

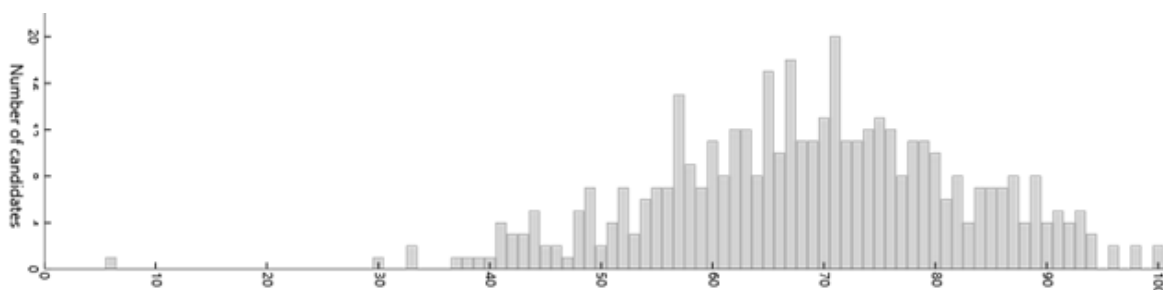


## Summary report of the 2023 ATAR course examination report: Drama

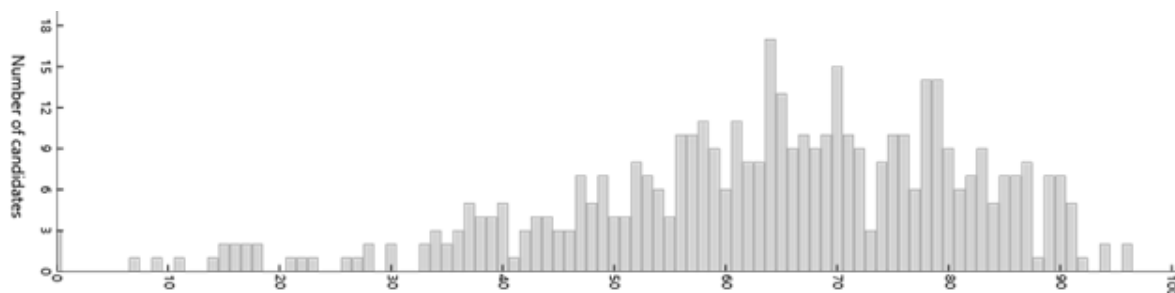
Year	Number who sat all examination components	Number of absentees from all examination components
2023	438	4
2022	442	15
2021	499	10
2020	536	6

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***

Candidates demonstrated a sound understanding of the revised ATAR syllabus content in both the practical and written components of the examination.

In the practical component, candidates responded well to the new format. Cover pages identified the approach for both the Candidate’s choice and Set choice and candidates demonstrated a high degree of preparedness, using the allocated time between sections well.

In Section One of the written examination, the drama text and questions allowed for creative responses within a context familiar to the candidates. Section Two questions reflected the revised syllabus and were evenly pitched.

## Practical examination

Attempted by 443 candidates                      Mean 68.78%                      Max 100.00% Min 6.67%

Section means were:

Monologue 1 - Candidate's choice                      Mean 67.98%  
Mean 30.59(/45)                      Max 45.00                      Min 0.00

Monologue 2 - Set choice                      Mean 69.44%  
Mean 24.30(/35)                      Max 35.00                      Min 0.00

Improvisation                      Mean 69.45%  
Mean 13.89(/20)                      Max 20.00                      Min 5.00

## Written examination

Attempted by 443 candidates                      Mean 63.32%                      Max 95.97% Min 0.00%

Section means were:

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

Mean 64.41%  
Attempted by 443                      Mean 25.76(/40)                      Max 40.00                      Min 0.00

Section Two: Australian drama Extended answer  
Mean 62.76%

Attempted by 430 candidates                      Mean 18.83(/30)                      Max 30.00                      Min 0.00

Section Three: World drama Extended answer  
Mean 62.43%

Attempted by 432 candidates                      Mean 18.73(/30)                      Max 30.00                      Min 0.00

## General comments

### Practical examination

Confidence with the new examination structure was noted by markers, with candidates seamlessly moving from one part of the examination to the next.

In Monologue 1 - Candidate's choice, there was an equal distribution between the three options from which candidates could choose. Design, a new criterion, was an aspect of stylistic performance choices. The application of costume, props and sound was not well explored, as it had been in previous years.

Candidates used a range of set choice scripts in their performance choices for Monologue 2. This section could have benefitted from further consideration of costume and props in supporting the chosen elements of drama in performance. Footwear, for example, can be a significant indicator of setting, context, character type and social status, yet it did not always feature as a component.

The improvisation section of the examination, with a generic set of stimuli, was well managed by candidates. The standard of performances was high, with no diminution of quality compared to previous years.

### Advice for candidates

- For Monologue 1, ensure that the cover page provides the markers with an understanding of your stylistic choices (Criterion 1). For Monologue 2, provide the marker with information regarding the context or approach selected. In both monologues, the information you provide informs and assists the marker in assessing your performance under the criteria in the marking keys.
- Consider the application of costume, props, and sound for Monologue 1.

- In Monologue 1, explore changes in tone to reflect dramatic meaning and subtext and use symbol, mood, and atmosphere to enhance the dramatic meaning.
- In your interaction with another person in the performance space, make blocking choices that allow the marker to see your facial expressions clearly. Avoid upstage interactions and profile blocking choices. Be aware of sight lines and placement of the other person in the space.
- Consider design choices, such as costume, props, and sound, which can assist you in establishing character and highlighting setting. Ensure that the costume choice you make is appropriate for the character you are performing. Be sure that you know what the term 'theatre blacks' means.
- Avoid making direct eye contact with the markers during your performances.
- Ensure that your name and/or school name are not visible on anything that you take into the examination room.

#### *Advice for teachers*

- Assist students in the completion of their cover pages to ensure that they provide markers with a clear understanding of their selected interpretation. Providing only a summary of the plot or indicating a practitioner/approach, without any specific detail, should be avoided.
- As Criterion 1: Stylistic performance choices is the discriminating criterion that distinguishes Monologue 1 from Monologue 2, this should be given particular attention.
- Encourage students to explore changes in tone to reflect dramatic meaning and subtext in Monologue 1.
- As part of the rehearsal process, encourage students to explore the use of design choices such as costume, props, and sound, before fine tuning for assessment. Check that the costume choice for each monologue is appropriate. Clarify with your students the meaning of 'theatre blacks'.
- Remind students that their name and/or school name must not be visible on anything that they take into the examination room.
- Ensure that students do not source a monologue from the Set Monologue List for Monologue 1.

### **Written examination**

The written examination, with revised weightings for the two sections, allowed candidates more time for their extended answers, but it was apparent that not all students adhered to the time allocations suggested. The questions in both sections allowed candidates to demonstrate a range of understandings and responses, with some highly creative choices made.

#### *Advice for candidates*

- If possible, read the unseen text twice to get a clear understanding, before looking at the questions.
- Consider the mark allocation for each part of a question in both sections of the paper. Use this to assist you in your time allocation.
- There is no need in Section Two responses to provide an introductory or concluding paragraph. Begin your response by addressing the first part of the question directly and then move on to answer the others.
- In Section Two, be clear on what the specific part of the question is asking of you. For example, ensure that you know if you should be referring to a key scene or section or a text as a whole.
- In both sections of the paper, link your responses to the relevant drama text and use direct references from the text.

### *Advice for teachers*

- Provide samples of unseen texts for your students to use for practise. This will assist them in comprehending and unpacking the questions in Section One.
- Discourage the use of introductory or concluding paragraphs in Section Two responses.
- Ensure that your students are familiar with the condensed glossary in the revised syllabus and can confidently differentiate between terms such as elements of drama, principles of design and elements of design.
- Guide students towards identifying whether they should be writing about a whole text or a key scene or section in Section Two, to avoid repetition.
- Remind students to make direct textual references in all their answers.

### **Comments on specific sections and questions**

#### **Practical examination**

##### **Monologue 1 - Candidate's choice (29 Marks)**

Candidates were varied in their choice of monologue, with an equal distribution between the three options available. There were some highly creative performances, which indicated that candidates explored the new format, deciding which option best suited them. Criterion 1: Stylistic performance choices, was the discriminator. Candidates who made explicit performance choices, focusing on a specific convention that was observable in performance, were rewarded. Design choices, particularly with regards to costume, were sometimes ignored by candidates, when both the context of the performance piece and the character would have benefited from a specific costume choice. Some candidates spoke too fast or were breathy. Others did not vary their projection or use pause for a change of rhythm. Shouting in the examination space could lose dramatic meaning and often did not allow for depth or sensitivity of character. Movement was soundly demonstrated, though it did not always link to character and setting. A strong sense of character was evident in most performances. Application of chosen elements of drama was a criterion that could have been explored further. Symbol, mood, and atmosphere are elements that could enhance dramatic meaning.

<i>Stylistic performance choices</i>	Mean 3.99(/6)	Max 6	Min 0
<i>Voice</i>	Mean 4.10(/6)	Max 6	Min 0
<i>Movement</i>	Mean 4.13(/6)	Max 6	Min 0
<i>Characterisation</i>	Mean 3.51(/5)	Max 5	Min 0
<i>Application of chosen elements of drama</i>	Mean 3.98(/6)	Max 6	Min 0

##### **Monologue 2 - Set Choice (23 Marks)**

Candidates' responses covered a substantial number of the set text choices available. An understanding of the selected character was apparent in most performances. However, the objective of the character was not always clear and, at times, the background and mindset of the selected character was not conveyed through the performance choices. Voice and movement aspects were generally well-considered, but were not always controlled. Some candidates did not accurately reflect the character's social or historical or cultural context in the voice and movement choices they made. The application of chosen elements of drama (Criterion 4) was more evident in performance choices for Monologue 2.

<i>Voice</i>	Mean 4.18(/6)	Max 6	Min 0
<i>Movement</i>	Mean 4.16(/6)	Max 6	Min 0
<i>Characterisation</i>	Mean 3.54(/5)	Max 5	Min 0
<i>Application of chosen elements of drama</i>	Mean 4.08(/6)	Max 6	Min 0

### **Improvisation (18 Marks)**

Candidates responded well to the generic stimuli provided and appeared more confident in this section. Candidates who established a clear conflict and sense of space produced stronger improvisations. Candidates tended to exceed the minimum time requirement. The costumes worn for Monologue 2 were not always appropriate for the stimuli given for this section of the examination.

<i>Voice</i>	Mean 2.90(/4)	Max 4	Min 1
<i>Movement</i>	Mean 2.84(/4)	Max 4	Min 1
<i>Role/Characterisation</i>	Mean 2.86(/4)	Max 4	Min 1
<i>Given idea</i>	Mean 3.90(/6)	Max 6	Min 1

### **Written examination**

#### **Section One: Analysis and interpretation of a drama text Short answer (40 Marks)**

Candidates understood the drama text and its context. The two roles were managed soundly. The Designer role allowed candidates to choose from one of four options. Responses were often creative, with most candidates knowing the difference between the principles and elements of design. The role of Director was covered soundly, although there was a lack of direct reference to the drama text in responses. Candidates needed to be more conscious of writing to the requirements of the question, as some wrote a lot more than was necessary.

#### **Section Two: Australian drama and world drama Extended answer (17 Marks)**

Question 5 was the most popular question. The roles popular with candidates were the design roles of set and costume. Question 7 was the least popular, closely followed by Question 3. Candidates wrote in extended answer format, with graphic organisers and annotated diagrams used to support their responses. It appeared that some candidates did not manage their time well and did not complete their responses.