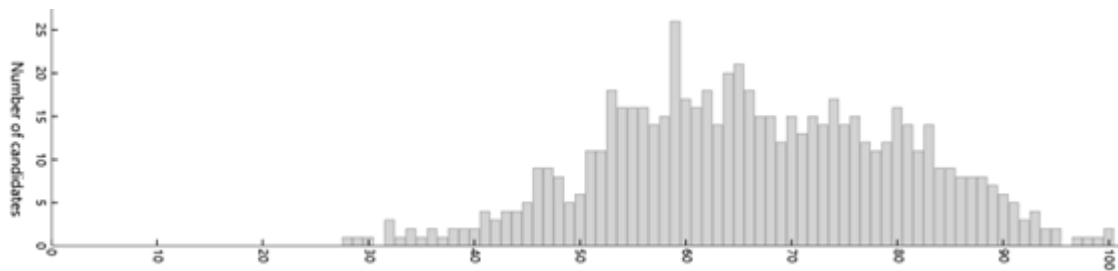




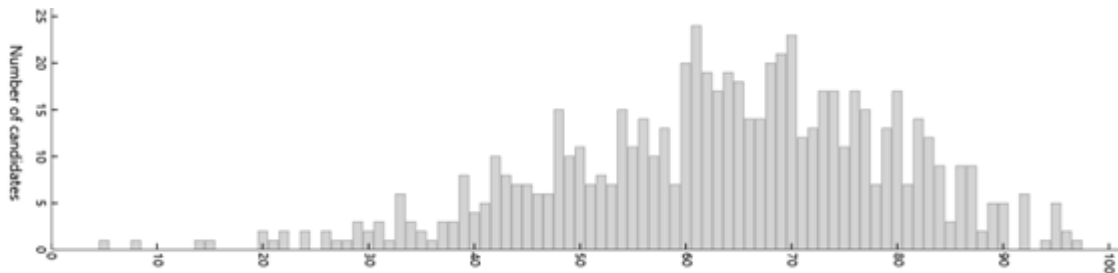
Summary report of the 2018 ATAR course examination report: Drama

Year	Number who sat all examination components	Number of absentees from all examination components
2018	649	12
2017	698	9
2016	789	32

Examination score distribution–Practical



Examination score distribution–Written



Summary

Candidates completed a practical and a written examination.

Practical examination

The practical examination consisted of three performances and an interview.

Attempted by 654 candidates Mean 66.31% Max 100.00% Min 27.89%

Section means were:

Original solo performance	Mean 69.04%		
Attempted by 654 candidates	Mean 27.62 (/40)	Max 40.00	Min 6.67
Scripted monologue	Mean 68.55%		
Attempted by 654 candidates	Mean 20.57 (/30)	Max 30.00	Min 7.22
Spontaneous improvisation	Mean 63.02%		
Attempted by 654 candidates	Mean 12.60 (/20)	Max 20.00	Min 5.00
Interview	Mean 55.26%		
Attempted by 654 candidates	Mean 5.53 (/10)	Max 10.00	Min 0.56

Written examination

Attempted by 669 candidates Mean 63.49% Max 96.96% Min 4.62

Section means were:

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

Mean 69.3%

Attempted by 666 candidates

Mean 41.58 (/60) Max 59.25 Min 11.25

Section Two: Australian drama and world drama Extended answer

Mean 55.41%

Attempted by 667 candidates

Mean 22.16 (/40) Max 40.00 Min 0.00

General comments

Practical examination

The four sections of the practical (performance) examination worked well to show the skill level of candidates in the prepared and spontaneous areas of the course. They allowed for flexibility and variety and complemented the tasks undertaken during the course of the year. Candidates generally seemed well prepared for the four sections of the performance examination. Nervousness and choosing not to warm-up during the preparation time presented problems for some candidates. However, overall there were a range of performance styles and creative choices demonstrated. The Original Solo Performance component achieved the highest mean mark for the practical examination.

Advice for candidates

- Take advantage of the 60 seconds preparation time before the start of the examination.
- Check the acoustics of the examination room during the preparation time. Your technician can also use this time to check sound levels.
- You do not have to use sound effects/soundscapes unless appropriate to mood and audience impact.
- You must bring in your own props and position them in the examination space. Your technician is only there to assist with pre-recorded sound; not assist with props or entering the examination space.

Advice for teachers

- Assist students when selecting props to ensure that they are both essential and safe. Many props were presented that were not permitted. Anything made of glass, pottery or porcelain that has the potential to break, is not permitted. Liquids are not permitted. Dangerous items are also not allowed. Lights cannot be brought in and plugged in to power-points in the room. Advise your students that they must declare props to invigilators and markers before using them in their performance.
- Advise your students that they are not allowed to bring in extra props/costumes for use in the improvisation section of the examination.
- Advise your students that they may edit a scripted monologue by splicing together sections of dialogue, but they cannot add dialogue of their own creation.

Written examination

The written component clearly tested candidates' knowledge of the syllabus. Section One allowed candidates to show their range and understanding, even if they were not strong in their application of production roles, and candidates demonstrated their understanding through short answers, diagrams and annotations. In Section Two, most candidates addressed an understanding of both their world and Australian texts in similar depths and the questions allowed for a range of skills and knowledge levels to be demonstrated.

Advice for candidates

- Note the amount of space given to respond to each question and write your response length accordingly.
- Revise the glossary and syllabus terminology so you can incorporate/apply appropriate drama concepts and terminology to your responses.
- Address key scenes or sections clearly in your responses to be awarded full marks.

Advice for teachers

- Discourage the use of lengthy introductions when teaching your students how to structure responses. Instead, a simple introduction will suffice that aims at addressing the relevant dot points using clear, well-labelled intentions. This will help eliminate problems some students may have completing their full response in the time-frame provided.
- Ensure your students develop an understanding of all of the roles in performance as the paper tests a candidate's knowledge of the whole syllabus and there are no compulsory role questions – such as an 'actor' question.
- Ensure students can identify and distinguish between the visual elements and the principles of design.

Comments on specific sections and questions

Practical examination

Original solo performance (40 Marks)

Candidates are taking more creative risks with choices in performance and are generally well prepared for this component. Some candidates are not using the one-minute preparation time wisely: to check sound; test voice in the space; set their props and/or taking the time to relax in preparation for their performance. A few candidates had very little live sound and relied on the over-use of voiceovers. Markers can only mark Criterion 1: Voice techniques, on the actor's voice in the room. Some performances contained too many characters, making it difficult for dramatic meaning and audience engagement. There is still a tendency to rely on narrative rather than dramatic action - don't tell it, show it. Overuse of props and overreliance on sound effects and soundscapes is still an issue.

Scripted monologue (30 Marks)

There was some good variety in the monologues selected with candidates exploring both contemporary and classic monologue excerpts from full length plays. However, this year saw an overuse of pre-recorded sound and sound effects that were disconnected from the scripted monologue and at times distracted from the impact of the piece. Candidates need to make Design choices which add value to their monologue. Likewise, the overuse of props moved the focus away from the essence of the piece in some performances.

Spontaneous improvisation (20 Marks)

Candidates need to take on the given role provided by the markers in the stimulus as marks will primarily be allocated to this focal character and not to other roles the candidate introduces into the improvisation. Voice and movement techniques were not always applied to create the given role. Some candidates still used the voice/movement of the Original Solo Performance or Scripted Monologue characters, despite being given another role to play. With regards to Criterion 5: Given idea, some candidates had difficulty extending the given idea to create both dramatic meaning and audience impact. The two-minute time limit (with a further 15 seconds if necessary) does not necessarily have to be reached. Often stronger candidates effectively integrated the elements of drama with strong audience impact between one minute 30 seconds and one minute 45 seconds.

Interview (10 Marks)

Drama terminology is still an area for improvement. Higher order responses successfully applied Drama terminology, referencing practitioners and approaches. Given that the previous year's interview questions are available, it would appear that candidates generally need more practice in unpacking questions and responding within the 45 seconds allocated for each question. There appeared to be an increasing number of candidates who were asking for questions to be repeated. While clarification is important, if used as a technique to stall for more time, it can be counter-productive as there is a limited time frame in which markers must ask all three questions.

Written examination

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

Even though many were surprised with the inclusion of two Design questions, candidates performed better in this section than they have in previous years. However, candidates do need to note that the allocation of space for the answer indicates the detail required for the responses. Some candidates were still giving responses that were too brief or too lengthy. The use of sketches and diagrams has improved with colour being used extensively to illustrate concepts with candidates also including more detail in sketches and annotations.

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

Section Two highlighted an improvement in candidates using both their world and Australian texts from the syllabus to respond to the question in similar depth. The range of roles allowed scope for candidates to focus on their strengths and demonstrate their knowledge of the texts and syllabus concepts. Candidates generally matched the mark allocation with the quantity that they wrote for the different dot points and questions.