about how effectively puppetry was manipulated to communicate the concept of navigating the unknown

- to illustrate the use of two contrasting examples that are detailed and credible to support these judgments.

In contrast, when ~~arriving~~ arriving to the new land, the traveller is greeted friendly by ^ white puppets, merrily bouncing along a street. ~~The traveller's slow movement through~~ As the traveller walks slowly ~~invite~~ the street, the audience is positioned to view the traveller as in awe from his novel and unknown surroundings. The contrast between the pleasant and joyful movement of the white puppets and the menacing, serpent ~~like~~ ~~puppet~~ motions of the back puppets position the audience to view the ~~slow~~ traveller as confused as he tries to make sense of his new world. The inviting ~~inviting~~ and open architecture of the new ~~world~~ land, furthers this representation by ~~positioning~~ encouraging the audience to see his new world as welcoming ~~in~~ him to navigate the unknown. Overall, Nolan manipulates ~~puppet~~ puppetry ~~to~~ in relation to movement to ~~also~~ invites the audience to ~~empathise~~ empathise with the traveller as he ~~navigates~~ becomes accustomed to new creatures. This mirrors the winding labyrinth in the ~~stimulus~~ stimulus image as ~~both~~ both the ~~architecture~~ architecture and animals are foreign to ~~him~~ him.

Criterion: Evaluating and justifying the use of the elements of drama

Effective student responses:

- provided valid and convincing judgments on how effectively the named element was manipulated to communicate the concept

- used detailed and credible examples that supported these judgments.

This excerpt has been included:

- to demonstrate evaluation and justification of the use of elements of drama by

    – providing valid and convincing judgments on how effectively the elements of movement and space are manipulated in communicating the concept of navigating the unknown

    – making judgments about their use in communicating contrast, empathy-building and misunderstandings.

further, Nolan masterfully employs puppetry alongside space to highlight that fear of the unknown leads to new opportunities. Specifically, through the puppets of fizzit and Ref, Nolan communicates that it is easier to navigate the unknown with a companion. When first arriving at his appartment, the traveller is confronted by a green snail-like puppet in a box. To try and gather the ~~landlord lady's~~ landlady's attention, he sheepishly rings the bell and lifts up fizzit's box. Suddenly, he explodes ~~in~~ out of it in large dramatic leaps while shricking. By having fizzit cover so much of the stage with his bounds, Nolan manipulates space alongside puppetry to suggest that the unknown leads to misunderstanding. ~~Farther~~, the traveller's ~~nervous~~ physicality positions the audience to view him as fearful. Despite this misunderstanding, the traveller still finds a place to live. Hence, Nolan communicates that fear of the unknown can lead to

novel benefits. This is furthered by the traveller's relationship with Ref. When first meeting the dog-like puppet, his sporatic and playful movements initially frighten the traveller. Despite this, after guiding him through the city streets, Ref and the traveller sleep in the same bed as seen by the ensemble holding a blanket up to his neck and positioning Ref by his feet. The contrast between the traveller's initial cautionary distance from Ref and them sleeping head-to-toe conveys that the traveller now trusts his unknown environment through Nolan's use of space and puppetry.

Criterion: Synthesising and arguing a position

Effective student responses:

• provided a consistent and convincing position throughout the response.

This excerpt has been included:

• to demonstrate synthesis of a position about the convention of puppetry in relation to the element of space and its use in communicating the concept and the unseen stimulus.

> farther, by serving as his guide through his new world, Nolan communicates that when exploring the unknown, fear can serve as a catalyst for opportunity. Hence, through her manipulation of space in relation to puppetry, Nolan positions the audience to empathise with immigrants the traveller as ~~they~~ overcame fear in his new land to and find housing ~~and~~ a guide. This relates concept to the key ~~concept~~ of navigating the unknown by mirroring the frightening in labyrinth ~~of an~~ the stimulus image.

Practices to strengthen

When preparing students for external assessment, it is recommended that teachers:

- ensure students have clear guidance in their understanding of key conventions used in the production, making explicit that these techniques are used to communicate meaning and evidenced through the dramatic action. Teachers should make clear 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

- assist students to appropriately engage with unseen stimulus, using it as a lens through which to interpret the dramatic meaning of a 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 2023 paper, all questions required students to make links to the unseen stimulus in relation to the concept, e.g.

    - for *The Arrival*, Question 1, students were explicitly asked to evaluate how effectively key moments of dramatic action and meaning communicated the concept of connection expressed in the quote: 'We are far more united and have far more in common than that which divides us.' Students were required to interpret how 'connection' was depicted,

and then use this interpretation to analyse and evaluate how key moments of dramatic action communicated meaning in the production. They were required to argue their position with reference to the manipulation of the elements of situation and symbol in relation to the key convention of repetition

- for *Black Diggers*, Question 2, students were required to respond to a quote: 'In the trenches, it didn't matter what colour you were. A bullet was a bullet, a mate was a mate, and the enemy was precisely that.' Students were required to interpret how 'loyalty' was depicted, and then use this interpretation to analyse and evaluate how key moments of dramatic action communicated meaning in the production. They were required to argue their position with reference to the elements of mood and contrast in relation to episodic structure

- support students in developing an understanding of the difference between analysis and evaluation, and plot recount. When students provide examples to support their argument of a position, they should focus on the deconstruction of the dramatic action by unpacking the actor's or actors' manipulation of voice, movement and stagecraft to communicate meaning.

Additional advice

- In preparing students for external assessment, teachers should focus on the deconstruction of dramatic action within multiple key moments, rather than focusing on a singular interpretation of meaning in the production.

- Students should view the recorded live performance through the lens of a range of unseen stimuli and respond to a range of related questions to practise deconstructing key moments of dramatic action to support their argument.

- Students should be supported to be able to identify the dramatic languages that are applied and manipulated to create the dramatic action and meaning within the prescribed recorded live performance studied. These are often not confined to a specific inherited style, as contemporary theatre makers often create hybrid works, using a range of conventions, to develop a unique aesthetic for a specific purpose.

- Students should be supported to understand how all elements of drama work together to convey dramatic action and meaning, and be 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.