



SAMPLE ASSESSMENT TASKS

DRAMA
ATAR YEAR 11

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Sample assessment task

Drama – ATAR Year 11

Task 1: Performance Response – Unit 1

Assessment type: Response**Conditions**

Time for the task: 50 minutes

Review completed in class during Week 3 of Term 1

Task weighting: 10% of the school mark for this pair of units

You will be viewing a performance of a professional production.

You will write your extended answer response in class.

Your extended response can include annotated diagrams and tables to support your review.

Theatre Review**(24 marks)**

Your analysis must address the following points.

- Outline the form and style of the production. (4 marks)
- Describe the performance space for the production. (4 marks)
- Describe the major dramatic tension/s within the play and include one example of how the director made effective/creative blocking choices to support a moment of dramatic tension. (6 marks)
- Select one designer role (costume/lighting/set/sound) and explain how their input added to the impact of the production for the audience. (4 marks)
- Select one actor and describe how they performed their character through specific voice and movement choices. (6 marks)

Marking key for sample assessment task 1

1. Outline the form and style of the production.

Description	Marks
Outlines in clear detail the form and style.	4
Outlines in detail the form and style.	3
Outlines in general terms the form and style.	2
Provides superficial comments.	1
	/4

2. Describe the performance space for the production.

Description	Marks
Describes in clear detail the performance space.	4
Describes in detail the performance space.	3
Provides general outline of performance space.	2
Provides superficial comments.	1
	/4

3. Describe the major dramatic tension/s within the play and include one example of how the director made effective/creative blocking choices to support a moment of dramatic tension.

Description	Marks
Describes with insight and in clear detail the major dramatic tension/s and how the director made effective/creative blocking choices to support a moment of dramatic tension.	6
Describes in clear detail the major dramatic tension/s and how the director made effective/creative blocking choices to support a moment of dramatic tension.	5
Describes in detail the major dramatic tension/s and how the director made blocking choices to support a moment of dramatic tension.	4
Identifies major dramatic tension/s, including how the director made effective/creative blocking choices to support a moment of dramatic tension.	3
Provides minimal examples of dramatic tension/s.	2
Provides superficial comments.	1
	/6

4. Select one designer role (costume/lighting/set/sound) and explain how their input added to the impact of the production for the audience.

Description	Marks
Explains in clear detail how the input of the designer added to the impact of the production for the audience.	4
Explains in detail how the input of the designer added to the impact of the production for the audience.	3
Provides a general response about the designer's choices.	2
Provides superficial comments.	1
	/4

5. Select one actor and describe how they performed their character through specific voice and movement choices.

Description	Marks
Describes insightfully and in clear detail the voice and movement choices of one actor.	6
Describes in clear detail the voice and movement choices of one actor.	5
Describes in some detail the voice and movement choices of one actor.	4
Outlines the voice and movement choices of one actor.	3
Provides minimal information on voice and movement.	2
Provides superficial comments.	1
	/6
Total	/24

Sample assessment task

Drama – ATAR Year 11

Task 2: Extended role play, based on the characters of *The Shifting Heart* – Unit 1

Assessment type: Performance/production

Conditions

Period allowed for completion of the task: 4 weeks

Performance completed in class during Week 11 of Term 1

Task weighting: 15%

Extended Role play

(25 marks)

You will read and explore the text *The Shifting Heart* by Richard Beynon. Workshops will focus on the character in performance and the context of the play. Your study of this text will be used for this task as well as preparations for the written examination at the end of Unit 1.

- Students will work in groups of 3–4 to plan, rehearse and present an extended improvisation (5–7 minutes) that explores the challenges for people from a non-English speaking background who immigrate to Australia.
- Your characterisation should demonstrate the skills and processes identified through our work on Stanislavski’s approach to representational acting in drama.
- The improvisation should synthesise the elements of drama to make meaning and demonstrate appropriate use of improvisation conventions in rehearsal and performance.
- Your preparation should include identification and selection of appropriate research and contextual information to inform your performance development.

Summative Assessment:

- voice techniques (5 marks)
- movement techniques (5 marks)
- characterisation (5 marks)
- improvisation conventions (5 marks)
- linear structure (group mark) (5 marks)

Marking key for sample assessment task 2

1. Voice techniques

Description	Marks
Demonstrates highly effective, creative, credible and consistent voice techniques.	5
Demonstrates effective, credible and consistent voice techniques.	4
Demonstrates mostly effective and consistent voice techniques.	3
Uses some voice techniques.	2
Uses minimal voice techniques.	1
	/5

2. Movement techniques

Description	Marks
Demonstrates highly effective, creative, credible and consistent movement techniques.	5
Demonstrates effective, credible and consistent movement techniques.	4
Demonstrates mostly effective and consistent movement techniques.	3
Uses some movement techniques.	2
Uses minimal movement techniques.	1
	/5

3. Characterisation

Description	Marks
Demonstrates insightful, creative and original characterisation reflective of representational acting.	5
Demonstrates creative and original characterisation reflective of representational acting.	4
Demonstrates original characterisation reflective of representational acting.	3
Performs a mostly clear characterisation.	2
Performs minimal aspects of characterisation.	1
	/5

4. Improvisation conventions

Description	Marks
Effectively and consistently demonstrates improvisation conventions, including accepting, establishing situation, extending, and resolving throughout rehearsals and the final performance.	5
Consistently demonstrates improvisation conventions, including accepting, establishing situation, extending, and resolving throughout rehearsals and the final performance.	4
Demonstrates improvisation conventions throughout rehearsals and the final performance	3
Uses some improvisation conventions throughout the rehearsals and the final performance.	2
Shows minimal evidence of improvisation skills.	1
	/5

5. Linear structure (group mark)

Description	Marks
Incorporates the dramatic conventions into extended improvisation, demonstrating effective structure and engaging the audience.	5
Incorporates the dramatic conventions into extended improvisation, demonstrating sound structure and engaging the audience.	4
Incorporates most dramatic conventions into extended improvisation, mostly demonstrating structure and showing awareness of audience.	3
Incorporates limited dramatic conventions into a poorly structured extended improvisation.	2
Demonstrates limited structure in extended improvisation.	1
	/5
Total	/25

Sample assessment task

Drama – ATAR Year 11

Task 6: Designer role for scripted scene – Unit 2

Assessment type: Performance/production

Conditions

Period allowed for completion of the task: 4 weeks

Performance completed in class during Week 8 of Term 3

Task weighting: 10%

Task 7: Designer role for scripted scene will be completed in conjunction with Task 6: Scripted Scene from the text *One Man, Two Guvnors* by Richard Bean. **(25 marks)**

You will fulfil the role of one designer, as approved by your teacher.

In your selected designer role, you will need to realise your creative choices in keeping with the directorial vision your group has decided for Task 7.

At the discretion of the teacher, you can work as part of a pair to complete this task.

You are to present an AV clip explaining their design choices, using this opportunity to show footage of your design choices.

Submission of the AV clip **must** include explanations of the following:

- design choices
- evaluation of performance space for Task 6
- practical application (how you employed and realised your design choices)
- collaborative process (working with other members in the creative team)
- use of elements of design to create a selected principle of design.

Depending on availability of resources, it is preferred your Task 6 design choices will be evident in the performance of Task 5.

As an example, points of discussion with reference to your chosen designer role may include:

Lighting Designer

- colour/focus/intensity
- time (snap, fade, build, cross fade)
- angle (front lights, back lights, side lights, foot lights)

Sound Designer

- soundscape, including music soundtrack, sound effect and voice overs
- position and direction of sound
- technology used in creating the sound

Costume Designer

- era the script excerpt is set in or the era you have decided to perform it in
- colour, texture, shape and/or line
- how costumes were sourced

Set Designer

- the performance space for Task 6
- use of props/technologies
- performer and audience interaction

Assessment

- design ideas (5 marks)
- evaluation of performance space in relation to selected design role (5 marks)
- practical application (5 marks)
- collaborative process (5 marks)
- application of elements of design to illustrate a principle of design (5 marks)

Marking key for sample assessment task 6

1. Design ideas

Description	Marks
Demonstrates creative and effective ideas to develop design/s.	5
Demonstrates effective ideas to develop design/s.	4
Demonstrates some effective ideas to develop design/s.	3
Uses ideas to develop design/s.	2
Presents minimal evidence of ideas to develop design/s.	1
	/5

2. Evaluation of performance space in relation to selected design role

Description	Marks
Provides detailed and clear evaluation of the performance space.	5
Provides detailed evaluation of the performance space.	4
Provides evaluation the performance space.	3
Describes the performance space.	2
Minimal evidence of acknowledging performance space.	1
	/5

3. Practical application

Description	Marks
Demonstrates excellent practical application.	5
Demonstrates effective practical application.	4
Demonstrates satisfactory practical application.	3
Demonstrates some practical application.	2
Demonstrates limited practical application.	1
	/5

4. Collaborative process

Description	Marks
Demonstrates excellent collaborative processes.	5
Demonstrates effective collaborative processes.	4
Demonstrates satisfactory collaborative processes.	3
Demonstrates some collaborative processes.	2
Demonstrates limited collaborative processes.	1
	/5

5. Application of elements of design to illustrate a principle of design

Description	Marks
Demonstrates effective and creative judgement in selecting and applying elements of design to illustrate a principle of design.	5
Demonstrates effective judgement in selecting and applying elements of design to illustrate a principle of design.	4
Demonstrates judgement in selecting and applying elements of design to illustrate a principle of design.	3
Demonstrates how elements of design will illustrate a principle of design.	2
Demonstrates limited understanding of elements of design and/or a principle of design.	1
	/5
Total	/25

Sample assessment task

Drama – ATAR Year 11

Task 4 – Unit 1

Assessment type: Written examination**Conditions**

Time for the task: 105 minutes plus 10 minutes reading time

Written examination completed during examination week

Total marks: 53 marks

Task weighting: 5% of the school mark for this pair of units

Section one: Short answer response (60 minutes)**Drama text**

Snagged by Robert Kronk.

First performed at Queensland Academy of Creative Industries Theatre, Kelvin Grove, Brisbane in April 2009.

Characters in this script excerpt

DAD – In his mid to late 40s, Sam’s father and the town butcher

TIM – 16-year-old boy, long-suffering apprentice butcher

SAM – 17-year-old country girl

Information about the play**Form and style**

This is a representational script intended to be performed in a representational, realistic style.

Staging requirements

Designed for touring (for example, theatres, school or community halls that require little in the way of props or lighting).

Stage size 4 metres x 4 metres.

Background

Oxbrook is like so many country towns in Australia, everyone knows everyone else and most young people want to get out. Sam, the butcher's daughter and closet vegetarian, is no different.

Snagged is a poignant and funny story about coming of age, discovering who you are, and the vegetarian sausage. *Snagged* was developed in consultation with young people through central Queensland and appeals to country and city audiences alike.

This play is set in regional Australia where down-to-earth humour is part of the landscape embedded in our sense of identity and place. *Snagged* is written for young people with the key theme of coming of age and discovering who you are.

Script excerpt

Scene Seven

The butcher shop. DAD is singing off stage.

DAD Tim, for God's sake.

TIM (off stage) Sorry.

Still singing, Dad enters. SAM is outside the butchers rehearsing.

SAM Dad. Dad ... I've been thinking about ... you know ... how we talked about what I'm going to do after school well ...

DAD Sam! Sam, what the bloody hell are you doing out there, get in here!

SAM Dad, hi I've been ...

DAD I've just had Mrs Meddleton in here.

SAM Oh yeah how's she?

DAD grabs a huge piece of meat and slaps it down on the chopping block.

DAD What the hell's she going on about vegetarian sausages?

SAM I don't know.

DAD Samantha! (*chop*)

SAM I don't know, you know what she's like.

DAD Sam, don't.

SAM I just wanted to see what they were like.

DAD What! Why?

- SAM I was just experimenting.
- DAD Experimenting! Experimenting! With vegetarian sausages? I'm the butcher Sam – how does it look if you're running around with vegetarian sausages? Can you imagine how many people she's told about that?
- SAM Dad ...
- DAD I've got Rotary tonight. How can I go after this? Where'd you get 'em from?
- SAM From Foodworks.
- DAD Here in town? I don't want to hear it.
- SAM I'm a vegetarian.
- DAD What?! Don't be stupid.
- SAM I am.
- DAD Rubbish, you eat meat all the time, you love it.
- SAM No I don't.
- DAD You do. You love it, you had that nice big steak last night.
- SAM But I didn't love it Dad.
- DAD You did, you love meat, it's your favourite.
- SAM No it's not. I eat it 'cause if I didn't, I'd starve to death. I'm a vegetarian.
- DAD You're not vegetarian.
- SAM There's nothing wrong with being a vegetarian.
- DAD It's not bloody natural.
- SAM And this is natural? (*indicating meat on the block*)
- DAD Very natural. You see this animal, you pat it, you eat it. Most natural thing in the world.
- SAM Well I'm a vegetarian.
- DAD Whose idea is this, why the hell would ya want to be a vegetarian?
- SAM Because I like animals Dad.

DAD So do I! (*he wallops a chunk of meat*) So do I. (*suddenly calling to TIM off stage*) Long slices Tim!

TIM (*off stage, mumbles*) Okay.

DAD (*waving his bloody knife around*) No daughter of mine's going to be a bloody vegetarian! (*back to TIM*) Can you get me some steakettes please?

SAM Dad.

DAD Later.

SAM I need to talk to you.

DAD We've talked. Tim! Finish that up, we're off.

End of drama text.

Question 1 – Actor**(20 marks)**

You have been cast as either SAM or DAD in a production of *Snagged*.

Name of the character you are playing: _____

- a) Outline **two** key features of your character that you feel are important to portray to the audience and support your response with direct reference to the script excerpt. (6 marks)
- b) Describe **four** movement choices you will make to create your character and support your response with direct reference to the script excerpt. (8 marks)

Marks will be awarded for:

- accurate use of drama terminology and language (3 marks)
- communication skills. (3 marks)

You are required to write within the spaces provided. If you make a mistake or require additional space for planning, spare pages are provided at the end of this booklet.

- a) Outline **two** key features of your character that you feel are important to portray to the audience and support your response with direct reference to the script excerpt. (6 marks)

Character key feature one:

Character key feature two:

b) Describe **four** movement choices you will make to create your character and support your response with direct reference to the script excerpt.

(8 marks)

Movement choice one:

Movement choice two:

Movement choice three:

Movement choice four:

Question 2 – Designer**(20 marks)**

As the designer (costume, lighting, set, sound) in a production of *Snagged*, you have been asked to focus on highlighting dramatic tension for an audience through the creation of mood and atmosphere.

Nominate your design role: _____

- a) Outline **two** moments of dramatic tension in the drama text and support your response with direct reference to the script excerpt. (6 marks)
- b) Describe how **four** of your design choices will highlight the dramatic tension for an audience and support your response with direct reference to the script excerpt. (8 marks)

Marks will be awarded for:

- accurate use of drama terminology and language (3 marks)
- communication skills (3 marks)

You are required to write within the spaces provided. If you make a mistake or require additional space for planning, spare pages are provided at the end of this booklet.

- a) Outline **two** moments of dramatic tension in the drama text and support your response with direct reference to the script excerpt. (6 marks)

Moment one:

Moment two:

- b) Describe how **four** of your design choices will highlight the dramatic tension for an audience and support your response with direct reference to the script excerpt. (8 marks)

Design choice one:

Design choice two:

Design choice three:

Design choice four:

Section Two: Extended response (45 minutes)

This section has three questions. Answer **one (1)** question only. (13 marks)

Write your answer in the spaces provided.

Students are required to use extended answer formats drawn from drama practice where they develop their ideas, analysis, discussions and arguments using, as appropriate to the question, the following: paragraphs, lists, tables, text references and/or justifications.

Extended answer responses are marked on accuracy and relevance of responses, quality of written responses, structure of extended answer responses, use of justification and evidence to support ideas and drama terminology and language.

Question 3 – Actor

You have successfully auditioned for the role of one of the main characters in a production of your drama text.

- Outline how you want the audience to respond to your character. (3 marks)
- Explain **two** rehearsal processes you will use to create a representational, realistic character. (5 marks)
- Discuss **three** aspects of voice you will use in one relevant scene or section. (5 marks)

Question 4 – Designer role (costume or lighting or set or sound)

You are a designer in the production of your drama text. In your role you are expected to support the playwright's intention with regard to the form and style of the text.

- Outline the play's form and style and how they will inform your choices. (3 marks)
- Explain, in your role, **two** choices you will apply to support the form and style. (5 marks)
- Provide annotated diagrams to demonstrate your ideas. (5 marks)

Question 5 – Director

You have decided to stage your drama text in the school gymnasium.

- Outline your director's vision for your production. (3 marks)
- Explain the theatre space you will create in the school gymnasium to engage the audience. (5 marks)
- Discuss blocking choices to highlight the relationship between **two** key characters in one relevant scene or section. (5 marks)

Marking key for sample assessment task 4

Question 1 – Actor

You have been cast as either SAM or DAD in a production of *Snagged*.

Name of the character you are playing: _____

- a) Outline **two** key features of your character that you feel are important to portray to the audience and support your response with direct reference to the script excerpt. (6 marks)
- b) Describe **four** movement choices you will make to create your character and support your response with direct reference to the script excerpt. (8 marks)

Marks will be awarded for:

- accurate use of drama terminology and language (3 marks)
- communication skills. (3 marks)

Description	Marks			
Outline two key features of your character that you feel are important to portray to the audience and support your response with direct reference to the script excerpt.				
For each feature of the character:				
Outlines with some insight and in detail a key feature of the character to portray to the audience with direct reference to text.	3	3		
Outlines in some detail a feature of the character to portray to the audience with reference to text.	2	2		
Presents a limited or incomplete outline of character feature.	1	1		
Subtotal	/6			
Describe four movement choices you will make to create your character and support your response with direct reference to the script excerpt.				
For each movement choice:				
Describes in detail one movement choice used to create character with reference to text.	2	2	2	2
Presents a generalised understanding of how one movement choice is used to create character.	1	1	1	1
Subtotal	/8			
Accurate use of drama terminology and language				
Consistently uses drama terminology and language.	3			
Makes some use of drama terminology and language.	2			
Makes limited use of drama terminology and language.	1			
Subtotal	/3			
Communication skills				
Writes a structured, clearly expressed short answer response.	3			
Writes an adequately expressed short answer response.	2			
Writes a response that lacks clarity of meaning.	1			
Subtotal	/3			
Total	/20			

Question 2 – Designer

As the designer (costume, lighting, set, sound) in a production of *Snagged*, you have been asked to focus on highlighting dramatic tension for an audience through the creation of mood and atmosphere.

Nominate your design role: _____

- a) Outline **two** moments of dramatic tension in the drama text and support your response with direct reference to the script excerpt. (6 marks)
- b) Describe how **four** of your design choices will highlight the dramatic tension for an audience and support your response with direct reference to the script excerpt. (8 marks)

Marks will be awarded for:

- accurate use of drama terminology and language (3 marks)
- communication skills (3 marks)

Description	Marks			
Outline two moments of dramatic tension in the drama text and support your response with direct reference to the script excerpt.				
For each moment of dramatic tension:				
Outlines with some insight and in detail, one moment of dramatic tension in the script excerpt with direct reference to text.	3	3		
Outlines in some detail one moment, of dramatic tension in the script excerpt with reference to text.	2	2		
Presents a limited or incomplete outline of dramatic tension in the script excerpt.	1	1		
Subtotal	/6			
Describe how four of your design choices will highlight the dramatic tension for an audience and support your response with direct reference to the script excerpt.				
For each design choice:				
Describes in detail one design choice to highlight the dramatic tension for an audience with direct reference to text.	2	2	2	2
Presents a generalised understanding of one design choice to contribute to highlight the dramatic tension.	1	1	1	1
Subtotal	/8			
Accurate use of drama terminology and language				
Consistently uses drama terminology and language.	3			
Makes some use of drama terminology and language.	2			
Makes limited use of drama terminology and language.	1			
Subtotal	/3			
Communication skills				
Writes a structured, clearly expressed short answer response.	3			
Writes an adequately expressed short answer response.	2			
Writes a response that lacks clarity of meaning.	1			
Subtotal	/3			
Total	/20			

Question 3 – Actor

You have successfully auditioned for the role of one of the main characters in a production of your drama text.

- Outline how you want the audience to respond to your character. (3 marks)
- Explain **two** rehearsal processes you will use to create a representational, realistic character. (5 marks)
- Discuss **three** aspects of voice you will use in one relevant scene or section. (5 marks)

Description	Marks
Outline how you want the audience to respond to your character.	
Outlines in detail the way they want the audience to respond to their character	3
Outlines the way they want the audience to respond to their character	2
Superficially indicates intended audience response	1
Subtotal	/3
Explain two rehearsal processes you will use to create a representational, realistic character.	
Explains insightfully two rehearsal processes to create a representational, realistic character.	5
Explains in detail two rehearsal processes to create a representational, realistic character	4
Explains two rehearsal processes to create a representational, realistic character	3
Provides a general/brief response on character.	2
Provides a superficial response.	1
Subtotal	/5
Discuss three voice techniques you will use in one relevant scene or section.	
Discusses insightfully, with reference to one scene or section, three voice techniques.	5
Discusses in detail, with reference to one scene or section, three voice techniques.	4
Discusses with reference to one scene or section, three voice techniques.	3
Provides a general/brief response on voice.	2
Provides a superficial response.	1
Subtotal	/5
Total	/13

Question 4 – Designer role (costume or lighting or set or sound)

You are a designer in the production of your drama text. In your role you are expected to support the playwright's intention with regard to the form and style of the text.

- Outline the play's form and style and how they inform your choices. (3 marks)
- Explain, in your role, **two** choices you will apply to support the form and style. (5 marks)
- Provide annotated diagrams to demonstrate your ideas. (5 marks)

Description	Marks
Outline the play's form and style and how they will inform your choices.	
Outlines in detail the play's form and style and how it informs choices.	3
Outlines the way the play's form and style and how it informs choices.	2
Superficially indicates structure of the play.	1
Subtotal	/3
Explain, in your role, two choices you will apply to support the form and style.	
Explains insightfully two choices to support the form and style.	5
Explains in detail two choices to support the form and style.	4
Explains two choices to support the form and style.	3
Provides a general/ brief response on structure.	2
Provides a superficial response.	1
Subtotal	/5
Provide annotated diagrams to demonstrate your ideas.	
Provides insightful and detailed diagrams.	5
Provides detailed diagrams.	4
Provides clear diagrams.	3
Provides brief diagrams.	2
Provides a superficial response.	1
Subtotal	/5
Total	/13

Question 5 – Director

You have decided to stage your drama text in the school gymnasium.

- Outline your director’s vision for your production. (3 marks)
- Explain the theatre space you will create in the school gymnasium to engage the audience. (5 marks)
- Discuss blocking choices to highlight the relationship between **two** key characters in one relevant scene or section. (5 marks)

Description	Marks
Outline your director’s vision for your production.	
Outlines in detail the director’s vision.	3
Outlines director’s vision.	2
Superficially provides a vague vision.	1
Subtotal	/3
Explain the theatre space you will create in the school gymnasium to engage the audience.	
Explains insightfully the theatre space within the gymnasium to engage the audience.	5
Explains in detail the theatre space within the gymnasium to engage the audience.	4
Explains the theatre space within the gymnasium to engage the audience.	3
Provides a general/brief response on theatre space.	2
Provides a superficial response.	1
Subtotal	/5
Discuss blocking choices to highlight the relationship between two key characters in one relevant scene or section.	
Discusses insightfully, with reference to one scene or section, blocking choices to highlight the relationship between two characters.	5
Discusses in detail with reference to one scene or section, blocking choices to highlight the relationship between two characters.	4
Discusses with reference to one scene or section, blocking choices to highlight the relationship between two characters.	3
Provides brief response on blocking choice/s.	2
Provides a superficial response.	1
Subtotal	/5
Total	/13

Acknowledgement

Synopsis and adapted excerpt from: Kronk, R. (2009). *Snagged*. Brisbane: Playlab, back cover synopsis; pp. 62-65.