

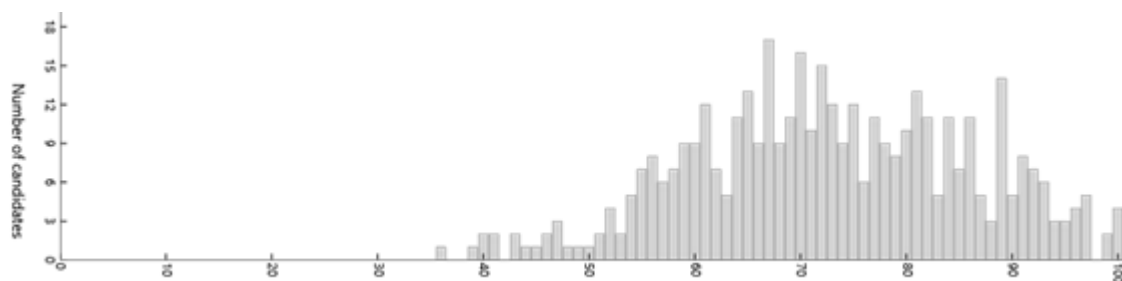


## Summary report of the 2024 ATAR course examination report: Drama

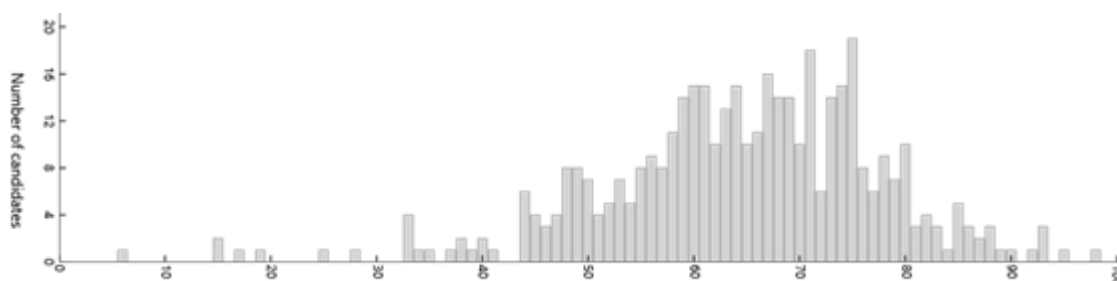
Year	Number who sat all examination components	Number of absentees from all examination components
2024	413	0
2023	438	4
2022	442	15
2021	499	10

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 ATAR syllabus content, in both the practical and written components of the examination. Candidates were well informed in the practical component, presenting clear information on the cover pages for both the Candidate's choice and Set choice.

In Section One, of the written examination, the majority of candidates soundly comprehended the text excerpt and identified the characters. In Section Two, many candidates chose different questions for each drama text studied, indicating that specific questions were more suited to a particular text.

## Practical examination

Attempted by 416 candidates      Mean 72.69%      Max 100.00% Min 35.66%

Section means were:

Monologue 1 - Candidate's choice	Mean 72.66%		
	Mean 32.70(/45)	Max 45.00	Min 12.41
Monologue 2 - Set choice	Mean 72.43%		
	Mean 25.35(/35)	Max 35.00	Min 12.17
Improvisation	Mean 73.22%		
	Mean 14.64(/20)	Max 20.00	Min 6.67

## Written examination

Attempted by 418 candidates      Mean 64.37%      Max 97.64%      Min 6.09%

Section means were:

Short answer - analysis and interpretation of a drama text	Mean 68.04%		
Attempted by 416 candidates	Mean 27.22(/40)	Max 40.00	Min 0.00
Extended answer - Australian drama	Mean 62.19%		
Attempted by 417 candidates	Mean 18.66(/30)	Max 30.00	Min 0.00
Extended answer - World drama	Mean 61.65%		
Attempted by 417 candidates	Mean 18.49(/30)	Max 30.00	Min 0.00

## General comments

### Practical examination

Candidates were well-prepared. They used the sixty seconds between sections effectively. Checking the acoustics of the examination space was essential as occasionally projection was either too loud or too soft.

In Monologue 1 - Candidate's choice, candidates performed scripts that showcased their strengths and there was an equal distribution among three options available. However, the value of costume, particularly footwear, to reflect character was often ignored. With regards the cover page, there was evidence of contradictory comments regarding 'form' and 'style', for example 'realism' was expressed as a form and 'presentational' as a style.

In Monologue 2 - Set choice, there was a range of scripts that were generally performed well. The Improvisation section was well-handled.

### Advice for candidates

- For Monologue 1, choose the option that best suits your interest and skills. Take time to complete the cover page, which indicates your performance choices, particularly regarding Criterion 1. Be explicit and detailed, rather than, for example, just stating a practitioner's name. Ensure you understand the difference between 'form' and 'style'.
- Consider choices of costume, sound, and props to enhance performance in Monologue 1. If sound effects are used they must not dominate the dialogue delivery.
- For Monologue 2, if there is an interpretation presented, this needs to be indicated on the cover page. Be aware that there is no mark allocation for stylistic performance choices.
- While Monologue 2 can be edited, the beginning dialogue must be that stated in the *Set monologue list*.
- Consider the context and how your voice and movement choices reflect the character's social/historical/cultural context in Monologue 2. You are encouraged to establish character and context rather than trying to 'flip' the script from its essential meaning.

- If wearing theatre blacks for Monologue 2, you should consider using accessories to convey character.
- For both monologues, consider design choices that might assist in conveying character, context and setting.
- Avoid profile blocking choices if interacting with another character; upstage interactions do not allow your facial expressions and gestures to be seen.
- For the Improvisation, practise indicating character, setting the scene and bringing conflict to closure within a two-minute time limit. Be creative when exploring different scenarios with the stimuli.
- Avoid making eye contact with the markers during your performance.
- Ensure that your name, school name and any identifying image is not visible on anything that you take into the examination room.
- Ensure that you do not take into the examination space any prohibited items.

#### *Advice for teachers*

- Assist students in their completion of cover pages, particularly regarding stylistic performance choices and interpretation. If citing a practitioner approach, this needs to be evident in the performance.
- Help clarify the form and style of the Candidate's choice.
- Assist students to consider design aspects for both monologues and ensure that the design choices support the character and context.
- Encourage students to choose an option for Monologue 1 that maximises their ability.
- Advise students to consider the back story of the character in their choice for Monologue 2 and help them to have a clear understanding of the language and motivation of the character.
- Assist with establishing the context of the text for Monologue 2, to ensure students apply appropriate voice and movement choices that accurately reflect the context.
- Editing of Monologue 2 is permitted; however, advise the students that the beginning dialogue must be that stated in the *Set monologue list*.
- Ensure that students do not source a monologue from the *Set monologue list* for Monologue 1.
- With regards to the Improvisations, provide workshops to assist students with being creative and exploring several different possibilities for the same stimuli.

### **Written examination**

The written examination proved to be accessible and allowed candidates to demonstrate their understanding and knowledge of chosen roles. Candidates used drama terminology in their answers. The mark allocation for Section One guided candidates as to how much to write in their answers. Candidates used evidence from the text to strengthen their answers.

In Section Two, Questions 3, 4 and 6 were the most popular, with Question 7 being the least popular. Candidates wrote in extended answer format, with annotated diagrams for support. Candidates often wrote detailed introductions, which negatively impacted on their ability to answer all four parts of the question adequately, due to the time limitations.

#### *Advice for candidates*

- Read the unseen text more than once, to fully understand the script, before looking at the questions.
- Consider the mark allocation for each question part, to ensure that time is allocated appropriately.
- There is no need to provide an introduction or unsolicited for information in Section Two before addressing the questions directly. Time management is essential in maximising your marks.

- Ensure that for all questions you use textual references and drama terminology to support your answers.
- Read the questions carefully to identify what is being asked. For example, be aware of the difference between being asked about a text as a whole compared to being asked about a specific scene or section.
- The use of subheadings in Section Two is encouraged as it highlights the essence of the answer.

#### *Advice for teachers*

- Provide several samples of unseen texts to ensure students get practice in comprehending and accurately answering questions in role.
- Advise students to manage their time better and to write according to the mark allocation. Discourage the use of introductory paragraphs for Section Two answers for which there is no mark allocation.
- Familiarity with the *Glossary of key words in the formulation of questions* should be stressed as it is an essential tool in understanding questions and responding accurately.
- Insist on textual references to support all answers.
- Work with students to unpack questions to ensure that they understand them and write accordingly. Highlight key words and points.
- Ensure students know the difference between 'rehearsal' and 'performance'.
- Ensure that practitioner approaches can be applied in rehearsal and performance for the set texts studied.

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

#### **Practical examination**

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

Candidates were varied in their choice of monologue, which reflected their interests and capabilities. Candidates demonstrated a better understanding of stylistic performance choices and were able to establish character qualities in performance. Candidates showed consistency of application in the chosen elements of drama and there was evidence of appropriate use of voice and movement.

<i>Stylistic performance choices</i>	Mean 4.36(/6)	Max 6	Min 1.5
<i>Voice</i>	Mean 4.32(/6)	Max 6	Min 2
<i>Movement</i>	Mean 4.46(/6)	Max 6	Min 2
<i>Characterisation</i>	Mean 3.69(/5)	Max 5	Min 1.5
<i>Application of chosen elements of drama</i>	Mean 4.24(/6)	Max 6	Min 1

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

Candidates chose set list monologues that appealed and characters with whom they could identify. This resulted in appropriate voice and movement choices being demonstrated in performance. Overall, characterisation reflected a sound understanding of character and candidates appropriately demonstrated their selected elements of drama.

<i>Voice</i>	Mean 4.38(/6)	Max 6	Min 2
<i>Movement</i>	Mean 4.40(/6)	Max 6	Min 1
<i>Characterisation</i>	Mean 3.65(/5)	Max 5	Min 1.5
<i>Application of chosen elements of drama</i>	Mean 4.23(/6)	Max 6	Min 1.5

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

Candidates were generally creative and applied the stimuli provided to develop structured improvisations that went to time. Candidates used selected voice aspects to convey meaning and explored aspects of movement to develop the action. However, they were challenged with creating an identifiable role and found it challenging to explore the given idea for meaning and impact.

<i>Voice</i>	Mean 3.07(/4)	Max 4	Min 1
<i>Movement</i>	Mean 3.06(/4)	Max 4	Min 1
<i>Role/Characterisation</i>	Mean 3.01(/4)	Max 4	Min 1
<i>Given idea</i>	Mean 4.04(/6)	Max 6	Min 1

### **Written examination**

#### **Short answer - analysis and interpretation of a drama text (29 Marks)**

Candidates understood the drama text and its context, proving it accessible. The two roles of Director and Actor provided the opportunity for creative answers. Generally, candidates used the mark allocation in their time management when answering the questions. Candidates had a sound understanding of the rehearsal process and what constituted a physical approach.

#### **Extended answer - Australian drama and world drama (18 Marks)**

Overall, World drama answers were stronger than Australian drama for these questions.