

# Drama subject report

2025 cohort

January 2026





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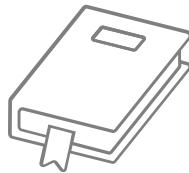
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# Introduction



The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2025 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 General and General (Extension) subjects. 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 2026.

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
- important considerations to note related to the revised 2025 syllabus (where relevant).

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.

## Subject highlights

**82.07%**  
agreement with  
provisional marks  
for IA1



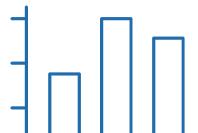
**72%**  
endorsed at  
Application 1



**10%**  
improvement in  
endorsed IA1  
at Application 1



# Subject data summary



## Unit completion

The following data shows students who completed the General subject or alternative sequence (AS).

**Note:** All data is correct as at January 2026. 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: 257.

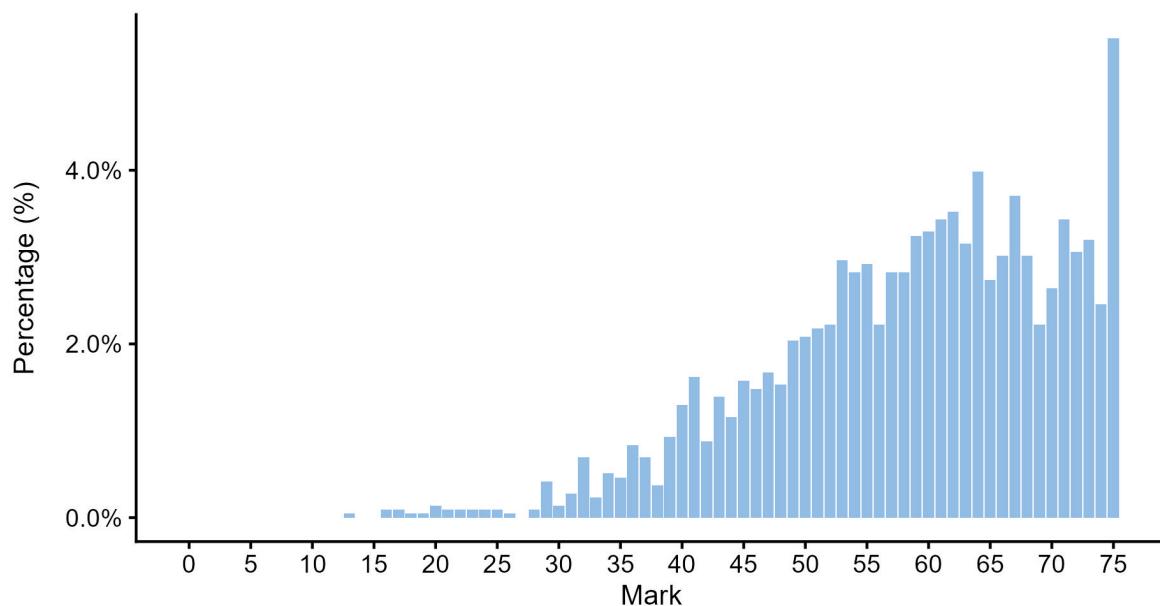
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	2,489	2,386	2,144

## Units 1 and 2 results

Number of students	Unit 1	Unit 2
Satisfactory	2,348	2,236
Unsatisfactory	141	150

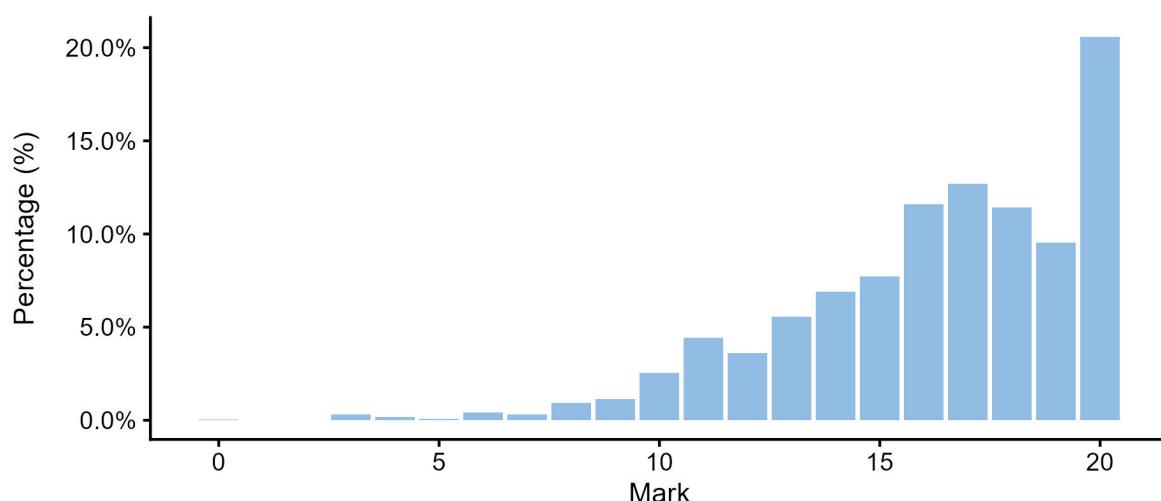
## Units 3 and 4 internal assessment (IA) results

### Total marks for IA

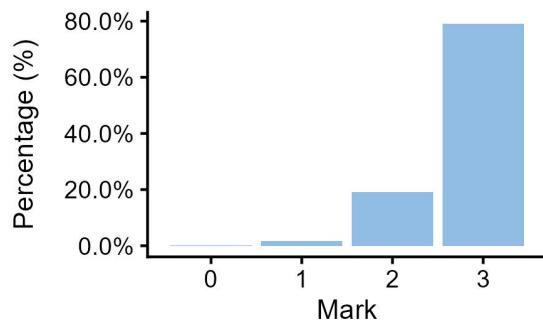


## IA1 marks

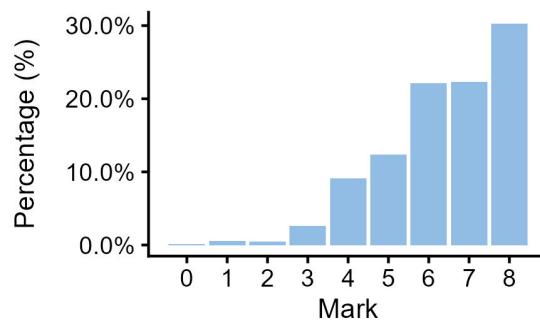
### IA1 total



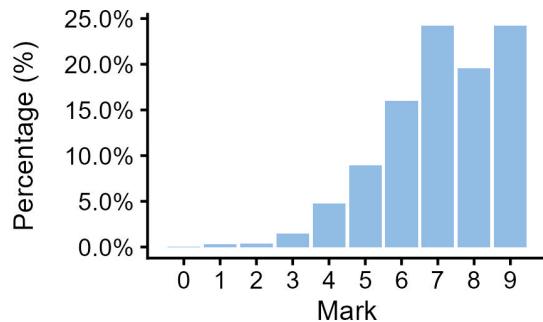
### IA1 Criterion: Demonstrating understanding of the elements of drama



### IA1 Criterion: Interpreting purpose and context

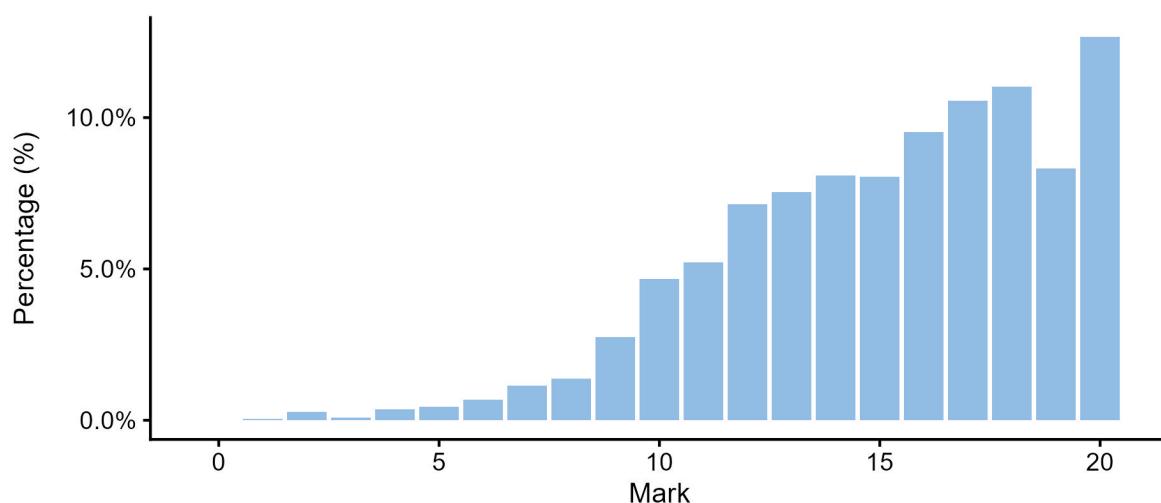


### IA1 Criterion: Manipulating dramatic conventions

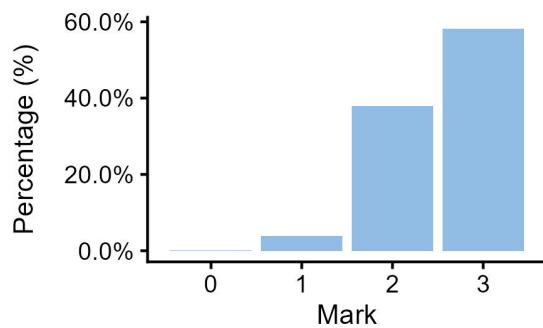


## IA2 marks

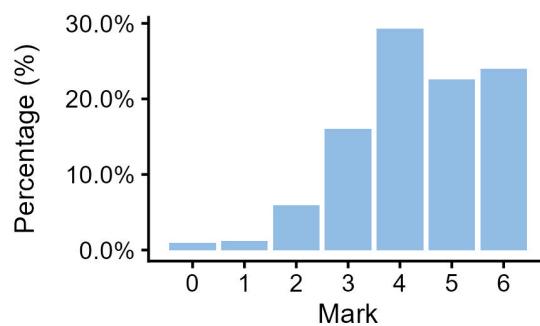
### IA2 total



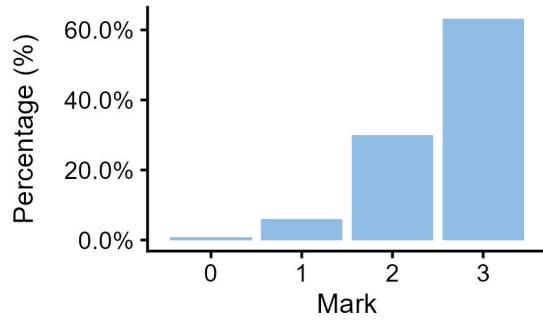
### IA2 Criterion: Applying written literacy skills



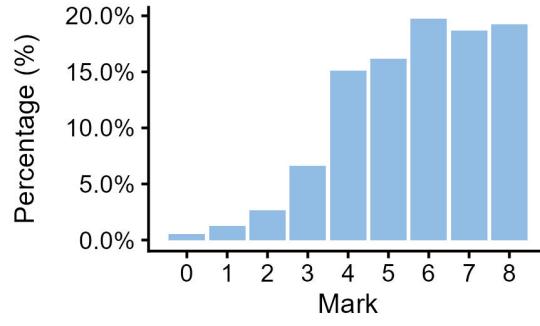
### IA2 Criterion: Analysing and evaluating a performance/production



### IA2 Criterion: Demonstrating an understanding of the elements of drama

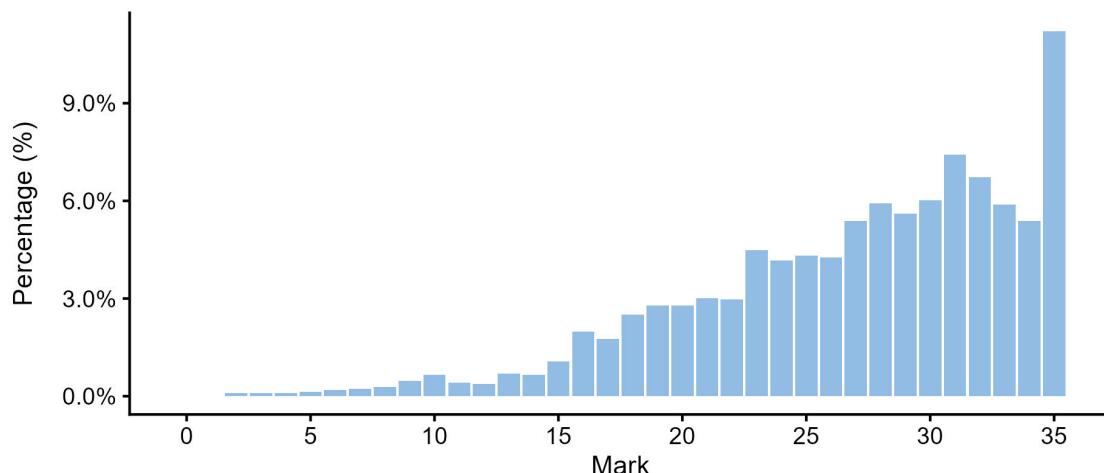


### IA2 Criterion: Devising and arguing a dramatic concept

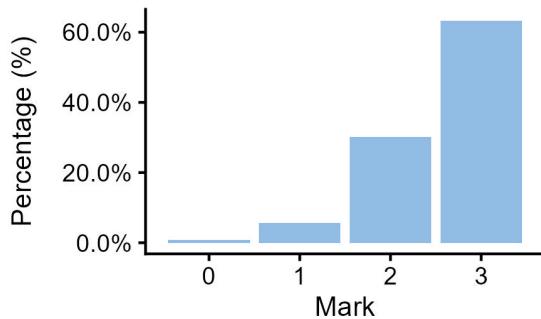


## IA3 marks

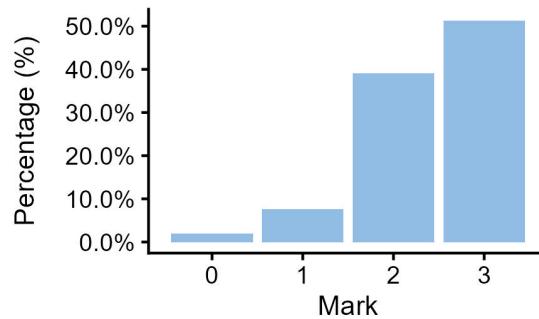
### IA3 total



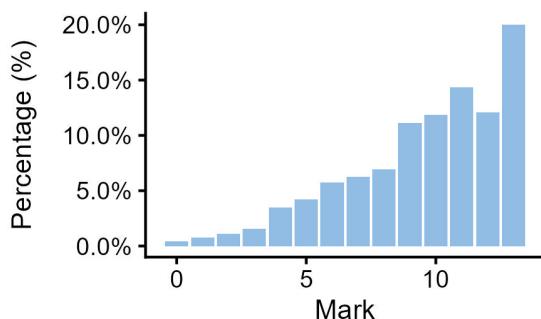
### IA3 Criterion: Demonstrating an understanding of the elements of drama



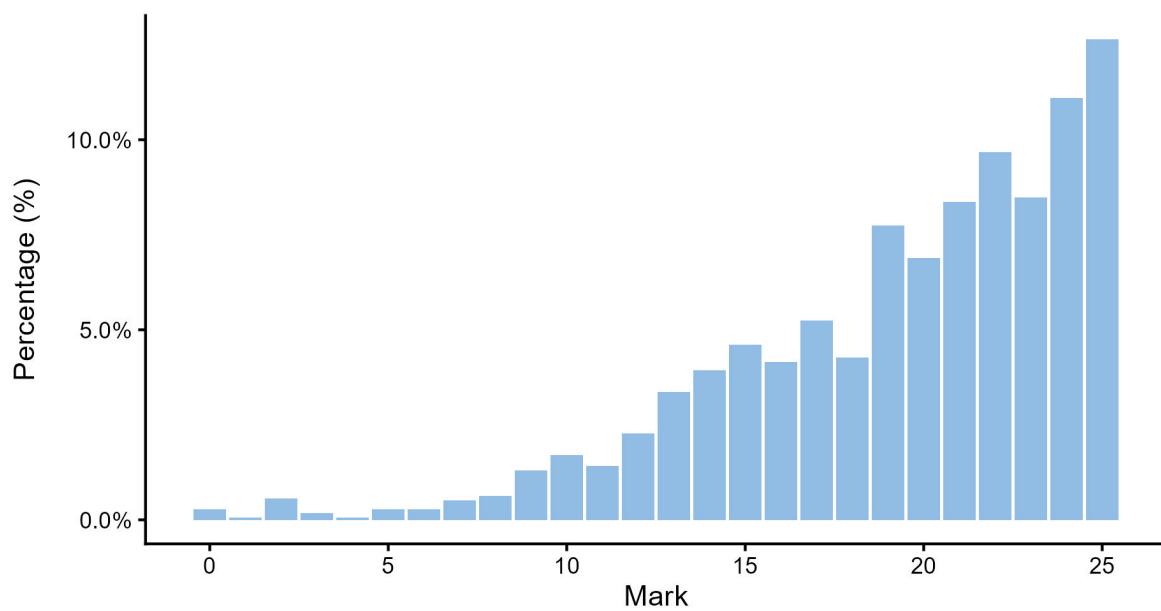
### IA3 Criterion: Applying digital literacy skills



### IA3 Criterion: Applying and evaluating the use of dramatic languages

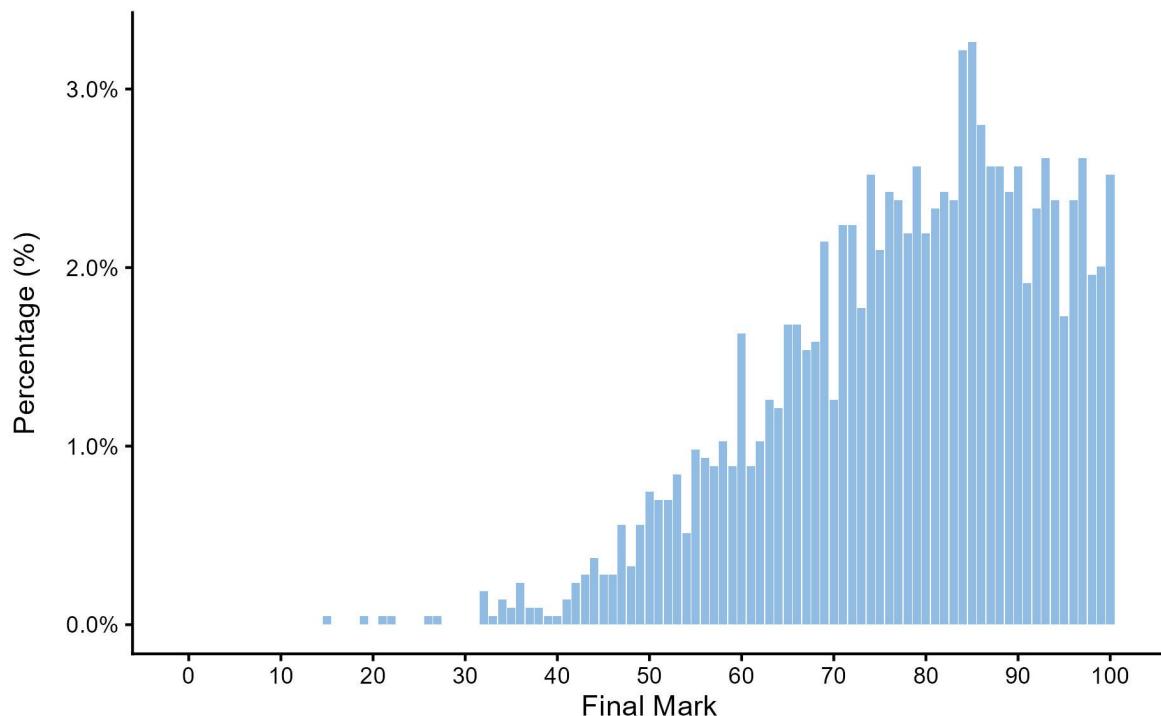


## External assessment (EA) marks



## 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	100–86	85–68	67–44	43–17	16–0

## Distribution of standards

Number of students who achieved each standard across the state.

Standard	A	B	C	D	E
Number of students	758	884	461	40	1
Percentage of students	35.35	41.23	21.50	1.87	0.05

# Internal assessment



This 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 assessment. 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 v7.0*, Section 9.5.

### Percentage of instruments endorsed in Application 1

Internal assessment	IA1	IA2	IA3
Number of instruments	261	261	253
Percentage endorsed in Application 1	71	72	74

## 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 v7.0*, Section 9.6.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section 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	251	1,432	5	82.07
2	251	1,444	6	75.70
3	251	1,440	20	74.10

# Internal assessment 1 (IA1)



## Performance (20%)

This assessment requires students to apply and manipulate the dramatic languages to communicate dramatic meaning. Students work as actors 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 performance.

## 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	57
Authentication	1
Authenticity	2
Item construction	22
Scope and scale	23

### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- instructed students to work as actors and as part of an ensemble, to collaboratively create a polished performance of a published scripted text to realise the dramatic purpose inherent in the selected text
- provided three or more conventions that could be manipulated through the skills of acting, relevant to the chosen style inherent in the stimulus text, and included a statement indicating that students can draw upon, but are not limited to, those conventions
- included the assessment objectives, either as they are written in the syllabus, or rephrased into clear statements that did not alter the cognitive processes required for each objective.

### Practices to strengthen

It is recommended that assessment instruments:

- are aligned to the syllabus specifications and assessment objectives
- include relevant and accurate stimulus text information that
  - aligns with syllabus specifications and the unit focus

- avoids accessibility issues pertaining to themes and content. Stimulus texts (no more than two) should be age-appropriate and suited to the school context, and provide opportunities for all students to access the content.

## 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
<b>Bias avoidance</b>	0
<b>Language</b>	0
<b>Layout</b>	0
<b>Transparency</b>	0

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used appropriate language
- were free from jargon and colloquial language
- were free from spelling and punctuation errors
- italicised titles of stimulus texts and included playwright details
- ensured the layout was easy to read by using
  - different bullet list levels, where relevant, to indicate key points, processes and/or steps
  - 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:

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

### Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The size of performance groups has been reduced to up to four people.
- Published texts selected by schools need to make social comment and must be accessible to all learners.
- The syllabus specifications continue to require students to realise the dramatic purpose inherent in the selected published text. In addition to purpose, the context and dramatic meaning inherent in the published text should be reflected in the task description of the instrument to ensure students are instructed to realise what is evident in the stimulus text.

- Assessment objectives must be included in the task description and, if not copied from the syllabus, should be carefully worded to reflect the 2025 syllabus and not the 2019 syllabus. For instance, the assessment objective related to the cognitive process of *demonstrate* now clarifies that students demonstrate the **skills of acting** (performance and expressive skills). Ensure that this is evident in an IA1 instrument.
- There is no longer a requirement to list conventions that students might manipulate in the revised IA1 instrument for Drama. The focus of IA1 is on performing excerpts from a published text that make social comment, rather than performing in a specified Theatre of Social Comment style. There should be scope for students to manipulate dramatic languages (elements of drama, stagecraft, conventions) through the skills of acting, to communicate stylistic characteristics of the published text. If elements of drama and/or conventions are listed, they must only be suggestions and must not limit scope for student choice in how they respond to the assessment in their performance, i.e.
  - if identifying the style of the stimulus text and possible conventions students might manipulate, the assessment instrument must provide clear and accurate alignment between the chosen published text, identified stylistic characteristics and/or associated conventions
  - many contemporary texts that make social comment draw on a range of stylistic characteristics from across traditional theatre styles. To allow students opportunity to express their artistic voice, avoid narrowing scope by naming a specific style when the published text is hybrid contemporary work.
- Instructions to students regarding the annotated script must reflect syllabus specifications, as well as ensuring students are directed to articulate purpose, context and meaning. These instructions need to be specific, rather than simply stating a ‘justification of blocking, movement’. They can be included in the task or scaffolding description to ensure students are supported in the process required to develop their response.

## Assessment decisions

### Reliability

Reliability 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	98.01	1.20	0.80	0.00
2	Interpreting purpose and context	90.44	7.57	1.99	0.00
3	Manipulating dramatic conventions	84.86	11.95	2.79	0.40

## Effective practices

Reliable judgments were made using the ISMG for this IA when:

- students were provided with the opportunity to
  - work collaboratively as actors in a group of no more than four, interpreting a published text so that a social comment was made, and each actor had a substantial role with 3–5 minutes of dramatic action
  - rehearse so that skills of drama were demonstrated, which included the memorisation of lines, consideration of stagecraft and refinement of acting skills to realise intended purpose and engage the audience
  - creatively interpret the text to shape complex characters
  - perform the published script to a chosen audience, realising the dramatic purpose and context
  - access costuming or theatre blacks and a performance space without distractions
- for the Demonstrating understanding of the elements of drama criterion at the
  - 2-mark performance level, students' understanding of a range of elements of drama were demonstrated in the dramatic action
  - 1-mark performance level, establishment of and interaction between roles/characters was evident
- for the Interpreting purpose and context criterion at the
  - 5–6 mark performance level, interpretation was engaging for the audience and considered time, place and symbol to communicate purpose
  - 7–8 mark performance level, interpretation of text revealed layers of meaning through a synthesis of the dramatic languages
- for the Manipulating dramatic conventions criterion at the 8–9 mark performance level
  - students performed engaging action, with controlled voice and movement, while manipulating conventions aligned with the style of the stimulus text
  - each actor remained integral to communicating the meaning, reacting to cues and the rhythm of performance
  - the skills of acting, including movement, voice, working with stagecraft and working as an ensemble, were manipulated in a sustained manner to engage the audience.

## Practices to strengthen

When making judgments for this IA for the 2025 syllabus, it is essential to consider the following key differences between the ISMGs in the 2019 and 2025 syllabuses:

- Demonstrating skills of acting (expressive skills and performance skills) has been clarified in the 2025 syllabus and is assessed in a separate criterion, with up to 8 marks allocated for the rehearsal and refinement of these skills. In the 2025 syllabus, the
  - 6-mark performance level requires students to demonstrate performance and expressive skills that are
    - controlled, i.e. precise, focused and disciplined
    - intentional, i.e. deliberate, clear and evident in the annotated scripted text excerpt
    - aligned to the stylistic characteristics of the published script stimulus

- 8-mark performance level requires students to demonstrate
  - commitment to role, by fully engaging with character (movement, voice projection, tone, and emotion appropriate and authentic to the role)
  - reacting to cues, by responding to verbal, physical or technical (e.g. lighting, sound) cues to maintain flow and believable interactions between characters
  - rhythms of performance, in terms of pace, tempo and flow of a performance, ensuring the emotional and physical energy of a scene and how it rises, falls or shifts
  - working together as a group of actors
  - convincing and refined (polished) performance and expressive skills that are continuously controlled.
- The assessment objective 'Interpret purpose and context within the chosen text' remains integral and is now assessed alongside 'Manipulate dramatic languages' in the Communicating meaning in performance criterion, with 12 marks allocated. In the 2025 syllabus, the
  - 3–4 mark performance level requires the performance to communicate a clear context: situation, role and relationship of the published script stimulus created through use of elements of drama and stagecraft
  - 5–6 mark performance level requires the performance to communicate
    - a context and clear purpose derived from the published script stimulus
    - dramatic action and meaning created through the manipulation of elements of drama, stagecraft and conventions
  - 7–8 mark performance level requires the performance to communicate an interpretation that shows valid interrelationships between purpose, context and text, i.e. a genuine connection between purpose, context and social commentary inherent in the published script stimulus is communicated through the manipulation of elements of drama, stagecraft and conventions
  - 9–10 mark performance level requires the performance to communicate
    - an interpretation with deliberate and considered combination of dramatic languages to convey coherent dramatic action and intended meaning that is identified in the annotated scripted text excerpt
    - stylistic characteristics of the published script stimulus through the manipulation of elements of drama, stagecraft and conventions
  - 11–12 mark performance level requires the performance to communicate
    - an interpretation of the script communicating a social comment with layers of meaning revealed, e.g. exploiting dramatic languages by taking advantage of dramatic moments, nuances and/or subtext in the published script stimulus
    - dramatic action that captures and holds the audience's attention and realises stylistic characterises of the published script stimulus
    - seamless integration of the dramatic languages, i.e. conventions, elements of drama and stagecraft manipulated to create engaging dramatic action.

## Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The minimum performance time (up to 5 minutes) has been removed from the response requirements.
- The size of performance groups has been reduced to up to four people. All students in the ensemble must be actively engaged and in primary focus for a minimum of 3 minutes of the performance.
- Assessment objectives have been revised to align with syllabus objectives, e.g.
  - Demonstrating an understanding of the elements of drama is no longer an objective
  - students show they understand the elements of drama through their use and manipulation, together with stagecraft and conventions, which are assessed in the Communicating meaning in performance criterion.
- The annotated scripted text excerpt should clearly indicate each student's artistic intent, i.e.
  - purpose, context and social comment to be made (meaning interpreted from the published script stimulus)
  - stylistic characteristics of the chosen excerpt (inherent in the published script stimulus)
  - specific choices made in skills of acting (performance and expressive skills), elements of drama, stagecraft and conventions to be manipulated in relation to their stated purpose, context and meaning.

Schools should also:

- consider the following resources (available in the QCAA Portal) to assist students in demonstrating the IA1 performance-level descriptors
  - *Drama subject matter support resource*
  - *Drama subject matter support resource: Curriculum conversation webinar*
- ensure the audiovisual recording is continuous with no pausing or editing, and the camera remains stationary in front of the performance so that full-body views of each performer are maintained, including facial expression and responses, to reveal subtleties of meaning
- when submitting files for confirmation
  - use MP4 format for the performance and PDF format for the annotated highlighted script. It is preferable for the PDF to be submitted in colour, and for the name of the text and page numbers to be identified
  - check that both audio and video are evident in audiovisual files and the PDF can be viewed with the correct orientation
  - ensure the student is easy to identify, with clear notes included in the Confirmation application (app) and/or the annotated scripted text excerpt. Notes should indicate the character being portrayed, a physical description of the student, and their first line of text, e.g. *Enters stage right wearing blue jacket. First line: 'I knew you would be here.'*

## Samples

The following excerpts demonstrate characteristics at the top performance level for all criteria, i.e.

- demonstration of an understanding of the connections between elements of drama, as
  - understanding of role is immediately evident as Narrator and then character

- interrelationships of elements of drama are demonstrated through
  - the connection between each actor made clear through eye contact and spatial relationships, which shifts
  - focus that is established by positioning in the stage space (close proximity for the sign sequence)
  - movement stage right to look into the farmhouse
  - constant driving tension
- interpretation is enhanced by a synthesis of dramatic languages within the chosen text that reveal subtleties of meaning, e.g.
  - subtleties of meaning are evident in the actor's reaction to other characters through facial expressions, vocal intonation and movement with shifts in rhythm to indicate the shift in power and recognition of fear. Synthesis of performance and expressive skills, elements of drama, linear form and minimalist costuming result in a polished performance that communicates the intended social comment, i.e. how power causes corruption and class divide
  - the performance exploits
    - time, with the passing of time made clear through shifts in energy and changes in mood with the realisation of injustice
    - place, with the place of significance (the location of Jones and the farmhouse) avoided by establishing a repetitive floor pattern
    - symbol, with the gesture of wiping the brow as the work intensifies, the bucket of signs symbolising oppression, and repeated cymbal crash representing the shift in power
- manipulation shows a sustained integration of the use of conventions, the skills of acting and the elements of drama to create engaging dramatic action.

An excerpt of the annotated script (Excerpt 1) has been included to model effective practices in the rehearsal process. This illustrates how elements of drama and conventions are to be intentionally manipulated to communicate the intended purpose, context and meaning. These are then realised within the performance (Excerpt 2) through refined and polished skills of acting.

Supporting evidence required to substantiate teacher decisions was also included, i.e.

- text with role highlighted and brief annotations about manipulation and demonstration of the dramatic languages in performance
- recording for which the camera remained directly in front of the performance, filming full-body views of the performers at a distance and in appropriate lighting for ease of identification
- completed audiovisual record that was a continuous recording of the performance with no pausing or editing.

**Note:** The characteristic/s identified may not be the only time the characteristic/s occurred throughout a response. The interpretation allowed equal opportunity for the four actors in the ensemble being assessed, with the student in focus beginning downstage right with the first line: 'During the next three months...'. The supporting actors who remain upstage centre were not assessed.

**Excerpt 1****IA1**Purpose and Context

The purpose is to educate and inform the audience of the corruption that occurred, and empathise with the working class.

The context is political and historical. Giving a new view on the Russian revolution about how the workers were exploited

## Excerpt 1 cont'd

**BRECHT / EPIC THEATRE** CONVENTIONS KEY:

**KEY:**  
 my lines  
 elements of drama  
 gestus  
 Propaganda  
 alienation  
 didacticism  
 historicisation  
 minister of propaganda

**DIDACTIC MESSAGE:**  
 Becoming what you sought to destroy.  
 How power causes corruption and class divide.  
 This is represented through Mr Jones and Napoleon positioned on a high box downstage, elevated and watching the other animals symbolising the manipulative power and control.

**Staging:**  
 SR - stage right  
 SR - stage left  
 US - upstage  
 DS - downstage  
 Lighting Cast:  
 - SQUEALER & N4 Vyacheslav Molotov - manipulate and control  
 - BENJAMIN & N3 - the intellectuals, → Russian Jews  
 - BOXER & N2 B Boxer represents the working class, the dedicated and exploited labour class that supported the revolution with blind loyalty.  
 - CLOVER & N1C Clover represents the working class as well.  
 - SILENCES

**Additional Characters -**  
 N - NAPOLEAN - Powerhungry - hides in background (Zar Nicholas II)  
 J - JONES - lazy, neglecting (Zar Nicholas II)

**SYMBOL CRASH**  
 squealer runs across stage Brechtian element as it reminds audience they are watching a play and adds humour and heightens mood.  
 Plants question in their mind what could be so wrong with man?

**DIDACTISM**  
**NARRATOR N1:** Why do we continue in this miserable condition? The answer is summed up in a single word - Man. Remove man, and the root cause of hunger and overwork is removed forever. Man is the only animal that consumes without producing. Yet, he is king of all the animals.

**NARRATOR N2:** During the next three months, there was much secret activity on the farm. Old Major's speech had motivated the more intelligent animals to prepare for revolution.

**NARRATOR N3:** Summed up into one complete system of thought.

**ALL ANIMALS:** animalism. **GESTUS** ↗ roll of shoulders and head to symbolise hurting from the labour and harding him up onto the box.

**SQUEALER:** Comrades, from now on we will know this farm as "Animal Farm".

**BRECHTELEMENT:** ~~realism~~ **GESTUS** → ~~genuinely~~ **Proudly**

**ALL ANIMALS:** BEASTS BEASTS BEASTS!

**NARRATOR N4:** At dawn the next day, the animals raced up to a little knoll that commanded a view of the entire farm. **look forward to farm and breathe / snarf**

**CLOVER:** Never had the sun shone so bright.

**BOXER:** Never had the air been so clear.

**BENJAMIN:** Never had the morning dew tasted so sweet.

**NAPOLEN:** Hear this. → immediately **drop ad loose'ly**  
**shows power imbalance**  
**audience**  
**begins to learn how the**  
**corruption occurred**

**BACK STAGE**  
**INT/JI**  
**INT/INT**  
**START**

**BASIC**  
**N + J**  
**B C BJ**  
**AUDIENCE**

Playscript modified from the stage adaptation of *Animal Farm* by George Orwell, adapted for the stage by Nick Skubij. © Shake & Stir Theatre Company 2018. Used with permission of Nick Skubij.

**Excerpt 2**

Video content: (3 min, 10 secs)

<https://youtu.be/i5dsfhkcfGM>

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

- sustained manipulation of skills of acting throughout the well-rehearsed, polished performance. The characterisation is entertaining due to considered vocal and movement manipulation, capturing the humour of the piece
- interpretation is enhanced by a synthesis of dramatic languages to reveal subtle layers of meaning and engaging dramatic action through the sustained integration of
  - elements of drama, including relationship being clearly established with use of space, focus, symbolic gestures and actions
  - conventions appropriate for the form/style of the chosen text, such as variation from serious to comic, dexterity and precise timing, use of pause and silence, and repetition
  - skills of acting that consistently showcase the student's refined development of voice and movement as an actor, within the ensemble, as they perform with energy, focus, rhythms of performance and belief, reacting to cues.

**Note:** The characteristic/s identified may not be the only time the characteristic/s occurred throughout a response. The student in focus begins standing centre stage, facing toward stage right. The continuous recording ran for 4:24 and ended with Judith and Jethro dancing in a similar shape to the initial action. The cyclic structure made clear the repetitive nature of the characters' playfulness and created a sense of inevitability of the characters in the room.



Video content: (3 min, 7 secs)

<https://youtu.be/8IXxE0eZJyc>

# 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	98
Authentication	1
Authenticity	6
Item construction	7
Scope and scale	24

#### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- instructed students to use actors to produce storyboard images that are photographed at key moments of staged action
- made it clear that the photographs should represent the students' choices in relation to the application of the selected convention, as well as other conventions and elements of drama.

#### Practices to strengthen

It is recommended that assessment instruments:

- do not limit scope and scale by indicating a specific style students must adhere to. Students are required to create an original dramatic concept, and stylistic choices should not be restricted
- include task descriptions that align to the specifications of the syllabus and provide scope for students to select dramatic languages and devise their own original dramatic concept for a chosen purpose and context
- provide a clear context description that
  - aligns to the unit's subject matter

- provides a framework for the assessment instrument, including a clear context and purpose for the intended audience
- include the cognitive verbs evident in the assessment objectives, either by copying the assessment objectives exactly as they are written in the syllabus, or rephrasing the objectives into clear statements that do not alter the cognitive process required for each objective
- indicate necessary requirements for each component of the response for students and clearly reflect the cognitive verbs evident in the assessment objectives relevant to that section.

## 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	0
Layout	0
Transparency	0

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used appropriate language
- were free from jargon and colloquial language
- were free from spelling and punctuation errors
- italicised titles of live or recorded live performances and provided stimulus details, including playwright and production company details
- ensured the layout was easy to read by using
  - different bullet list levels, where relevant, to indicate key points, processes and/or steps
  - clear formatting, including judicious use of text boxes, and bold and italics to ensure the focus was on what students need to do.

### Practices to strengthen

It is recommended that assessment instruments:

- use headings and bolded words to clarify the response requirement options for students.

### Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- Clearly identify, on the assessment instrument, the purpose of the professional live or recorded live performance as inspirational stimulus for original student-devised work. The 2025 syllabus specifications clarify that students identify and describe dramatic languages used in the professional live or recorded live performance that were drawn upon as inspiration.

Schools should not narrow scope for students by listing specific dramatic languages on the assessment instrument.

- Clarify in the task or scaffolding section of the instrument the syllabus specifications around scripted dialogue. There is no requirement for students to submit a formal script — only essential scripted dialogue (up to 500 words).
- Assessment objectives must be included in the task description and, if not copied from the syllabus, should be carefully worded to reflect the 2025 syllabus and not the 2019 syllabus.

Schools should also:

- include a specified recorded live performance as an alternative, if they nominate a live performance as the stimulus
- choose stimulus that expresses a clear social comment and manipulates the dramatic languages to engage and inspire students, including stylistic characteristics that students are able to draw upon within their own original devised concepts
- in cases where the live performance is unknown at the time of endorsement, submit an amendment via the QCAA Endorsement app as soon as a relevant live performance is identified and before implementing IA2 with students. Please refer to [Amending an endorsed assessment](#) on the QCAA website for more information.

## Assessment decisions

### Reliability

Reliability 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	96.41	0.40	3.19	0.00
2	Analysing and evaluating a performance/production	86.85	11.55	1.59	0.00
3	Demonstrating an understanding of the elements of drama	96.41	0.00	3.59	0.00
4	Devising and arguing a dramatic concept	86.85	10.76	1.59	0.80

## Effective practices

Reliable judgments were made using the ISMG for this IA when:

- students were provided with the opportunity to
  - select one convention to analyse and evaluate, which also enabled them to devise dramatic action that engaged and educated, challenged or empowered
  - consider one or more of the inquiry questions to inform the purpose and context of their original concept
  - work as devisors to create original dramatic action to make a social comment, which was of importance to them
- for the Analysing and evaluating criterion, responses showed evidence of
  - a convention that was identified and named and moments when it was integrated were clearly described
  - the action that was deconstructed in terms of how the chosen convention shaped meaning in the moments which were analysed
  - the same moments being evaluated, revealing how an identified purpose and an identified context and meaning were interrelated
- for the Devising and arguing a dramatic concept criterion, responses showed evidence of
  - a social comment of personal interest to the student that was clearly identified through the purpose and context
  - photographs that captured the skill of devising, demonstrating the identified convention as well as other conventions and elements of drama being manipulated to create dramatic action
  - annotations that added layers of meaning to the photographed information by providing additional information about how the elements of drama and conventions were structured to achieve the intended purpose and establish the context.

## Practices to strengthen

When making judgments for this IA for the 2025 syllabus, it is essential to consider the following key differences between the ISMGs in the 2019 and 2025 syllabuses:

- For the Applying literacy skills criterion in the 2025 syllabus, evidence will be found across the whole response, and up to 4 marks can be awarded. The 4-mark performance level requires the response to demonstrate clear, coherent and expressive communication of thoughts, interpretations and responses that show a strong understanding of dramatic languages.
- For the Statement of intent criterion in the 2025 syllabus, the
  - 1-mark performance level requires the student to document dramatic languages used in the production stimulus, which are inspiration for them in creating their own devised work
  - 2-mark performance level requires evidence related to the identification and explanation of elements of drama and stagecraft used to create dramatic action in the student's own devised work, i.e.
    - how elements of drama are used to create action
    - how technical aspects of production are manipulated within the stage space and function of actor/s within the stage space

- 3–4 mark performance level requires the cognitive processes of analysis and evaluation, in relation to how dramatic languages are used to communicate a social comment in the devised work, i.e.
  - how identified and named elements of drama and dramatic conventions are used to create dramatic action and meaning
  - the impact of the use of elements of drama, stagecraft and dramatic conventions
- 5–6 mark performance level requires responses to include
  - deconstruction of key moments of dramatic action, showing how elements of drama, stagecraft and conventions are manipulated and the impact on communication of the identified social comment
  - justification of dramatic choices that relates to the intended purpose and identified context, and clarifies meaning
- 7–8 mark performance level requires responses to include
  - analysis that demonstrates how the combination of different dramatic languages (elements of drama, stagecraft and conventions) work together cohesively to create dramatic action and meaning
  - evaluation that clarifies connections between purpose, context and meaning with discriminating examples, i.e.
    - clear and logical explanations that support the dramatic choices
    - references and/or examples that explicitly justify dramatic choices aligned to the context, intended purpose and meaning (social comment).
- For the Devising original dramatic concept criterion in the 2025 syllabus
  - evidence will be found in the sequenced digital record of dramatic action, essential scripted dialogue, stagecraft choices and stage direction (dramatic action)
  - the 3-mark performance level requires responses to include use of elements of drama, stagecraft and conventions to create dramatic action
  - the 4–5 mark performance level requires responses to include
    - manipulation that combines and controls elements of drama, conventions and stagecraft to create dramatic action
    - an original dramatic concept that communicates a social comment
  - the 6–7 mark performance level requires responses to include an original concept, expressing a social comment in the identified form with relevant stylistic characteristics, i.e. choices made in the selection and combination of elements of drama, stagecraft and conventions to create the distinct features (stylistic characteristics) that were intended to be communicated, including techniques that help to convey the chosen aesthetic for the devised concept
  - the 8-mark performance level requires responses to include an original concept that synthesises dramatic languages to communicate a social comment with layers of meaning, i.e.
    - seamless integration of elements of drama, stagecraft and conventions in the dramatic action
    - multiple levels of interpretation, symbolism, emotional or thematic depth and/or engaging the audience in complex or subtle ways.

## Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The professional live or recorded live performance will be used to **inspire** students in using **any of the dramatic languages** to communicate a social comment. Students are
  - **not restricted to focusing on a convention**, as they can be inspired by any of the dramatic languages
  - **not required to analyse and evaluate** the use of the dramatic languages in **the professional production**.
- For the Statement of intent criterion, students are to critique the communication of dramatic action and meaning in their **own** dramatic work by
  - succinctly describing the dramatic languages (form, elements of drama, conventions, stagecraft and/or stylistic characteristics) used in the professional live or recorded live performance that were drawn on as inspiration for the original devised dramatic concept
  - outlining the social comment to be made to challenge a contemporary audience, by identifying the intended purpose and context, the dramatic form to be used to structure the work, and the stylistic characteristics to be communicated
  - analysing, evaluating and justifying how elements of drama, stagecraft and conventions have been manipulated to communicate a social comment through their intended purpose and context.
- For the Devising original dramatic concept criterion
  - students consider how the audience will see, hear and experience the dramatic action, in the performance space to shape meaning through dramatic action exploring creative possibilities to reveal layers of meaning
  - the work is to be original, expressing the student's **own artistic voice** and drawing on a range of dramatic languages to communicate their purpose, context and intended meaning
  - there is no mandated way for students to document their devised work; innovative approaches are encouraged
  - the focus should be on the embodied creation of dramatic action, i.e. the skill of devising
  - before selecting the method of recording their devised concept, students should work as theatre makers in the role of devisers and directors to workshop ideas and enact key moments of dramatic action. After the devised concept is refined, students should choose key moments that best capture their ideas and sequence these into a digital record with **one** of the following options
    - up to 12 photographs of staged dramatic action
    - up to 3 filmed moments of staged dramatic action (up to a total of 90 seconds)
    - up to 8 photographs of staged dramatic action, and 1 filmed moment of staged dramatic action (up to 30 seconds)
  - students also have up to 500 words for any essential scripted dialogue, which makes up part of the 1,500 words. This means that, if they do not require 500 words for the essential scripted dialogue, they have more words available to contribute to their statement of intent. To ensure equity, any dialogue in filmed moments must be included in the scripted dialogue.

Schools should also:

- consider the following resources (available in the QCAA Portal) to assist students in demonstrating the IA2 performance-level descriptors
  - *Drama subject matter support resource*
  - *Drama subject matter support resource: Curriculum conversation webinar*
  - *IA2 — Dramatic concept: Curriculum conversation webinar*.

## Samples

The following excerpt demonstrates high-level responses across all criteria, i.e. in the

- analysis and evaluation component
  - one convention (*gestus*) has been chosen, to analyse and evaluate the impact it had on meaning within the production
  - multiple discerning examples of dramatic action are unpacked within the scene and analysed, allowing for discriminating evaluation
  - selected key moments are those that most effectively show how purpose and context is realised in the production
  - the analysis succinctly highlights the interrelationship between purpose, context and meaning
- my concept component
  - the purpose, context and convention are clearly stated and made clear through explicit deconstruction of choices that elaborate beyond what is viewed in the photographs, revealing the interrelationship between them
  - the explanatory paragraph succinctly establishes intended meaning, which is then made clear in the annotations for images, using relevant drama terminology
  - 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
  - relevant elements of drama are identified and their impact on the dramatic action and meaning conveyed
  - the use of colour-coding (for **purpose**, **context** and **convention**) signposts the shaping of action to achieve purpose through the context, with the manipulation of convention throughout the concept.

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

## Analysis and Evaluation

Queensland Theatre's '*Pride and Prejudice*', adapted by Wendy Mocke and Lewis Treston, successfully explores the social class system of Regency England. The clearly foregrounded historical context is explored through the purposeful utilisation of gestus, aiming to educate the audience on the pragmatic nature of most marriages.

A key example of gestus is performed by Mr Collins, in which he holds Charlotte's pinkie between his thumb and index finger from her outstretched arm with his begrudging facial expression. His body is stiff and upright, with his other fingers highly flexed showing physical tension.

This gestus was initially utilised at the Netherfield ball after Mr Collins was rejected a dance by the Bennet sisters. Charlotte offers to dance with him, which he accepts by sighing reluctantly and performing the stylised movement of taking her pinkie from her outstretched arm. Her beaming pride in response to his acceptance enforces her character as desperate for courtship and connects to the historical context by highlighting women's reliance on marriage for stability. Their contrasting facial expressions reinforce their varying moods within the situation, with Mr Collins still disappointed by his previous rejection and Charlotte excited by the possibility of courtship. Through Mr Collins' reluctance and Charlotte's disregard for his mood, the audience are educated of the pragmatism that is evident in their relationship, of which was a staple of Regency England.

This gestus was also utilised before their walk around the garden directly prior to their engagement. Charlotte's arm is extended in front of her with an expectation of Collins intertwining his, but he instead performs the gestus and guides her by the pinkie, showing a lacking desire for physical touch. This foregrounds Charlotte and Mr Collins' relationship, as their unfamiliarity with one another is symbolised by their minimal physical contact, which also contrasts their engagement announced in the following scene. This compassionless act and begrudging facial expression from Mr Collins connect to the historical context, showcasing the common transactional and pragmatic nature of marriages, which is supported by Charlotte's beaming excitement at his courtship with no expectation for love. As such, this instance of gestus aims to educate the audience of this fact by clearly establishing the beginning of their loveless marriage.

These examples utilise nuanced dramatic action to explore their pragmatic relationship, of which also contributes to the purpose and context, with the historical focus on England's Regency period further educating the audience.

## Dramatic Concept: 'Purposeful Destruction'

### Purpose:

Inform the audience of purposefully harmful social media design and its impact.

### Context:

Sociological- exploits the personal impacts of this flawed design.

### Key Convention:

Gestus- highlights sub-conscious stress and contrasting power.

**Intended Meaning:**

Social media is proven to have numerous negative effects impacting mental health and interpersonal relationships. Due to CEOs' greed, these issues are disregarded and exploited due to profits made from them. 'Purposeful Destruction' informs the audience of the exploitation of mental health issues for CEOs' benefits.

*See Appendix for all projections and placard text\**

**EPISODE 1:**

Chorus is used by the businessmen to symbolise their lack of individuality, additionally alienating the audience through a lack of unique characters.

Placards alienate the audience through the statement of the characters' thoughts, saying "we don't care how this affects them". This also informs the audience of the purposefully harmful nature of social media. The text on the whiteboard asking, "how can we make our platform irresistible?" also contributes to this.

The CEO's costuming establishes his elevated status, along with the light red wash symbolising their ill intentions.

**EPISODE 2:**

Gestus of CEO on stage right (arms crossed watching action with a grin evident in all episodes), establishes his manipulative character and informs the audience of CEOs' intentions.

Actors are self-lit by computers to establish the time as a late night, highlighting their hardworking character.

Placards with a list of features to add inform the audience of their tactics to harm users, additionally alienating the audience through obvious didacticism.

**EPISODE 3:**

The projection and position of chairs as a car establishes situation and place, with the child's gestus of looking at the phone with one hand on their head (referred to as phone user's gestus), highlighting their sub-conscious stress and disconnected relationship to their parents, contributing to the sociological context.

Placards and the CEO's gestus alienates the audience, with his grin that contrasts the others' frowns informing the audience of his profits from their struggles.

The following excerpts demonstrate a high-level response with the student working as a deviser to create original work that explores a social issue in an entertaining manner, i.e. in the

- my concept component
  - the same convention from the analysis and evaluation component is manipulated as the key convention (direct address)

- succinct explanations of the purpose to challenge the perception of youth offenders and spark reflection, the political context in seeking legislative change, and intended meaning to communicate the realities that lie beneath criminal behaviour
- annotations argue how the dramatic action, which is displayed in photos of actors in theatre blocks
  - utilise the key convention, along with other conventions, elements of drama, stagecraft and essential dialogue to connect purpose, context and meaning
  - is structured to realise purpose and establish context
  - expresses a clear social comment.

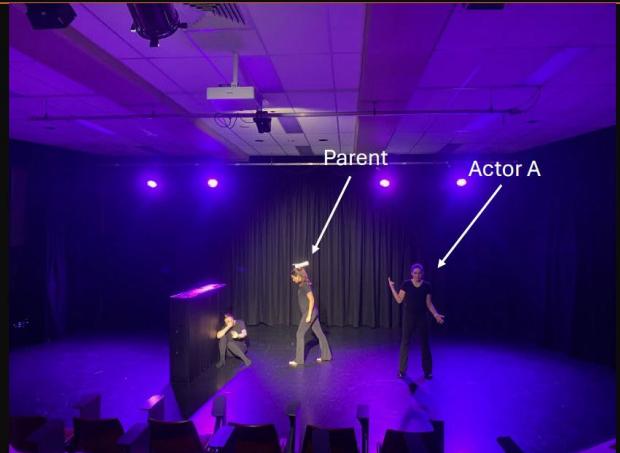
**Note:** The characteristic/s identified may not be the only time the characteristic/s occurred throughout a response.

## Statement of Intent

**Condemned from Birth** is a provocative piece of Theatre of Social Comment. Staged on the rustic Turbine Platform at the Brisbane Powerhouse, the play immerses the audience in a raw and confronting exploration of youth crime, challenging the perception of young offenders by posing the provocation: “Who truly created the monster?” Through a non-linear, episodic structure that incorporates flashbacks, time shifts, **direct address**, and projections. The performance delves into the life of a stereotypical youth offender, revealing the abuse endured at home, the negligence of governing bodies, and the societal tendency to vilify rather than support. Targeting voters aged 18 and above, **Condemned from Birth** seeks to ignite legislative change by exposing the often-overlooked realities that lie beneath criminal behaviour. With a cast of 10, the play is designed to spark reflection and challenge preconceived notions about crime and responsibility.

### #3: Punished

- Purple lighting indicates a flashback
- Heartbeat reinforces Teen's fear
- Subversion of power roles, now the teen is curled up and vulnerable.
- Actor A directly addresses the audience, employing vocal puppetry for the parent; yelling 'stay quiet' and 'the law won't protect you' contrasting the vocal puppetry done for the police
- The shift in Actor A's role from reinforcing protection to enabling abuse emphasises the play's context: despite also being a victim, the teen remains unprotected



Dramatic Heartbeat Sound Effect ([youtube.com](https://www.youtube.com)) – SFX

## #4: Courtroom

- White bright lights establish the clinical, cold, mood.
- Everyone but the teen is raised, caging them in and building tension of relationship
- The judge and guard's faces remain in shadow to represent the legal system and not people, as there is no emotion or sympathy in the law which underscores the play's context
- Spotlight draws focus to the teen who is beaten down, conveying their acceptance of their neglect



## #5: Beautiful Lies

- The parent is slumped on the couch, surrounded by bottles establishing their role as a neglectful parent
- Teen is crouched on the floor, irrelevant and unheard
- The government official delivers a speech about safeguarding children
- Split stage showing the contrast between the government's actions and their words, strengthening the play's provocation and purpose
- Green and blue lighting reinforces the safety the government official speaks of



Dramatic Heartbeat Sound Effect ([youtube.com](https://www.youtube.com)) – SFX

Speech taken verbatim from [Anne Hollands Press Club address](#)

## #7: Campaign

- Teen is raised; however, it represents their ostracization from society as a chorus surrounds and harasses them
- A shadow of a monster is cast from the teen to symbolise how they have been portrayed in the media
- In contrast the teen's body is tense and closed, trying to protect themselves from the harassment
- Red and yellow lights build the accusatory and violent mood



Projection: WHO CREATED THE MONSTER?

## #10: Cycle

- Cyclical narrative structure, but the figures secretly influencing the teens actions are revealed
- Provocative statement is projected to challenge the audience to reflect on their perceptions of youth crime, strengthening the purpose.
- Teen is wrapped in chains, held by their parent and the government who are puppeteering the teen's behaviour, reinforcing play's context
- The teens face is illuminated, scrunched up regret, revealing they are not monsters who enjoy others' suffering, they are trapped, controlled by others.



# 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	89
Authentication	0
Authenticity	4
Item construction	7
Scope and scale	19

### Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- ensured the stimulus to be used by the school was an appropriate, inherited, published, Greek, Elizabethan or Neoclassical text
- included a clear context that aligned to the subject matter and provided a framework for students' responses
- provided students with a choice of conventions of Contemporary performance to complete the task, rather than specifying particular conventions that they were expected to use, as IA3 requires students to demonstrate their skills of directing and devising in addition to the skills of acting.

### Practices to strengthen

It is recommended that assessment instruments:

- for AS Unit 1, include stimulus that is an inherited Realism text, which students then reframe into either Magical Realism or Australian Gothic. If the text is
  - Australian Realism, it can be reframed into Australian Gothic or Magical Realism

- not set in Australia, then it must be reframed into Magical Realism
- include the cognitive verbs evident in the assessment objectives, either by copying 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
- clearly outline the assessment objectives under the appropriate component headings 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
<b>Bias avoidance</b>	0
<b>Language</b>	2
<b>Layout</b>	0
<b>Transparency</b>	0

### Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

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

### Practices to strengthen

It is recommended that assessment instruments:

- provide full details of the published text, including the title of the play, playwright and edition.

### Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- Instruments must
  - clearly communicate the processes involved in transforming dramatic works for contemporary audiences, aligned to the 2025 syllabus specifications
  - accurately reflect the 2025 syllabus specifications, assessment objectives and response requirements within each component of the project.

- Assessment objectives must be included in the assessment instrument and, if not copied from syllabus, should be carefully worded to reflect the 2025 syllabus and not the 2019 syllabus.
- Instructions to students regarding the annotated script for the Performance component must outline 2025 syllabus specifications, as well as ensuring students are directed to articulate purpose, context and meaning. These instructions need to be specific, rather than just a ‘justification of blocking, movement’.

Schools should also:

- ensure that task description instructions clearly indicate the difference between the components of the project, i.e.
  - as director, students create a directorial vision for the transformation of the selected inherited text into Contemporary performance
  - as actor, students perform a reframed excerpt of the selected inherited text as an ensemble (up to 4), or a one person show.

## Assessment decisions

### Reliability

Reliability 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	96.81	0.00	3.19	0.00
2	Applying digital literacy skills	91.63	5.98	1.99	0.40
3	Applying and evaluating the use of dramatic languages	90.04	6.77	2.79	0.80
4	Interpreting purpose and context	90.44	6.77	2.39	0.40
5	Manipulating dramatic languages to create dramatic action and meaning	88.84	7.17	3.98	0.00

## Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for the Directorial vision component, judgments were based on evidence that students
  - considered the needs of a 21st century audience to reimagine, transform and adapt an inherited text
  - used skills of directing and devising to articulate how their vision would be achieved, with consideration of the entire inherited text
  - expressed their own artistic voice, clarifying choices to establish purpose, context and meaning
- for the Performance component
  - students had been offered the option to perform as an individual or as an ensemble member in a group of no more than four
  - judgments were based on evidence that
    - excerpt/s of the inherited text were performed (not self-devised or mainly intertextuality)
    - each actor interpreted the inherited text and portrayed a substantial role/character to engage an audience, informed by directorial visions but not limited to them
- for the Applying and evaluating the use of dramatic languages criterion, judgments were based on evidence that
  - purpose, context, elements of drama and conventions were identified in relation to how they would work together to reveal subtleties of meaning
  - skills of directing were used to shape dramatic action, showing how effectively the inherited text was reframed/transformed with justification of how the vision realised the stated purpose
  - key moments were selected to show how the text was enriched through conventions to achieve a vision and communicate meaning that was engaging for a 21st century audience
- for the Manipulating dramatic languages to create dramatic action and meaning criterion, judgments were based on evidence that
  - the selection of text excerpt/s from the inherited play provided opportunities for engaging dramatic action to be created through the manipulation of elements of drama and conventions
  - skills of acting were
    - sustained with minimal entrances and exits
    - rehearsed, refined and polished dramatic action
    - considered, in relation to how energy, space and characterisation were manipulated
  - purpose, context and meaning intended to be communicated in the performance were identified in the annotated, highlighted script. This included documentation about deliberate choices regarding
    - how the script was fragmented and/or transformed for a 21st century audience
    - blocking
    - the manipulation of the dramatic languages, i.e. skills of acting, elements of drama, conventions.

## Practices to strengthen

When making judgments for this IA for the 2025 syllabus, it is essential to consider the following key differences between the ISMGs in the 2019 and 2025 syllabuses:

- For the Articulating a directorial vision criterion in the 2025 syllabus
  - still images and/or filmed key moments of staged original dramatic action that capture directorial ideas are to be included
  - the inherited text is to be transformed into a Contemporary performance (a hybrid work) by manipulating elements of drama, stagecraft and conventions (Assessment objective 4) and evaluating their use in communicating meaning (Assessment objective 6)
  - the 7–8 mark performance level requires responses to include
    - manipulation of stagecraft, in addition to elements of drama and conventions, that explicitly shapes and adapts dramatic action and meaning to transform the inherited text into Contemporary performance
    - evaluation of the use of dramatic languages to communicate meaning for a contemporary audience, i.e.
      - justifying their use to achieve the intended context and purpose
      - providing examples that describe or show evidence of their use in the creation of dramatic action and meaning
  - the 9–10 mark performance level requires responses to include
    - manipulation of elements of drama, stagecraft and conventions that communicates identified stylistic characteristics within the dramatic action and meaning
    - evaluation that highlights the impact of directorial choices in relation to identified purpose, context and meaning, i.e.
      - justification of choices that communicate the effect of directorial decisions on how drama is interpreted, experienced and understood by an audience
      - examples that describe or show evidence of the impact on an audience's emotional or intellectual response
  - the 11–12 mark performance level requires responses to include
    - manipulation that shows interrelationships (interplay/fusion) between elements of drama, stagecraft and conventions, within the dramatic action and meaning
    - a coherent (logical, clear, well-structured) vision for a Contemporary performance
    - evaluation that makes the relationship between purpose, context and meaning explicit, with examples appropriately selected to clarify the intended purpose, context and meaning for the intended audience
  - the 13–14 mark performance level requires responses to include
    - manipulation showing seamless integration of elements of drama, stagecraft and conventions to create dramatic action and nuanced meaning, i.e.
      - multiple levels of interpretation, symbolism and emotional or thematic depth revealed in the transformed work
      - the vision engages a contemporary audience in complex or subtle ways

- evaluation that reveals interrelationships (interplay/fusion) between purpose, context and meaning, with discriminating examples of dramatic action to explicitly justify directorial choices for the inherited text.
- For the Performance component in the 2025 syllabus
  - the allocated marks have increased from 16 to 18
  - Demonstrating the skills of acting (performance skills and expressive skills) has been clarified and is assessed in a separate criterion, with up to 8 marks allocated for the rehearsal and refinement of these skills
  - for the Demonstrating skills of acting criterion, the
    - 6-mark performance level requires students to demonstrate performance and expressive skills that are
      - controlled, i.e. precise, focused and disciplined
      - intentional, i.e. deliberate, clear and evident in the annotated scripted text excerpt
      - aligned to the Contemporary performance characteristics identified in the annotated scripted text excerpt
    - 8-mark performance level requires students to demonstrate
      - commitment to role, by fully engaging with character (movement, voice projection, tone and emotion appropriate and authentic to the role)
      - reacting to cues, by responding to verbal, physical or technical (e.g. lighting, sound) cues to maintain flow and believable interactions between characters
      - rhythms of performance, in terms of pace, tempo and flow of a performance, ensuring emotional and physical energy of a scene and how it rises, falls or shifts
      - working together as group of actors (if working in an ensemble)
      - convincing and refined (polished) performance and expressive skills that are continuously controlled
  - the assessment objective 'Interpret purpose and context within the chosen text' remains integral and is now assessed alongside the 'Manipulate dramatic languages' assessment objective in the Communicating meaning in performance criterion, with 10 marks allocated. In the 2025 syllabus, the
    - 1–2 mark performance level requires the performance to communicate a clear context: situation, role and relationship of the published script stimulus created through the use of elements of drama and stagecraft. **Note:** In the 2025 syllabus, use of stagecraft is required for a mark of 2 and above
    - 3–4 mark performance level requires the performance to communicate
      - a context and purpose derived from the reframed inherited text
      - dramatic action and meaning created through the manipulation of elements of drama, stagecraft and conventions
    - 5–6 mark performance level requires the performance to communicate an interpretation that shows valid interrelationships between purpose, context and text, i.e. a genuine connection between purpose, context and excerpt chosen to reframe the inherited text is communicated through the manipulation of the elements of drama, stagecraft and conventions

- 7–8 mark performance level requires the performance to communicate
  - an interpretation with deliberate and considered combination of dramatic languages to convey coherent dramatic action and intended meaning identified in the annotated scripted text excerpt
  - stylistic characteristics of Contemporary performance through the manipulation of elements of drama, stagecraft and conventions
- 9–10 mark performance level requires the performance to communicate
  - an interpretation of the script for a contemporary audience with layers of meaning revealed, e.g. exploiting dramatic languages by taking advantage of dramatic moments, nuances and/or subtext in the published script stimulus
  - dramatic action that captures and holds the audience’s attention and realises stylistic characteristics of the reframed inherited script stimulus through seamless integration of the dramatic languages, i.e. conventions, elements of drama and stagecraft.

To further ensure reliable judgments are made using the ISMG for this IA, it is recommended that:

- for the Applying digital literacy skills criterion, evidence demonstrates how communication of the vision is enhanced by connecting ideas through visuals and information, which elaborate on the spoken text rather than replicating it, i.e.
  - original images, sound files, sketches, diagrams or footage that demonstrate what the directorial vision will look and/or sound like, and which add to what is being spoken
  - filmed segments/photos of workshopped key moments of dramatic action
  - images of stagecraft, diagrams and drawings that articulate how dramatic languages (conventions and elements of drama) are manipulated. **Note:** Sourced visuals must be referenced and how they exemplify the original vision must be explained
  - signposts to how dramatic languages work together, e.g. table of element/s, convention/s, text and how purpose is achieved in this moment; costume design labelled to show impact on movement and how it establishes character/role or symbolism
- for the Articulating a directorial vision criterion, evidence demonstrates how
  - the student’s own artistic voice is evident in each directorial choice, showing the relationship between the text, purpose, context and dramatic meaning
  - effectively the skills of devising and directing are applied, regarding how the action will be shaped to achieve the stated purpose and communicate the stated meaning
  - knowledge regarding the playwright or the inherited text should not be stated but considered to be assumed knowledge
- for the Annotated scripted text excerpt, evidence clearly demonstrates
  - identification of the excerpt/s of the stimulus and dialogue originating from the inherited text. This should be most of the text, as the performance requires the inherited text to be interpreted. Where fragmentation is used, the annotated script must reference all excerpts, e.g.
    - Act 1, Scene 3, lines 98–127
    - partial excerpts, lines 159–165, lines 220–228 and lines 233–235
  - identification of any intertextuality or intermediality, e.g.
    - ‘Follow the yellow brick road / Follow, follow, follow, follow, follow the yellow brick road’ (*The Wizard of Oz* song lyrics)

- indication of each student's artistic intent, i.e.
  - the purpose, context and dramatic meaning to be communicated
  - stylistic characteristics to be realised in the Contemporary performance
  - specific choices made in skills of acting (performance and expressive skills), and elements of drama, stagecraft and conventions manipulated in relation to their stated purpose, context and meaning.

## Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- Rather than a separate mark of 3 in the 2019 syllabus, Demonstrating an understanding of the elements of drama is evident in the 2025 syllabus when students work as
  - director, for the Articulating a directorial vision criterion
  - actor, for the Communicating meaning in performance criterion.
- The characteristic, **subtleties** of meaning, has been replaced by **layers** of meaning, and is included in the highest performance-level descriptors of the Articulating a directorial vision and Communicating meaning in performance criteria in the 2025 syllabus.

Schools should also:

- ensure the audiovisual recording is continuous with no pausing or editing, and the camera remains stationary in front of the performance so that full-body views of each performer are maintained, including facial expression and responses, to reveal subtleties of meaning
- when submitting files for confirmation
  - use MP4 format for the performance and directorial vision and PDF format for the annotated highlighted script. It is preferable for the PDF to be submitted in colour, and for the name of the text and page numbers to be identified
  - check that both audio and video are evident in audiovisual files and the PDF can be viewed with the correct orientation
  - ensure the student is easy to identify, with clear notes included in the Confirmation app and/or the annotated scripted text excerpt. Notes should indicate the character being portrayed, a physical description of the student, and their first line of text, e.g. *Enters stage right wearing blue jacket. First line: 'I knew you would be here.'*
- consider the following resources (available in the QCAA Portal) to assist students in demonstrating the IA3 performance-level descriptors
  - *Drama subject matter support resource*
  - *Drama subject matter support resource: Curriculum conversation webinar*.

## Samples

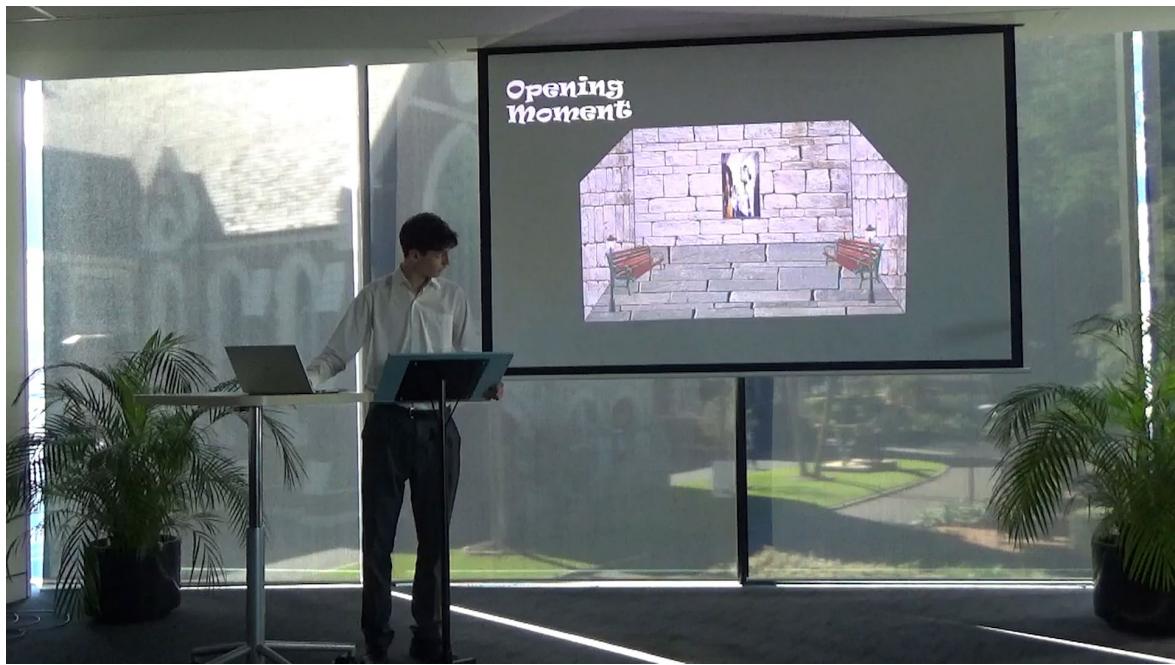
The following excerpts have been included to demonstrate the top performance level in all criteria for an Elizabethan stimulus text, i.e. in the

- directorial vision (Excerpt 1)
  - application and structuring of the dramatic languages to transform the inherited text, *Julius Caesar* by William Shakespeare, are clearly communicated

- the vision for the performance and how it will be achieved is established by explicitly stating
  - a chosen purpose (to educate and entertain on how the misplacement and misuse of power cascades into the collapse of trust and breakdown of truth, leading to the inevitable fall of societal groups)
  - context (sociological and political)
  - meaning (plot and themes of *Julius Caesar* are more relevant than previously thought)
- the context (the lens or frame of the action — London's modern street culture) to engage a contemporary audience, and the skills of acting (stagecraft — graffiti; expressive skills — body language; movement qualities; vocal qualities) are interrelated to reveal subtle meaning
- elements of drama and conventions of Contemporary performance are explicitly identified, as well as how they will be manipulated to transform the inherited text to create dramatic action and meaning. In this excerpt, there is clear evidence of how the elements of focus, situation, contrast, symbol, character, relationship and mood, together with the conventions of chorus, unison, parallel action and freeze frame, are manipulated to achieve their intended purpose
- the pre-recorded spoken text is supported and enhanced by the digital presentation, connecting ideas to shape meaning as seen with the
  - placement of actors on stage
  - explanation of their movement forward to chant 'hail Caesar'
  - tagging of the stage with the initials JC
  - music underscore that clarifies the mood and Contemporary performance characteristics to be realised
- subtleties of meaning become evident through directorial choices by
  - shaping dramatic action through clearly described action
  - justifying choices made with specific examples of how the inherited text is shaped to achieve the chosen purpose and context. In this excerpt, directorial choices reveal the power and status of the roadman, positioned centre stage, and the foreshadowing of the eventual betrayal of Caesar
- performance (Excerpt 2)
  - the interpretation is creative and engaging, showcasing the student's skill as an actor, as they perform with belief, energy, focus, rhythm of performance and reaction to cues and the ensemble
  - there is sustained manipulation of the skills of acting resulting in a polished performance, due to entertaining characterisation with polished vocal and movement manipulation
  - subtleties of meaning are evident due to synthesis of dramatic languages, e.g. the ensemble work includes solo, unison and canon, establishing time and place of London gangs with sound effects, media and symbolic gestures.

**Note:** The characteristic/s identified may not be the only time the characteristic/s occurred throughout a response. The student in focus appears centre stage on the lowest block.

**Excerpt 1: Directorial vision**



Video content: (1min, 49 secs)

[https://youtu.be/DR\\_iGcGt3w0](https://youtu.be/DR_iGcGt3w0)

**Excerpt 2: Performance**



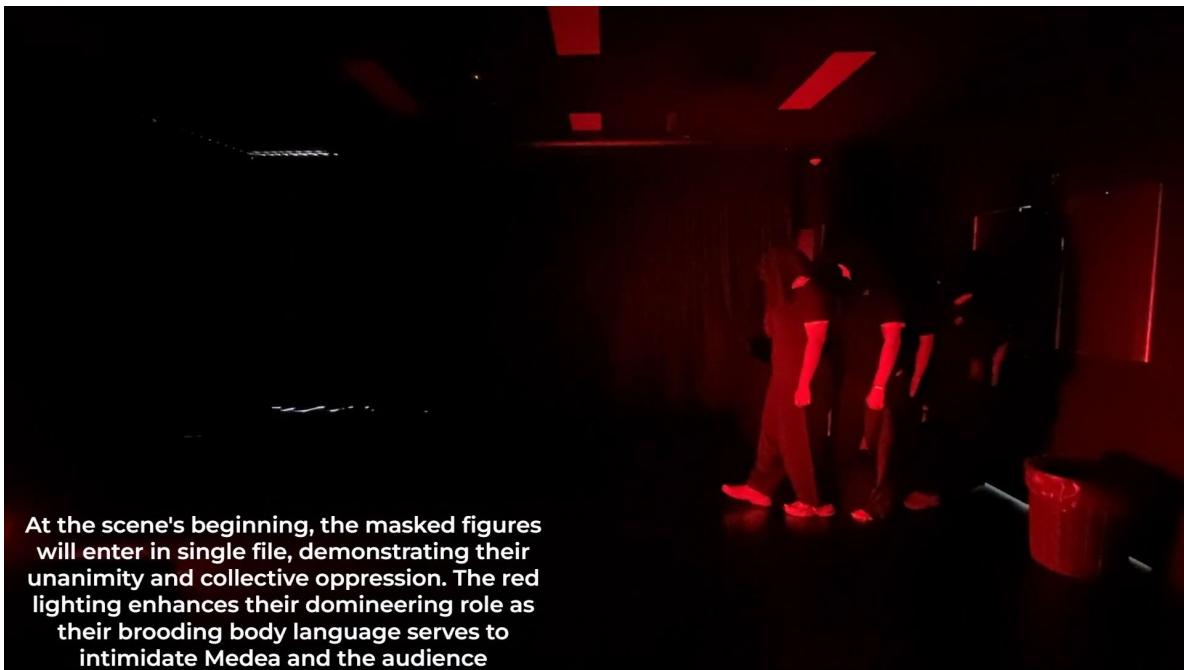
Video content: (1 min, 3 secs)

<https://youtu.be/j-4dZer4gFA>

The following excerpts have been included to demonstrate the top performance level in all criteria for a Greek stimulus text, i.e. in the

- directorial vision (Excerpt 1)
  - for the Applying digital literacy skills criterion
    - to exemplify their vision, images are a combination of the student's own work and those sourced from the internet, with the latter being appropriately acknowledged in a reference list
    - moving images of characters entering the stage show dramatic action of the student's vision, with stagecraft aspects explained and justified
  - for the Applying and evaluating the use of dramatic languages criterion
    - the entirety of the inherited text, *Medea*, is considered, with selected moments exemplifying how the student's vision reimagines the text for a 21st century audience, by considering audience perspective
    - directorial decisions on how the elements of drama and conventions are to be manipulated, so that they contribute to the transformation of the inherited text, are explicit in the vision. The hybrid use of conventions, integrating excerpts of the inherited text, together with elements of drama, is shown in the reframing/transformation of this moment, with the impact of directorial choices made clear in relation to meaning (to expose bias)
    - justification of directorial choices are linked to the student's chosen purpose (empathy toward women who are marginalised), context (courtroom scrutinisation), and meaning (public perception of women)
- performance (Excerpt 2)
  - sustained manipulation of the elements of drama (e.g. space, tension, mood, symbol) create engaging dramatic action
  - while digital media and pre-recorded vocals are integrated, the actor engages with these through live dramatic action. Skills of acting are evident in the on-stage performance. The Contemporary performance is hybrid in form with fluid ways of telling the story, i.e. through dialogue, expressive movement and human puppetry
  - a polished performance with belief, energy and focus is sustained throughout. The actor remains in focus throughout the recording, allowing subtleties of meaning to be clearly communicated through reactions to mediatised components, facial expressions, vocalisation and physical responses
  - brief annotations on the fragmented and highlighted script (Excerpt 3) clarify intentional manipulation of dramatic languages to communicate purpose, context and meaning.

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

**Excerpt 1: Directorial vision**

Video content: (1 min, 3 secs)

<https://youtu.be/grzVvnVn7RY>

**Excerpt 2: Performance**

Video content: (3 min, 11 secs)

<https://youtu.be/6gw7SAhK3mk>

### Excerpt 3: Annotated script

First movement sequence – see Description [1]

**Jason:**

As for my royal marriage, if your reproaches weren't so blind you'd see it as a plan.

**Medea:**

You honoured me with contempt, betrayal, a replacement ~~wife~~.

**Jason:**

Ingenious, disciplined, far-sighted – To support you and the children.

**Medea:**

What real man, would think it courageous to face the family he betrayed, and lie to them ~~again~~.

**Chorus:**

The spell of trust is broken. Past and future hold no welcome, while the present is a princess-Younger, stronger-who sleeps where you once ~~slept~~.

**Medea:**

I betrayed my father! I butchered my brother! I made Jason swear to love me, for after my shameful treason, I thought only great oaths would keep him bound to ~~me~~th.

**Jason:**

My heart will keep me faithful. Far from the wilderness of a stranger's bed.

**Medea:**

My faithless husband, you tore out the threads I'd stitched to hold our life together. The gods will notice and then your fortune pays for ~~hui~~.

**Jason:**

Medea, this is foolish. The palace has chests filled with fine garments, vaults of ~~gold~~.

**Medea:**

Gold, yes, but I'd give a life to buy the children ~~freedom~~.

Second movement sequence – see description [2]

**Commented [ED(4):** Movement sequence ends: SX2

**Commented [ED(5):** Medea's initial characterisation is blunt and submissive, demonstrating the **extent of her humiliation**. It is shown through her reluctant body language and facial expression.

**Commented [ED(6):** Medea's act of slapping Jason's hand away is not only a **motif of resistance and insensitivity**, but we also see the **context of their key relationship conflicts and Medea's awareness of Jason's deceptive kindness**, in which the truth of his intentions lies in his abandonment of her. Here, the audience is forced to pick sides and/or sympathise with Medea's hostility as she faces the humiliation and injustice of Jason's abandonment.

**Commented [ED(7):** LX3

**Commented [ED(8R7):** Ends after chorus line, reverts to previous lighting.

**Commented [ED(9):** During the **hui** interjections, the lighting turns to a deep shade of blue, creating a sinister **mood**. During these moments, Jason and Medea freeze, creating an unsuspecting tableau that **contrasts** with the revealing words of the **chorus**. For example, this line acts as a proof of Jason's promiscuous acts that have cost Medea her position in the **relationship**, and the following line supports **highlighting the motivations of her anger**.

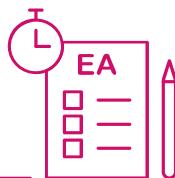
**Commented [ED(10):** This line also reinforces the sacrifices Medea has made and thus the **humiliation she feels due to Jason's abandonment**.

**Commented [ED(11):** This line reinforces Medea's sense of emotional labour and the betrayal that unravelled her identity within the relationship.

**Commented [ED(12):** SX2 begins, slightly more intense. Accompanied with more urgent movement, it signals the **rising of relationship tension** between Jason and Medea.

**Commented [ED(13):** LX4 when music/movement starts

**Commented [ED(14):** Movement sequence ends - LX5



# 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. The external assessment papers and the external assessment marking guide (EAMG) are published in the year after they are administered.

## 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 three prescribed recorded live performances (42 marks).

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

Questions were derived from the context of each of the 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 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 EAMG.

### Effective practices

Overall, students responded well when they:

- established a consistent and convincing position about the concept and showed interrelationships between each of the two named elements of drama and the named convention in relation to the specified concept and stimulus
- explained the characteristics of the use of the named convention and two named elements of drama accurately and in detail. This included clear descriptions of key moments, showing how the named convention and two named elements of drama 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.

## Practices to strengthen

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

- ensure students have clear guidance in their understanding of dramatic action and how to deconstruct what they see and hear using drama terminology
- assist students in viewing a broad range of professional live and recorded live theatre to ensure they understand the various ways that dramatic languages are manipulated to communicate meaning to diverse audiences
- support students in developing an understanding of
  - the difference between analysis and evaluation of dramatic action
  - how dramatic languages work together to convey dramatic action and meaning
  - analytical essay structures that allow them to make clear the interrelationships between dramatic languages (elements of drama, stagecraft, skills of acting and conventions) in the communication of meaning and to provide detailed and credible examples of dramatic action to support their position.

## Additional advice

- In 2026 and beyond, the conditions for external assessment in Drama continue to require students to respond as audience, but this will now be to excerpt/s of an **unseen dramatic work/s as digital stimulus** under examination conditions. Students will **no longer** be required to recall moments of dramatic action from a studied production and respond to visual or text-based stimulus.
- For further information about how to support students, please refer to
  - *Drama external assessment: Release of example instruments for the 2026 external assessment and beyond* (QCAA memo 031/25)
  - the resources section of the Syllabuses app in the QCAA Portal for the 2025 syllabus, including
    - *Examples for the 2026 external assessment and beyond* (in the Samples subsection)
    - *Drama external assessment — 2026 and beyond: Curriculum conversation webinar* (in the Additional materials subsection).

## Samples

### Extended response

The following excerpts have been included to illustrate effective student responses in one or more of the syllabus assessment objectives.

Criteria: Analysing conventions of drama, Analysing relationships, and Synthesising and arguing a position

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 named element/s of drama and the key convention in relation to the specified concept and unseen stimulus
- provided a consistent and convincing position linked to the dramatic meaning of the production, with reference to the concept.

These excerpts have been included:

- as the student explains the characteristics of the use of repetition
- to illustrate a clear and detailed description of key moments to explain how repetition was used to create subtleties of meaning in the dramatic action
- to demonstrate analysis of the convention of repetition in relation to the elements of movement and character with reference to the concept of freedom and unseen visual stimulus
- as it provides a consistent and convincing position linked to the dramatic meaning the student interpreted from *Dust Pilgrim*, with reference to the concept of freedom.

**Excerpt 1**

The beginning scene of the play depicts Panuelo completing a pattern of chores. The element of movement is evident in this scene, with Panuelo starting in one corner of the stage completing a seemingly monotonous household chore, then running to the next corner of the stage to complete a different chore, repeating this pattern in all ~~over~~ four corners of the stage each with a different chore. ~~The convention of~~ This movement sequence is repeated numerous times. Through the convention of repetition, it can be observed that Panuelo is clearly trapped in a seemingly endless cycle, with all her movements being very precise <sup>also</sup> and obviously well-practised. Her character is evident in her movements, which are quick and terrified, ~~and~~ demonstrating her dread of meising up the chores and her obvious sense of duty. There is a repeated break in Panuelo's pattern of chores, where she stops to look through a window before scurrying away to complete the next chore. This repeated movement demonstrates Panuelo's ongoing desire to escape this endless cycle and to obtain the freedom she currently ~~she~~ does not possess.

**Excerpt 2**

Elements of movement and character are further related to observed in relation to the convention of repetition where in the scenes that depict Panuelo's escape from her mother's house, mirroring the idea depicted in the image ~~which~~ - that even though one may be able to escape physically, the trauma of ~~an~~ abuse ~~will~~ (represented as a circle of sand in the image) will always stay with them. When Panuelo first escapes from her mothers' home, she uses movement to portray her journey away. In one movement, Panuelo runs in place in a repetitive fashion, demonstrating that she cannot move away or escape her trauma and abuse no matter ~~no~~ how far or fast she runs. This movement also demonstrates the nature of her character, in that Panuelo ~~cannot~~ is unable to move on from her experiences. In this scene, Panuelo's parents appear behind her, ~~near~~ the blue light that is reflected on them conveying they are not real, but rather apart of Panuelo's imagination. Her parents mimic and repeat Panuelo's actions, via use of repetition, always behind Panuelo and copying her movements in everything she does. As the circle of sand represents in the image, the parents are clearly symbolic of Panuelo's inability to rid herself of the trauma she has endured, and the fact that she ~~is still~~ has still not achieved true freedom despite her physical escape from her mother. Her inability to let go of her past reflects her character's reluctance of letting go of the only thing she has ever known and the events that shaped her character. ~~for her who~~ Repetition can be further noted as this movement sequence repeats throughout different parts of the play, showing that her trauma remains with her ~~despite~~ no matter how far she runs, demonstrating the ~~the~~ dramatic meaning.

Criteria: Applying written literacy skills, and Evaluating and justifying the use of conventions

Effective student responses:

- used language conventions consistently and with clarity
- communicated drama ideas and meaning in a sustained, organised and cohesive sequencing of information
- provided valid and convincing judgments on how effectively the named convention was manipulated to communicate the concept
- used detailed and credible examples that supported these judgments.

This excerpt has been included:

- as the response uses language conventions clearly and consistently
- to demonstrate valid and convincing judgments on how effectively juxtaposition was manipulated to communicate the concept of significant change, as interpreted by the student through the unseen stimulus and dramatic action in *Paper Sky*
- to illustrate the use of more than one detailed and credible example to support these judgments.

The next phase of Henry's journey to significant change from drowning in guilt to achieving peace, is him learning to tackle his fears and grief, head-first, in which he is aided by Lumina - a figure of his imagination in the form of a puppet - who continuously encourages him to conquer his fears. Whenever Henry ~~revisits~~ <sup>revisits</sup> ~~relives~~ <sup>traumatic</sup> a memory, Lumina swiftly comes in and physically shows Henry how to fight his battles. Whether it be fighting off the wolves or conquering mountains and bridges, involving many leaps, bounds, kicks, lunges, jumps and objectively difficult movements, Lumina embodies a sense of bravery, determination and support, which is in complete ~~juxtaposition~~ to Henry's persona at that time. It is not until Lumina takes Rosa's photo frame out of Henry's safe pocket that Henry is forced to follow her ~~to~~ and eventually fight his fears - embodied by the wolves. Here, Henry reaches the next phase of the journey depicted in the stimulus, where he begins to tackle his grief, despite the difficulties in doing so - as the pencil goes from long to short, suggesting a long struggle. After following

Lumina from his real world into a combination of his imaginary and real world, Henry is faced directly by his fears, where he makes the decision to instigate significant change and fight them. This 'version' of Henry is once again in complete juxtaposition to 'Stage 1' Henry who was controlled by fear and grief, ~~framing~~ his journey. In this fight scene, the wolves are extremely enlarged, symbolic of his heightened fears, ~~and menacingly~~ <sup>and menacingly</sup> ~~with~~ <sup>and</sup> lunge, snarl, lurch, attack and prey on both Lumina and Henry, ~~thus~~ heightening the violent, brave, suspenseful mood. Henry's movements - in direct juxtaposition to previous 'versions' of Henry - are powerful, sharp, strong, brave and forceful, supporting his journey to change from timid and controlled to brave and determined to achieve peace. As Henry defeats the wolves, ~~thus~~ a proud mood is immediately established through his hopeful posture and ~~and~~ facial expressions, solidifying an advance in his journey to peace. Therefore, with Lumina's aid, Henry successfully conquers his fears and grief, allowing him to advance into the final stage of his journey to achieving significant change, ~~in which~~ as effectively depicted through a juxtaposition of mood and movement between Stage 1 and Stage 2 of his journey.

Criteria: Explaining and analysing elements of drama, and Evaluating and justifying the use of elements of drama

Effective student responses:

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

- as the student explains the characteristics of the use of symbol accurately and with detail, with evidence of clear and detailed description of key moments to show how symbol was manipulated to create dramatic action and meaning
- to demonstrate valid and convincing judgments about how effectively symbol was manipulated to communicate the concept of adaptability through the unseen stimulus and dramatic action of *The Wider Earth*
- to illustrate the use of two contrasting examples that are detailed and credible to support these judgments.

Continuing this idea, Morton represents ~~extremist conflict~~<sup>inner</sup> binaries through the motif of the binary fire and water, again alongside the elements space and symbol. By doing this, he positions audiences to look beyond the traditional view held at the time, even if it is dangerous.

The first key binary occurs if when the HMS Beagle sets sail away from burning Tierra Del Fuego, and a violent storm meets them. The action depicts a stylized movement sequence of ensemble members swaying side to side. The movement is dependent on the multimedia behind them. For example, a wave crashing on the boat from stage left, meant all the chorus would fall to the right suddenly. The sequence continued until a large wave ~~overcame~~<sup>overcame</sup> the ship, causing all ensemble members to fall to the ground in unison.

This high tension filled, fast paced scene, could be likened to Charles inner conflict he faced when going against the religious religious views held at the time.

The motif of binary is manipulated here through fire and water. Both are dangerous in their own right, yet necessary for survival. It positions audiences to understand that Charles' was going to face negative ramifications either way if he expressed his ideas or not. So instead, he simply adapts head on, facing

the wave, a symbol of his adaptability, instead of 'burning' his ideas and not expressing them. Morton suggests, that while this was dangerous, it was necessary for the discovery of evolution, therefore consistent with the stimulus. Additionally the motif of binary is continued through the transformation of space after the wave occurs. Ensemble members adapt their body language to be slow, and calculated, as if moving through water. Then suddenly, this halts, and the chorus resumes their regular pace. This is mainly represented through the sharp shift in their breathing, a consistent with gasping for air. Here, this action symbolises is a symbol for the suffocating nature of following the status quo. Morton creates the tension filled mood to place emphasis on the importance of truly adapting to the ~~surfer~~ surroundings. Thus positioning audiences to take a breath and open their eyes to potential, yet dangerous ideas. Additionally, whilst underwater, the stage ~~rem~~ space remains dark, symbolic of Charles' mood as he faced his inner turmoil, whereas when he resurfaced, the stage lit up. The binary

between light and dark is consistent with the stimulus since by opening <sup>Charles',</sup> ~~your~~ eyes, ~~you~~ <sup>he</sup> saw the light. Morton's manipulation of this motif throughout the play, suggests to audience that ~~disco~~ discovery is the 'light', ~~since it can connect~~ A positive change that requires adaptability. He also communicates, that by reducing an individuals 'tunnel vision', they allow in more light, and more potential for ~~disco~~ discovery, which is consistent with the stimulus. Therefore Morton demonstrates adaptability successfully through the motif of <sup>With</sup> binaries, in addition ~~to~~ the elements of drama, space and symbol.