

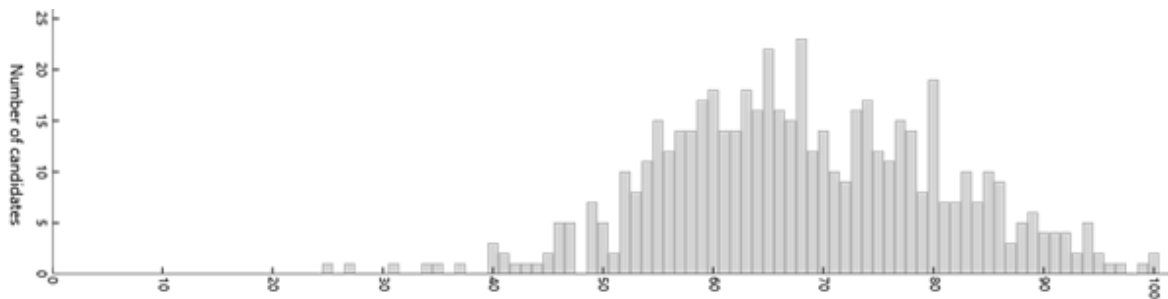


Summary report of the 2020 ATAR course examination: Drama

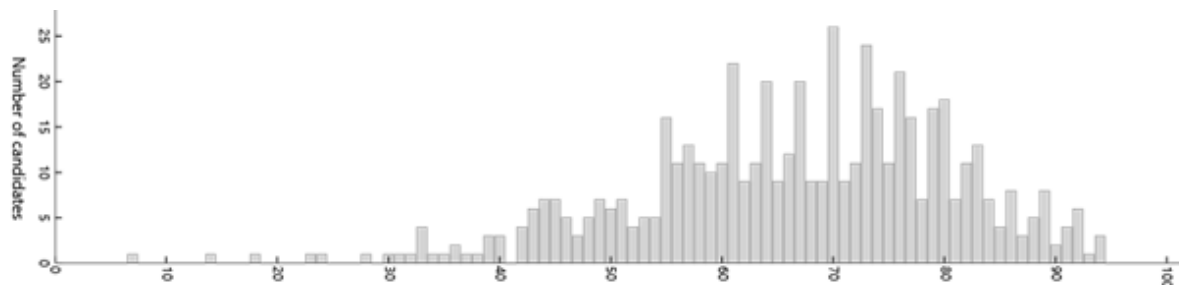
Year	Number who sat all examination components	Number of absentees from all examination components
2020	536	6
2019	567	9
2018	649	12
2017	698	9

The number of candidates sitting and the number attempting each section of the examination can differ as a result of non-attempts across sections of the examination.

Examination score distribution–Practical



Examination score distribution–Written



Summary

While the number of candidates sitting the Drama examination decreased this year, the results for 2020 were favourable. The mean for the practical examination was consistent with last year's and it was evident candidates were organised and had a good understanding of the structure of the examination. The mean for the written examination reflected both the accessibility of the paper and candidates' understanding of their chosen Australian and world texts.

Practical examination

The practical examination consisted of three performances and an interview.

Attempted by 544 candidates	Mean 68.05%	Max 100.00%	Min 25.28%
Section means were:			
Original solo performance	Mean 69.28%		
	Mean 27.71(/40)	Max 40.00	Min 0.00
Scripted monologue	Mean 69.07%		
	Mean 20.72(/30)	Max 30.00	Min 2.40

Spontaneous improvisation	Mean 67.98%	Mean 13.60(/20)	Max 20.00	Min 3.00
Interview		Mean 60.23%		
		Mean 6.02(/10)	Max 10.00	Min 1.33

Written examination

The unseen drama was unconventional in terms of script presentation and also in the way that the character, through a monologue, told her own story by narrating in the third person.

Attempted by 548 candidates Mean 66.46% Max 94.00% Min 6.92

Section means were:

Analysis and interpretation of a drama text Short answer

Mean 68.64%

Attempted by 547 candidates

Mean 41.19(/60)

Max 60.00

Min 0.00

Australian drama and world drama Extended answer

Mean 63.19%

Attempted by 547 candidates

Mean 25.28(/40)

Max 40.00

Min 0.00

General comments

Practical examination

Candidates were familiar and confident with the order of performance in the examination, transitioning well from one part to the next, using the 60 seconds to prepare for each section. In performance, there were some clever transitions to indicate character change and/or change of setting and time. Some soundscapes were well-integrated into the performance and some candidates effectively incorporated physical theatre choices. Several candidates did not present the documentation required for the examination.

Advice for candidates

- Ensure the cover page is stapled to your scripts. You must submit two copies of your scripts with the cover page indicating the form of script or acting and design style of performance.
- Provide a clean copy of your scripted monologue rather than photocopies out of the text.
- Think carefully about footwear choices, as many instances of bare feet were not appropriate to the character/s performed.
- Ensure you project appropriately for the size of the examination room.
- You have access to the previous year's Interview questions on the School Curriculum and Standards Authority website, so further practice in this area will lead to more informed and developed responses.

Advice for teachers

- Ensure candidates' OSP scripts follow the prescribed formula to ensure they are not difficult to read or follow.
- Discourage the overuse of props. Candidates need to be able to enter the examination room carrying their props in their first entrance.
- Discourage overuse of the voice-over. Markers can only assess the candidate's live voice.
- Advise your students that the inclusion of multiple characters may limit their opportunity to achieve the top performance shelves in Criterias 3, 4 and 5.
- The stimuli provided by markers in the improvisation section do not have to continue the storyline, character and circumstances inherent in the candidate's OSP or Scripted monologue.

Written examination

The paper was creative and the unseen script showcased to candidates that scripts can have different layouts. It encouraged the candidates to think more about the script and their own creative choices, rather than regurgitate set information. Section One required candidates to interpret and make meaning from the unseen script, hence not disadvantaging those without an understanding

of Australian history. Section Two questions presented an equal spread of difficulty and encompassed the varying roles included in the Drama ATAR course.

Advice for candidates

- If using supplementary pages for your short answer, clearly identify this and indicate which question your response is addressing.
- You can use illustrations to support your discussions in any extended answer response.
- Avoid including lengthy introductions and providing unnecessary information about the set texts not relevant to the question.

Advice for teachers

- Some candidates did not use short answer response formatting in Section One. Encourage your students to revise lengthy responses and instead use tables, dot points and diagrams to communicate their ideas.
- Reproducing memorised design visions disadvantaged candidates whose choices did not directly address the question being asked, thus limiting their ability to demonstrate insightful responses.
- Similarly, repetitive responses with a formulaic layout, highlighting technique and graphic organiser formatting did not always suit the question. Application of own ideas should be encouraged.

Comments on specific sections and questions

Practical examination

Original solo performance (31 Marks)

There were several instances of candidates adlibbing instead of following the script. There was also the tendency to rely on narrative rather than dramatic action. However, with some candidates the shape of and execution of scripts was evidence of creative-risk taking.

<i>Voice techniques</i>	Mean 4.19(/6)	Max 6	Min 0
<i>Movement techniques</i>	Mean 4.25(/6)	Max 6	Min 0
<i>Role/Characterisation</i>	Mean 3.37(/5)	Max 5	Min 0
<i>Dramatic journey/structure</i>	Mean 2.85(/4)	Max 4	Min 0
<i>Elements of drama</i>	Mean 3.89(/6)	Max 6	Min 0
<i>Design and/or technologies</i>	Mean 2.93(/4)	Max 4	Min 0

Scripted monologue (25 Marks)

Some excellent re-interpretations of form and style, with physical approaches and a contemporary perspective being evident. Although a few monologues lacked the academic rigour expected of Year 12 candidates, markers observed that the quality of the Scripted monologue was generally better than that of the Original solo performance.

<i>Voice techniques</i>	Mean 4.15(/6)	Max 6	Min 1
<i>Movement techniques</i>	Mean 4.17(/6)	Max 6	Min 1
<i>Role/Characterisation</i>	Mean 3.41(/5)	Max 5	Min 0
<i>Elements of drama</i>	Mean 3.86(/6)	Max 6	Min 0
<i>Design</i>	Mean 1.69(/2)	Max 2	Min 0

Spontaneous improvisation (20 Marks)

Although the stimulus states 'Take on the character of ...' some candidates played multiple roles in this section or performed their own improvisations which were not linked to the stimuli given by the markers.

<i>Voice techniques</i>	Mean 2.86(/4)	Max 4	Min 1
<i>Movement techniques</i>	Mean 2.79(/4)	Max 4	Min 1
<i>Role/Characterisation</i>	Mean 2.76(/4)	Max 4	Min 0
<i>Dramatic journey/structure</i>	Mean 2.61(/4)	Max 4	Min 0.5
<i>Given idea</i>	Mean 2.58(/4)	Max 4	Min 0

Interview (15 Marks)

Candidates who found success in this section provided examples to support their responses, referred to practitioners where relevant and used drama terminology in their answers. There was an increased frequency in candidates asking for each interview question to be repeated. This cut into the time allocated for them to respond in this section of the examination.

Written examination

Section One: Analysis and interpretation of a drama text Short answer (60 Marks)

Candidates answered both short answer questions convincingly. Although the unseen text was unconventional, candidates showed good understanding and supported their answers with specific text references. Neither question required diagrammatic representation, although candidates can always use graphic organisers to clarify their answers where appropriate.

Section Two: Australian drama and world drama Extended answer (40 Marks)

Across all responses, too much time was spent on the first dot point worth 6 marks. Candidates then ran out of time or did not write in enough detail to hit the maximum marks for the next two criterion points worth ten marks each. Time management needs to be revised for candidates to maximise their marks in Section Two of the written examination. In Section Two, the role of scenographer (Question 7) elicited the most responses with the lighting designer role (Question 4) being the least attempted question. Some candidates were creative, showcasing their knowledge of their drama texts. It was concerning to note however, an increase in repetitive design choices and formulaic layouts when responding to questions.