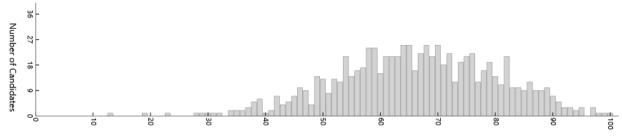




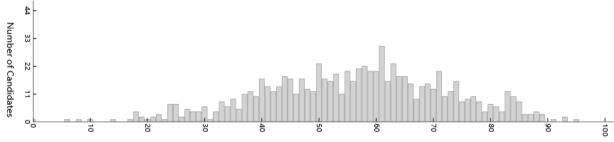
# Summary report of the 2016 ATAR course examination: Drama

Year	Number who sat all examination components	Number of absentees from all examination components
2016	789	32

#### Examination score distribution-Practical



# Examination score distribution-Written



# Summary

Candidates completed a practical and written examination.

# **Practical examination**

The practical examination consisted of three performances and an interview. The spread of marks ranged from 13.00% to 100.00% and the standard deviation was 13.85%.

Attempted by 795 candidates	Mean 66.23%(/100)	Max 100.00%	Min 13.00%
Section means were:			
Original solo performance	Mean 27.52(/40)	Max 40.00	Min 6.29
Scripted monologue	Mean 20.05(/30)	Max 30.00	Min 0.00
Spontaneous improvisation	Mean 12.94(/20)	Max 20.00	Min 5.00
Interview	Mean 5.72(/10)	Max 10.00	Min 0.00

### Written examination

The written examination consisted of two sections with candidates required to attempt both questions in Section One and to choose one question from a choice of five in Section Two. The spread of marks ranged from 0.00% to 94.92% and the standard deviation was 16.16%.

Attempted by 801 candidates	Mean 56.19%(/100)	Max 94.92%	Min 6.00%			
Section means were: Section One: Analysis and interpretation of a drama text – Short answer						
	Mean 32.23(/60)	Max 57.75	Min 4.50			
Section Two: Australian drama and world drama – Extended answer						
	Mean 24.02(/40)	Max 40.00	Min 2.67			

#### **General comments**

#### **Practical examination**

The majority of candidates were well prepared for the examination and compliant with processes and procedures. As evidenced by the high mean, candidates typically performed well with the strongest result overall being for the Original solo performance. The spontaneous improvisation continues to be daunting for some candidates and the interview component, the greatest challenge.

#### Advice for candidates

- If you use soundscapes or voice-overs in the Original solo performance ensure that they actually enhance the performance.
- Do not use props which are inappropriate and/or deemed a hazard such as glass, ceramics, liquids (including nail polish), knives and food in the examination.
- Use the 60 seconds before the commencement of the Original solo performance to check your voice with the acoustics of the performance space.
- Wear footwear that is appropriate for your role/s and/or character/s in the examination
- Listen carefully to the improvisation details provided by the marker so you can determine the requirements in terms of change in mood/character, situation and energy level.

#### Advice for teachers

- Ensure that students do not present an Original solo performance that is too narrative-based and therefore lacks action.
- Reinforce the fact that students cannot use props which are inappropriate and/or deemed a hazard such as glass, ceramics, liquids (including nail polish), knives and food.
- Encourage students to use the 60 seconds before the commencement of the Original solo performance to conduct a voice check and determine the acoustics of the performance space.
- Prepare students to overcome their innate fear of the improvisation performance. They
  need to be taught specific strategies to control their nerves and think clearly so they can
  perform effectively in the examination context.

### Written examination

Overall, candidates performed quite well on the examination this year, particularly given the different format and the new syllabus content. As expected candidates performed more strongly in Section Two, discussing texts they were familiar with, than in Section One which features the unseen material. However, improvement can be made in the way candidates structure their responses to questions in Section Two. Some candidates lost their thread in the process of discussing two different texts.

#### Advice for candidates

- Focus on developing and practising how to write a structured response to the type of
  questions asked in Section Two of the examination. This will enable you to discuss
  concepts across two texts more competently.
- Make sure you are familiar with the 'visual elements' and 'design principles' listed in the syllabus and recognise the differences between them.
- Ensure that you do not provide unnecessary 'background' information or irrelevant details in the introduction of your response to questions in Section Two. Avoid providing pre-planned responses too. Address the question directly.

### Advice for teachers

 It appears that the drawing of diagrams continues to be a challenge for students and, overall, is handled the least competently. Invest time in developing the skills of students in this area.

- Assist students with structuring responses to the type of questions asked in Section Two
  of the examination. Provide them with effective models and give them a lot of in-class,
  timed practice so they can hone this skill.
- Expose students to a range of contemporary and experimental practitioners. Ensure they
  have opportunities to experience dynamic workshops that showcase the practices of
  contemporary directors.

# Comments on specific sections and questions Practical examination

# Original solo performance

Attempted by 795 candidates Mean 27.52(/40) Max 40.00 Min 6.29 Candidates adhered to the time requirements of the examination, which was an improvement on previous years. The majority also performed creative, self-devised scripts, with evidence of some risk-taking by a few candidates who applied experimental approaches. This was encouraging, particularly as it supports Unit 4 of the course. Some candidates though tended to perform a narrative-based script with little attention being given to dramatic action and development of tension. 'Show not tell,' should be demonstrated in this component of the examination. In addition, candidates typically did not use the 60 seconds prior to the commencement of their performance to check their voice with the acoustics of the performance space.

# Scripted monologue

Attempted by 795 candidates Mean 20.00(/30) Max 30.00 Min 0.00 Candidates chose excerpts from a range of classical and contemporary texts and in general, demonstrated a sound understanding of the character and dramatic tension conveyed in the excerpt. Some candidates competently re-interpreted their chosen text. Costumes and props were commonly used to define character but the choice of footwear was not always carefully considered.

# Spontaneous improvisation

Attempted by 795 candidates Mean 12.94(/20) Max 20.00 Min 5.00 Even though candidates were given 30 seconds more preparation time in 2017 than in previous years, this did not appear to increase the preparedness for or execution of the given stimuli. Some candidates were obviously quite overwhelmed by nerves whilst others tended to be locked into the character traits of the previous performance/s and did not address the change in mood/character, situation and energy level stipulated by the markers. Candidates who achieved high marks did so because they were attentive and confident in their approach to the improvisation and polished in terms of their performance.

#### Interview

Attempted by 795 candidates Mean 5.72(/10) Max 10.00 Min 0.00 The interview section continues to be a challenge for many candidates because they struggle to incorporate appropriate drama terminology in their responses. Those candidates who addressed questions succinctly and articulately received high marks.

#### Written examination

Section One: Analysis and interpretation of a drama text – Short answer

Attempted by 801 candidates Mean 32.23(/60) Max 57.75 Min 4.50 The mean for this section indicates quite clearly that there is room for improvement in candidates' understanding of the focus of the content for both Unit 3 and Unit 4. Reinforcement of the key concepts underpinning each unit should ensure that candidates will be able to apply these understandings more confidently when responding to unseen texts in the future.

#### Section Two: Australian drama and world drama – Extended answer

Attempted by 799 candidates Mean 24.02(/40) Max 40.00 Min 2.67 A range of varied candidate approaches to producing responses to questions in Section Two was noted with the most successful responses structuring and sequencing their ideas in accordance with the order of the dot points and addressing both texts 'evenly' and often separately at each dot point. The most effective responses used sub-headings to identify the components of the answer they were discussing. Most candidates demonstrated that they were very familiar with their chosen texts and were able to discuss each effectively and make relevant quotes. Some candidates wrote a lot of unnecessary information at the beginning of their extended answer, provided irrelevant diagrams or provided a pre-planned response which obviously did not address the question.