



ORANGE HIGH SCHOOL

ASSESSMENT TASK NOTIFICATION

Subject	Drama
Topic	Contemporary Australian Theatre Practice
Class Teacher	Mr D Jones
Head Teacher	Mr P Frost
Year	12
Date Given	15.11.18
Date Due	13.12.18
Weighting	25% (10% Making; 5% Performing; 10% Critically Studying)

Assessment Outline

PERFORMANCE ESSAY:

In groups, you will present a **performance essay** of 8-10 minutes length in response to the following question:

'Audiences are not only entertained; they are made to engage with the social concerns explored in plays.'
How is this statement reflected in the texts you have studied? (2013 HSC question)

This will be performed in class on **Thursday, 13 December (Week 9)**.

At the time of your performance, you will also submit:

1. a **script** of your performance (**one script per group**);
2. a **logbook** containing a record of the development of your performance essay (this can be in your regular class notebook).

Non-completion of Task:

If you know you are going to be away on the day that the task is due, you must make alternative arrangements with your teacher beforehand. If you are suddenly away on the day that the task is due, you must contact your teacher or Head Teacher on your return to school. Documentation will be required in both classes.

Plagiarism:

Plagiarism, the using of the work of others without acknowledgement will incur serious penalties and may result in zero award. Any cheating will also incur penalties.

Failure to follow the above procedures may result in a zero award.

The policies and procedures that are outlined on the ROSA booklet will be followed regarding the non-completion of assessment tasks.

Outcomes Assessed

H1.1	uses acting skills to adopt and sustain a variety of characters and roles
H1.3	uses knowledge and experience of dramatic and theatrical forms, styles and theories to inform and enhance individual and group devised works
H1.4	collaborates effectively to produce a group-devised performance
H1.6	records refined group performance work in appropriate form
H2.1	demonstrates effective performance skills
H2.2	uses dramatic and theatrical elements effectively to engage an audience
H3.1	critically applies understanding of the cultural, historical and political contexts that have influenced specific drama and theatre practitioners, styles and movements
H3.2	analyses, synthesises and organises knowledge, information and opinion in coherent, informed oral and written responses
H3.3	demonstrates understanding of the actor-audience relationship in various dramatic and theatrical styles and movements

Marking Rubric:

MAKING – 10 marks

9 - 10 Extensive	<ul style="list-style-type: none">- Extensive acting skills evident in the development of character/role- Applies knowledge and experience of dramatic and theatrical forms with originality, sophistication and flair- Collaborates effectively with a group- Presents extensive documentation of the devising process in a logbook
7 - 8 Thorough	<ul style="list-style-type: none">- Thorough acting skills evident in the development of character/role- Applies knowledge and experience of dramatic and theatrical forms effectively and with originality- Collaborates well with a group- Presents thorough documentation of the devising process in a logbook
5 - 6 Sound	<ul style="list-style-type: none">- Sound acting skills evident in the development of character/role- Applies knowledge and experience of dramatic and theatrical forms appropriately- Collaborates with a group- Presents sound documentation of the devising process in a logbook
3 - 4 Basic	<ul style="list-style-type: none">- Basic acting skills evident in the development of character/role- Demonstrates some knowledge and experience of dramatic and theatrical forms- Works with a group- Presents basic documentation of the devising process in a logbook
0 - 2 Elementary	<ul style="list-style-type: none">- Limited acting skills evident in the development of character/role- Demonstrates limited knowledge and experience of dramatic and theatrical forms- Has difficulty collaborating with a group- Presents minimal documentation of the devising process in a logbook

PERFORMING – 10 Marks

9 - 10 Extensive	Demonstrates extensive performance skills (vocal, physical, timing and control)
7 - 8 Thorough	Demonstrates thorough performance skills (vocal, physical, timing and control)
5 - 6 Sound	Demonstrates sound performance skills (vocal, physical, timing and control)
3 - 4 Basic	Demonstrates basic performance skills (vocal, physical, timing and control)
0 - 2 Elementary	Demonstrates elementary performance skills (vocal, physical, timing and control)

CRITICALLY STUDYING – 10 Marks

9 - 10 Extensive	<ul style="list-style-type: none">- Demonstrates extensive understanding of the cultural, historical and political contexts that have influenced theatre and the actor-audience relationship- Demonstrates sophistication and flair in presenting this understanding
7 - 8 Thorough	<ul style="list-style-type: none">- Demonstrates thorough understanding of the cultural, historical and political contexts that have influenced theatre and the actor-audience relationship- Demonstrates clarity and precision in presenting this understanding
5 - 6 Sound	<ul style="list-style-type: none">- Demonstrates sound understanding of the cultural, historical and political contexts that have influenced theatre and the actor-audience relationship- Clearly presents this understanding
3 - 4 Basic	<ul style="list-style-type: none">- Demonstrates basic understanding of the cultural, historical and political contexts that have influenced theatre and the actor-audience relationship- Presentation lacks clarity and coherence
0 - 2 Elementary	<ul style="list-style-type: none">- Demonstrates elementary understanding of the cultural, historical and political contexts that have influenced theatre and the actor-audience relationship- Minimal clarity and coherence in presentation

Comment:

Performance Essay Scaffold

Activity instruction:

In groups, you are going to use your study of *Stolen* and *Fearless* to develop a performance essay. You will draw on your reading of the plays, research into the plays' contexts, scenes you have workshopped in class, productions you have viewed and analytical paragraphs you have written to construct a response to the essay question below. Your response will be presented as a performance.

QUESTION FOR PERFORMANCE ESSAY

'Audiences are not only entertained; they are made to engage with the social concerns explored in plays.'

How is this statement reflected in the texts you have studied?

(2013 HSC question)

Steps to develop your performance essay...

a) Develop a metaphor

- i. As a group you must decide on a metaphor for your response. This means that you will develop a fictional framework for your response through which you will explore the plays and their place in the Australian theatrical landscape. Some suggestions are:
 - You are in a coffee shop discussing the need for theatre that explores social concerns in contemporary Australian society; one or more 'performers' enact key scenes as you discuss them
 - You are a director and his/her performers in rehearsal. The director is attempting to move the performance beyond simple entertainment toward engagement with social concerns
 - You are tour guides, leading a foreign visitor through Australian society, where you encounter different characters whose social concerns are explored in the plays
 - You are actors, dissatisfied with the 'cheap entertainment' in Australian theatre and longing for more 'significant' work to perform
 - You are television presenters exploring the phenomenon of contemporary Australian theatre practice, interviewing playwrights, directors, actors, etc.
 - You are on a game show, where contestants are quizzed on their knowledge of *Stolen* and *Fearless*
- ii. Your metaphor will be the vehicle through which you will present your arguments in response to the question.

b) Research and plan your essay

- i. As a group, decide on what your **main arguments** will be in response to the question. How will you demonstrate the concerns of the question from the two plays you have studied?
- ii. Select your **supporting evidence** – key moments or scenes that will help you prove your arguments
- iii. Identify what you want to highlight from your key moments or scenes – this is where you get specific about **elements of drama** and **dramatic meaning**

c) Structure your essay

- i. Begin with an **introduction**, in which the characters in your metaphor sketch out important concepts and your main arguments
- ii. Deal with your **main arguments** one at a time, presenting your supporting evidence *in performance*
- iii. Find a way to **conclude** your performance that wraps up your arguments

d) Allocate roles and begin building your performance

- i. How will you balance the fictional metaphor and the performance of key scenes?
- ii. How will you allocate roles so that everyone has a chance to demonstrate performance skills?
- iii. How will you transition between ideas?
- iv. Script your performance – this will involve drafting and editing multiple versions and rehearsal is the best way to find out which parts of your script work and which ones need to be changed

e) REHEARSE! And then rehearse again. Then rehearse again. Then... you get the idea.

- i. Organise with your group when you will meet to rehearse
- ii. Plan your rehearsals – what will you aim to cover with the time you have available?
- iii. Target and nail down sections of your script with each rehearsal – don't aim to cover the whole script every time you get together
- iv. Be ready for your rehearsals – learn your lines for the section you will be rehearsing and think about ideas you can contribute to the rehearsal process

f-z) LOG EVERYTHING!

In short, your performance essay is an essay, and needs to do all the things an essay would do.

BUT...

...it's presented in performance – you must take on a character in a fictional world in order to present your arguments and your examples must demonstrate your points by being performed rather than simply described. Your performance also needs to include analysis of the performed examples and connect the analysis to the question in focus. It must also be a coherent performance, in which you demonstrate performance skills, ability to maintain role/character and ability to work with an ensemble to deliver a cohesive theatrical statement.

THE RUBRIC – Australian Drama & Theatre

This topic explores, theoretically and experientially, the traditional and contemporary practices of Australian drama and theatre and the various ways in which artistic, cultural, social, political and personal issues and concerns are reflected in different contexts. Students investigate how different Australian practitioners use dramatic forms, performance styles, techniques and conventions to convey ideas and influence the ways in which audiences understand and respond to ideas and images presented in the theatre.