



# ORANGE HIGH SCHOOL

## ASSESSMENT TASK NOTIFICATION

<b>Subject</b>	Drama
<b>Topic</b>	Studies in Drama & Theatre – Black Comedy
<b>Class Teacher</b>	Mr D Jones
<b>Head Teacher</b>	Mrs P Frost
<b>Year</b>	12
<b>Date Given</b>	26 March, 2019
<b>Date Due</b>	12 April, 2019 (Week 11B)
<b>Weighting</b>	25% (Performing – 15%; Critically Studying – 10%)

### Assessment Outline

#### **PERFORMANCE & RATIONALE (15%):**

In pairs or groups of three, you are to prepare and perform a scene from one of the plays you have studied. Your scene must be 3-5 minutes in length and should demonstrate the techniques and conventions of black comedy appropriate to the play you have chosen. Each group will submit a 300-word rationale explaining how their performance creates black comedy.

#### **INDIVIDUAL ESSAY (10%):**

You are to submit an essay on the plays you have studied for this topic. Your essay is to answer the following question:

*How do the characters and their relationships create both comedy and discomfort for the audience in black comedy?  
In your answer, refer to your study and experience of TWO plays in this topic.*

*(2013 HSC)*

**Essay word limit:** 1000 words

#### **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:**

The using of the work of others without acknowledgement will incur serious penalties and may result in a 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

H2.1 – demonstrates effective performance skills

H2.2 – uses dramatic and theatrical elements effectively to engage an audience

H2.3 – demonstrates directorial skills for theatre and other media

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

## ESSAY

You are to submit an essay in response to the question:

***How do the characters and their relationships create both comedy and discomfort for the audience in black comedy?***

***In your answer, refer to your study and experience of TWO plays in this topic.  
(2013 HSC)***

The word limit for your essay is 1000 words.

### Marking Rubric - Essay:

Criteria	Marks
<ul style="list-style-type: none"><li>• Discusses, interprets and explains insightfully the issues raised in the question</li><li>• Provides insightful and relevant supporting evidence*</li><li>• Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair</li></ul>	17–20
<ul style="list-style-type: none"><li>• Discusses, interprets and explains substantially the issues raised in the question</li><li>• Provides relevant supporting evidence*</li><li>• Provides a substantial response to the question in a coherent manner</li></ul>	13–16
<ul style="list-style-type: none"><li>• Explains broadly the issues addressed in the question</li><li>• Provides some relevant supporting evidence*</li><li>• Provides an adequate response to some of the issues in the question</li></ul>	9–12
<ul style="list-style-type: none"><li>• Outlines some of the issues raised in the question</li><li>• Provides a basic response with little relevant supporting evidence*</li><li>• Provides a series of points related to some of the issues in the question</li></ul>	5–8
<ul style="list-style-type: none"><li>• Comments on some ideas that may relate to some aspect of the content of the question</li><li>• Provides a limited response with little or no relevant supporting evidence*</li><li>• Provides undeveloped points which may not be related to the question</li></ul>	1–4

*\* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area*

## Performance

*Assessment Criterion 1: Performance skills appropriate to the style or form (10 marks)*

*The assessment of this criterion focuses on the following aspects as appropriate*

- Vocal Dynamics: projection, clarity, tone, pitch, pace
- Movement Dynamics: control, energy, spatial awareness
- Timing: control of delivery, responses to cues, awareness of rhythms.

*Outcomes assessed: H1.1, H1.2, H1.3, H2.1, H2.2*

### MARKING GUIDELINES

Criteria	Marks
• Demonstrates exemplary performance skills including vocal, movement and timing appropriate to the style or form	9–10
• Demonstrates substantial performance skills including vocal, movement and timing appropriate to the style or form, although some skills may be more refined than others	7–8
• Demonstrates adequate performance skills including vocal, movement and timing which may vary in their level of delivery in relation to control of vocal projection, clarity, tone, pitch, pace, dynamics; control, energy, spatial awareness and dynamics in movement; control of delivery, responses to cues and awareness of rhythms in timing	5–6
• Demonstrates limited performance skills including vocal, movement and timing which may be inappropriate to the style or form	3–4
• Displays minimal performance skills with little understanding of style or form	1–2

*Assessment Criterion 2: Sustaining and developing role/character (10 marks) The*

*assessment of this criterion focuses on the following aspects as appropriate*

- Belief/Conviction/Energy
- Complexity/Dimension
- Interaction with other characters or roles
- Focus.

*Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.3*

### MARKING GUIDELINES

Criteria	Marks
• Demonstrates exemplary ability to realise and sustain subtly defined role(s) or character(s). Effectively interacts with other role(s) or character(s) in the performance	9–10
• Demonstrates substantial ability to realise and sustain role(s) or character(s). Some aspects of sustaining and developing role(s) or character(s) may be more refined than others. Effectively interacts with other role(s) or character(s) in the performance	7–8
• Demonstrates adequate ability to realise and sustain role(s) or character(s). Variations may occur in levels of belief/conviction/energy, complexity/dimension and focus. There are often inconsistencies in interactions with other role(s) or character(s) in the performance	5–6
• Demonstrates limited ability to realise and sustain role(s) or character(s). Limited interactions with other role(s) or character(s) in the performance	3–4
• Displays minimal or no ability to realise role(s) or character(s). May play themselves. Minimal participation or interaction with other role(s) or character(s) in the performance	1–2

**Assessment Criterion 3: Structure and dramatic coherence (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effective use of dramatic elements and performance conventions
- Performance as part of an ensemble
- Establishing and maintaining a clear intention and an appropriate relationship with the audience in the context of the performance space
- Demonstration of innovation, flair and integrity in the dramatic work
- Effective use of the space in the context of the performance style.

*Outcomes assessed: H1.2, H1.3, H1.4, H1.5, H1.7, H2.2, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a clear intention through sophisticated use of the elements of drama and performance conventions</li> <li>• Demonstrates exemplary ability to work as part of an ensemble.</li> <li>• Demonstrates integrity and innovation or flair, in presenting a theatrically coherent performance which evokes a powerful audience response</li> <li>• Demonstrates sophisticated use of space in the context of the performance style</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates a clear intention through substantial ability to control the elements of drama and performance conventions</li> <li>• Demonstrates substantial ability to work as part of an ensemble</li> <li>• Presents a coherent, and largely theatrical performance, that effectively engages the audience in the context of the performance space</li> <li>• Demonstrates effective use of space in the context of the performance style</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates adequate ability to work with the elements of drama and performance conventions, with some inconsistencies in the level of control</li> <li>• Demonstrates adequate ability to work as part of an ensemble</li> <li>• Demonstrates some intention and reasonably engages the audience in the context of the performance space</li> <li>• Presents a generally coherent but often superficial performance that may contain some theatricality</li> <li>• Demonstrates some awareness of the use of space in the context of the performance style</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates frequent inconsistencies in use of the elements of drama and performance conventions</li> <li>• Demonstrates an inconsistent ability to work as part of an ensemble</li> <li>• Displays a limited ability to engage the audience</li> <li>• Presents a simplistic performance with limited coherence or little theatricality</li> <li>• Demonstrates predictable or simple use of space</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates minimal use of the elements of drama and performance conventions</li> <li>• Demonstrates little or no evidence of working as part of an ensemble</li> <li>• Demonstrates little or no engagement of the audience</li> <li>• Presents an incoherent performance</li> <li>• Demonstrates little or no understanding of the use of space</li> </ul>	1–2