2022 Drama Subject Assessment Advice

Overview

Subject assessment advice, based on the 2022 assessment cycle, gives an overview of how students performed in their school and external assessments in relation to the learning requirements, assessment design criteria, and performance standards set out in the relevant subject outline. They provide information and advice regarding the assessment types, the application of the performance standards in school and external assessments, and the quality of student performance.

Teachers should refer to the subject outline for specifications on content and learning requirements, and to the subject operational information for operational matters and key dates.

Across the Assessment Types for this subject, students can present their responses in oral or multimodal form, where 6 minutes is the equivalent of 1000 words. Students should not speed-up the recording of their videos excessively in an attempt to condense more content into the maximum time limit.

From 2023, if a video is flagged by markers/moderators as impacted by speed, schools will be requested to provide a transcript and markers/moderators will be advised to mark/moderate based on the evidence in the transcript, only considering evidence up to the maximum word limit (e.g. up to 2000 words for AT3).

If the speed of the recording makes the speech incomprehensible, it affects the accuracy of transcriptions and it also impacts the ability of markers/moderators to find evidence of student achievement against the performance standards.

School Assessment

Teachers can improve the moderation process and the online process by:

* thoroughly checking that all grades entered in Schools Online are correct
* ensuring that all uploaded materials (particularly video and multimodal files) can be opened after uploading
* ensuring tasks are uploaded to the correct student
* ensuring students are clearly and correctly identified by student number and role/s in video/multimodal evidence, including uploading a Student Identification Sheet for each student with a colour photograph in costume/as they appear in the video/multimodal presentation for each assessment task if necessary
* ensuring amendments to program including those for specific students are clearly and accurately detailed on the LAP.

Assessment Type 1: Group Production

Students complete a Group Production worth 40%. Led by the teacher, students work collaboratively within the framework of Company and Production to conceive, explore, develop, produce, refine, and perform (or present) a dramatic product.

Students provide evidence of their learning in relation to their Knowledge and Understanding of dramatic theories, styles and practices, Critical and Creative Thinking as an artist, and Creative Application of dramatic skills and techniques.

Teachers can elicit more successful responses by:

* guiding students into role/s for assessment that demonstrate their strengths while providing scope for learning
* encouraging students to focus on fewer roles for the purposes of assessment while acknowledging that students working as a company may assume additional roles and responsibilities in the creation of their Presentation
* providing opportunities throughout the creative process for students to capture evidence of ideation, exploration, experimentation and self-reflection on their making and refinement of creative choices
* ensuring scaffolding does not limit student agency, creativity or broad exploration of dramatic concepts and ideas
* providing a directorial concept, company vision or artistic statement for students to respond to in the creation, analysis and appraisal of their work
* ensuring students have a thorough understanding of the learning requirements and performance standards, and how they are applied to this task.

The more successful responses commonly:

* provided genuine evidence of their process to illustrate their engagement in the creative process (e.g. rehearsal footage, images of making and works in progress, collaborative problem solving etc)
* were able to provide deeper discussion, analysis and appraisal of their process and work by focusing on fewer dramatic roles
* focussed on the development of their role/s and its relevance and function in the production
* spoke to artefacts relevant to the development of their work
* focussed on authentically capturing and presenting the creativity of the process rather than contriving a creative context for the presentation
* gave a concise discussion of style, theory and background context then focussed discussion on connecting the stylistic features to their own work with multimodal evidence
* explicitly explained, appraised and analysed the final product as evidence of artistic choices in the creative process
* were well-drafted and rehearsed
* used well-selected moments from the final product and explored how these moments demonstrated their dramatic skills and knowledge
* were presented as videos or PowerPoint presentations featuring multimodal evidence to express ideas and demonstrate the application of dramatic skills through the process (such as photographs, designs, sketches, sections of annotated scripts, evidence of research, planning documents, rehearsal and/or performance footage). PowerPoint slides contained recorded oral narration or written discussion and annotations
* aligned their work in this assessment type to a directorial concept, company vision or artist statement
* appraised the success of creative choices in the production by the extent to which they achieved the intended impact and conveyed the dramatic meaning within the style, form and directorial vision of the production
* made clear what meaning was created by their role (e.g. How costumes reflected character given circumstances and development)
* captured an authentic sense of the process and experience of creating the work. For those impacted by absences or rescheduling due to COVID, appraisal of the creative process was aligned to the performance standards and still demonstrated in-depth understanding of theories, techniques and process that influenced their work and its success.

The less successful responses commonly:

* provided a recount of what the group did
* offered evaluation of the entire production and work of others rather than the development and success of their individual role/s in achieving the success of the production
* were unscripted and impromptu
* were reports, written retrospectively, which were not supported by video evidence of rehearsal, exploration or the final performance
* provided general ideas about their work in many, limited their capacity to show in depth creative thinking, analysis and appraisal of process, as well as synthesis of theory and practice within the time allowance
* lacked analysis and dramatic reasoning for creative choices
* focussed on logistical problems (e.g. budget, resources, time) or regrets about their work ethic
* were heavily scaffolded leading to formulaic responses that limited the capacity of students to demonstrate the organic process of developing their work.

Assessment Type 2: Evaluation and Creativity

Students undertake one or two Evaluation and Creativity tasks with a combined weighting of 30%.

In this assessment type, students reflect upon their own emerging artistic style and practice, as informed by their learning in the Exploration and Vision, and Company and Production areas of study. Students evaluate and analyse dramatic works, theories, practices, and practitioners and apply this to their own hypothetical creative product.

Teachers can elicit more successful responses by:

* ensuring students have a thorough understanding of the learning requirements, the performance standards and how they are applied to this task
* ensuring the elements of both Responding to Drama and Creating Drama for this assessment type are covered, especially in integrated tasks where both elements (and word and time allowances) are combined
* select dramatic events (e.g. performances, workshops) for the Responding to Drama component that provide links students to develop their role/s in the Creating Drama component and/or other assessment types
* ensuring scaffolding does not limit student agency, creativity or broad exploration of dramatic concepts, ideas and opportunities.
* providing a breadth of opportunity to highlight the student’s knowledge of dramatic theory and processes.

The more successful responses commonly:

* intentionally applied dramatic theories, concepts, techniques or stylistic features to the creation of the hypothetical or realised product, demonstrating complex synthesis of theory and practice to develop dramatic concepts and ideas
* demonstrated a sophisticated understanding of the interdependent nature of drama and dramatic elements
* had a clear focus on a particular aspect/s of productions
* demonstrated an in-depth understanding of the stylistic choices or the performance/practitioner
* made insightful reflective links between their learning from dramatic events and the development of their own skills, processes and/or role(s) as an artist, including in their work in other assessment types
* analysed the decision-making process and intended audience reaction of the hypothetical product
* included evidence of experimentation during the dramatic process and evaluated decisions made through artefacts such as images, videos, and designs
* Demonstrated a high level of sophistication in their responses and evaluation of themselves as artist, and professional performances
* clearly addressed both the Evaluation and Creativity components of this assessment type
* used subject specific language and dramatic terminology to demonstrate their knowledge and understanding and provide depth of analysis
* interpreted and analysed artistic choices of theatre or filmmakers deeply and with insightful commentary on audience or cultural impact of the work.

The less successful responses commonly:

* described or listed what they did with limited analysis or appraisal of stylistic influences or intended dramatic meaning or impact
* were heavily scaffolded, formulaic or constructed in response to a template provided by the teacher limiting opportunity for student agency in exploration the creative process
* gave comprehensive background information about the innovator, company, style, or text studied rather than conveying an understanding of their purpose or intention
* were vague in their assessment on the intentions and success of performances or dramatic events and/or did not address the cultural or artistic value of the works or experiences
* mostly retold the narrative of the performances or texts without analysis of the meaning, theories, ideas, style, form, context, or appraisal of successful and/or impactful moments
* provided generalised ideas of the hypothetical product and intended audience reaction
* did not include evidence of experimentation during the dramatic process
* used personal statements to show artistic impact of theatrical works and connected these to their own drama-making
* did not self-evaluate
* did not reflect on how they were influenced by performances from professional companies
* did not make clear connections with their own practice.

External Assessment

Teachers can elicit more successful responses by:

* encouraging students to focus on one or two roles for the purposes of assessment while acknowledging that students working as a company may assume additional roles and responsibilities in the production of their Presentation
* providing opportunities throughout the creative process for students to capture evidence of ideation, exploration, experimentation and self-reflection on their making and refinement of creative choices
* focussing students’ attention to capturing and presenting the authentic creativity of the process rather than contriving a creative context for the Learning Portfolio
* ensuring task design allows student agency to freely explore the often non-linear process of theatre making or filmmaking.
* ensuring students have a thorough understanding of the learning requirements, the performance standards, and how they are applied to this task.

Assessment Type 3: Creative Presentation

Students undertake one creative presentation worth 30% comprising two parts: a presentation and a learning portfolio.

Students work as a small company of between two and five to individually and collaboratively conceive, plan and produce a creative dramatic presentation applying the knowledge, skills and understanding they have learned, including dramatic theory and process. The presentation may take a variety of forms.

They individually record, analyse, reflect on, and appraise their creative decision-making and application of the dramatic process and skills toward realising the product in a learning portfolio. The learning portfolio includes synthesis, analysis and evaluation of individual and collaborative ideas, decisions and contributions during the process and appraisal of the artistic merit of the product.

The more successful responses commonly:

* immediately identified their dramatic role/s in the learning portfolio
* focussed on one or two roles allowing for in-depth discussion, analysis, appraisal and evidence of the development of the role/s through the creative process
* Consistently made analytical connections between the creative process and the final product with multimodal evidence from throughout the development phase and final product to support the discussion
* explicitly connected decisions to notable dramatic theories, practitioners, texts and/or dramatic works
* provided opportunities for students to work in roles that demonstrated their strengths
* made clear what meaning was created by their role (e.g. how costumes reflected character given circumstances and development)
* provided a concise discussion of style and theory in the learning portfolio, and focussed on connecting the stylistic features to their own work.

The less successful responses commonly:

* revealed their dramatic role/s during the learning portfolio rather or were unclear about which specific role/s they were being assessed on
* focused on multiple roles, limiting their ability to provide in-depth analysis, evaluation and evidence of the development of each role to a higher standard
* mostly provided a recount of what the group did and/or the narrative
* reflected only on their interpretation or recount of events in a direct-to-camera oral, rather than integrating multimodal evidence from the dramatic process
* focussed the discussion on the activity and process of the whole group, limiting their discussion of role specific building and refining of creative choices
* demonstrated limited connection between the student’s processes and notable dramatic theories, practitioners, texts and/or dramatic works
* focussed on logistical problems (e.g. budget, resources, time) or regrets about their work ethic rather than focussing on positive aspects of the work or demonstrating critical and creative thinking to overcome challenges
* were heavily scaffolded or formulaic responses where students had structured their response from template which limited the capacity for students demonstrate the organic process of developing their work.

General

While there are currently no SACE approved COVID adjustments for Drama, teachers are encouraged to exercise the flexibilities already inherent in the course to make the course more manageable.

AT2 provides the opportunity for teachers to design their LAP with either two independent tasks, one with a Responding to Drama (Evaluation) focus and the other with a Creating Drama (Creativity) focus, or a combined task integrating both Evaluation and Creativity components. Teachers may find there are benefits to covering the course requirements, especially where COVID provides challenges or interruptions, by combining the tasks for AT2. This would see students appraising their learning from dramatic experiences or events (Evaluation) to inform their development of a hypothetical product or dramatic concept (Creativity). This approach may also provide opportunity for students to more deeply examine the concepts, theories and ideas explored in the dramatic events and apply the synthesis of their learning to their dramatic concept with greater complexity, sophistication and detail.

While the Subject Outline stipulates in all assessment types that students may take on multiple roles in creating their dramatic responses, teachers should encourage students to make informed choices regarding which role(s) they are to be assessed on in the assessment type. An individual may take on multiple roles in the organic process of making a product when working in a company, but they do not need to be assessed on everything they do. For example, a student may take additional responsibilities for costume design and acting in the Presentation in AT3 but choose to only be assessed on their role as director. In this case, the Learning Portfolio should focus the discussion on the development of the role chosen for assessment providing opportunity for in depth analysis, appraisal and presentation of evidence of the creative process at higher levels.

Teachers are also reminded that word and time limits for each assessment type are maxima only.