

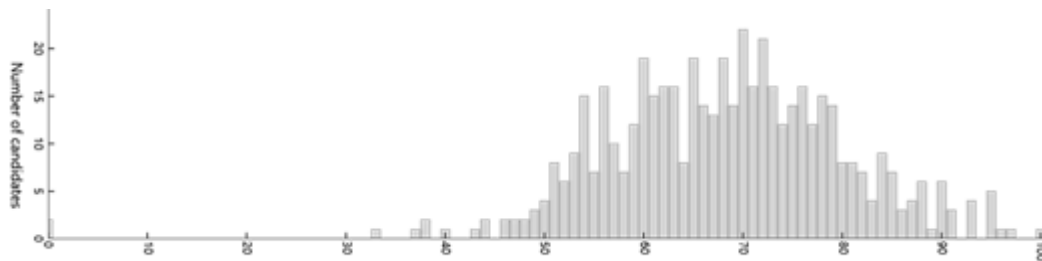


Summary report of the 2021 ATAR course examination report: Drama

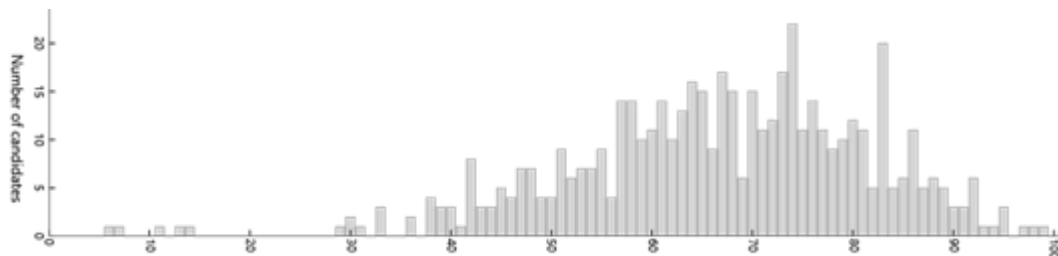
Year	Number who sat all examination components	Number of absentees from all examination components
2021	499	10
2020	536	6
2019	567	9
2018	649	12

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

There were no anomalies noted in this year's results, as students and teachers were familiar with the structure of the Drama examination. The trend of declining candidate numbers has continued, with less sitting both the practical and written examinations than in previous years. The 2021 practical and written examinations were balanced and fair, with candidates being assessed on key content of the syllabus. This was reflected in the slightly higher overall mean in both components when compared to the previous year's examination.

Practical examination

The practical examination consisted of three performances and an interview.

Attempted by 500 candidates Mean 68.40% Max 100.00% Min 32.67%

Section means were:

Original solo performance Mean 68.80%
Mean 27.52(/40) Max 40.00 Min 10.97

Scripted monologue	Mean 69.65%		
	Mean 20.90(/30)	Max 30.00	Min 7.20
Spontaneous improvisation	Mean 69.65%		
	Mean 13.93(/20)	Max 20.00	Min 0.00
Interview	Mean 60.55%		
	Mean 6.06(/10)	Max 10.00	Min 1.67

Written examination

The unseen drama text was interesting and accessible, offering candidates a bilingual script that was formatted using standard script conventions.

Attempted by 514 candidates	Mean 66.65%	Max 98.50%	Min 6.00%
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Section means were:

Analysis and interpretation of a drama text Short answer

Mean 69.55%

Attempted by 513 candidates	Mean 41.73(/60)	Max 59.25	Min 0.00
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Australian drama and world drama Extended answer

Mean 62.31%

Attempted by 509 candidates	Mean 24.92(/40)	Max 40.00	Min 0.00
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General comments

Practical examination

In the practical examination, candidates were well prepared and confident. Markers unanimously concluded that candidates were effective with transitioning from one section to the next. Generally, costumes and props were carefully selected and used to good effect. Soundscapes were mostly appropriate adding to the mood and dramatic tension. There were creative choices made, with practitioner approaches demonstrated in both Original solo performances and Scripted monologues. Overall, candidates performed the best in the Scripted monologue section.

Advice for candidates

- Practise answers based on past interview questions available on the Authority website, including using terminology and performance examples.
- Focus on your blocking choices and use of space in your performance pieces to avoid unnecessary side profiling.

Advice for teachers

- Encourage students to spend more time detailing information on their cover pages regarding form, style, interpretation, and execution of performance pieces; this increases clarity for markers.
- Support students in utilising the practical marking key criteria when making acting choices to ensure that all elements are covered. This criteria should guide their creative choices and execution.
- Guide candidates in making appropriate costume choices.

Written examination

In the written examination, the mean mark of the Short answer section was higher than in the Section Two responses. While all the extended response questions reflected the syllabus and reflected an equal spread of difficulty, the actor question was again the most popular choice and had the highest overall raw mean. The lighting and costume designer questions were the least attempted.

Advice for candidates

- Long introductions are not required in Section Two, Criterion 1 responses; seek to use your limited examination time in a more productive way.
- Consider the time and mark allocation of each question, particularly when composing extended responses. The length and detail of your responses should reflect the mark allocation for each criterion point.
- Revise visual elements and principles of design as these terms are not interchangeable.

Advice for teachers

- Encourage candidates to use graphic organisers and subheadings to support them in directly addressing all aspects of questions. Answers do not need to be presented in paragraphs or have a formulated layout.
- Select practitioner approaches that are suited to the set texts being taught.
- Model and revise the use of drawing/s and annotations to explain design choices with students.

Comments on specific sections and questions

Practical examination

Original solo performance (31 Marks)

The timing of most pieces was appropriate, although some Original solo performances were heavily dialogue driven. Focus needed to be placed on dramatic action and showing rather than telling. Students who played multiple characters and/or included non-linear settings needed to provide clear transitions to ensure clarity of character and setting. Vocal control was crucial to this performance section, yet speaking too fast and being breathy, particularly in emotional moments, was a feature of several performances. Nonetheless, candidates did demonstrate incorporation of practitioner approach.

<i>Voice techniques</i>	Mean 4.11(/6)	Max 6	Min 2
<i>Movement techniques</i>	Mean 4.15(/6)	Max 6	Min 1
<i>Role/Characterisation</i>	Mean 3.36(/5)	Max 5	Min 1
<i>Dramatic journey/structure</i>	Mean 2.92(/4)	Max 4	Min 1
<i>Elements of drama</i>	Mean 3.86(/6)	Max 6	Min 1.5
<i>Design and/or technologies</i>	Mean 2.93(/4)	Max 4	Min 1

Scripted monologue (25 Marks)

Following previous examination trends, this section was awarded the highest marks overall. Some strong re-interpretations were presented, particularly in the scripted monologues that candidates could identify with. This allowed them to demonstrate their understanding of text, context, and subtext in the performance. There was also evidence of duologues being selected and performed. As markers only mark the central character, monologues with one voice allowed candidates to flesh out the character most effectively. The time keeping of the Scripted monologues was generally good.

<i>Voice techniques</i>	Mean 4.16(/6)	Max 6	Min 1
<i>Movement techniques</i>	Mean 4.18(/6)	Max 6	Min 2
<i>Role/Characterisation</i>	Mean 3.43(/5)	Max 5	Min 1
<i>Elements of drama</i>	Mean 3.93(/6)	Max 6	Min 1
<i>Design</i>	Mean 1.71(/2)	Max 2	Min 0

Spontaneous improvisation (20 Marks)

Unlike other components of the practical examination, the minimum mark of 0 was awarded in every criterion of the spontaneous improvisation. While acknowledging that some candidates performed very well, those who made the choice to sit in a chair, or play more

than one role, hindered their ability to develop dramatic action within the performance. Despite not being expected to, several candidates connected with the character, mood or storyline from their Original solo performance or Scripted monologue in their improvisation; there is no requirement to incorporate these characters or situation.

<i>Voice techniques</i>	Mean 2.89(/4)	Max 4	Min 0
<i>Movement techniques</i>	Mean 2.84(/4)	Max 4	Min 0
<i>Role/Characterisation</i>	Mean 2.85(/4)	Max 4	Min 0
<i>Dramatic journey/structure</i>	Mean 2.70(/4)	Max 4	Min 0
<i>Given idea</i>	Mean 2.65(/4)	Max 4	Min 0

Interview (15 Marks)

There were a range of responses from outstanding to limited in the interview component. Incorporating examples of performance choices was essential when answering questions and students who found success, ensured they used both examples and drama terminology in all of their responses.

Question 1	Mean 3.01(/5)	Max 5	Min 0
<i>Explanation of choices in Spontaneous improvisation.</i>			
Question 2	Mean 3.01(/5)	Max 5	Min 0.5
<i>Explanation of choices in Scripted monologue.</i>			
Question 3	Mean 3.06(/5)	Max 5	Min 0
<i>Explanation of choices in Original solo performance.</i>			

Written examination

Section One: Analysis and interpretation of a drama text Short answer (40 Marks)

The chosen drama excerpt provided an opportunity for candidates to think about their own interpretation of the bilingual script. By each subsequent question building upon the original concept of dramatic tension, candidates were able to provide answers which ranged from a basic understanding of the question to higher-order thinking which connected drama concepts. In many responses, supporting textual evidence was included, with candidates referencing the text to strengthen their responses.

Candidates generally had a good knowledge of the elements and principles of design, but some needed to be more descriptive when discussing, for example, texture, line and colour, to create more detailed responses. Those candidates who achieved higher marks tended to be specific and link their responses to the drama text. The drawing component elicited a range of high order thinking and ideas. Those who achieved higher marks, provided clear illustrations and detailed annotations to support their choices rather than just identifying aspects of their design.

Section Two: Australian drama and world drama Extended answer (26 Marks)

To enjoy success in this Extended answer section, candidates needed to allocate their time according to the marks given for each question dot point (three per question). Many candidates wrote too much in the introduction and could have included some of this information throughout other sections. This would have allowed them to add more depth and tailor their answers more effectively to the key concepts being asked. Nonetheless, some candidates were creative and showcased their knowledge of the drama texts with use of textual evidence and graphic organisers.