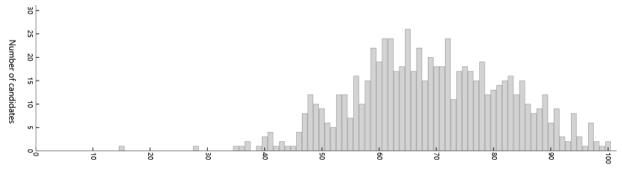




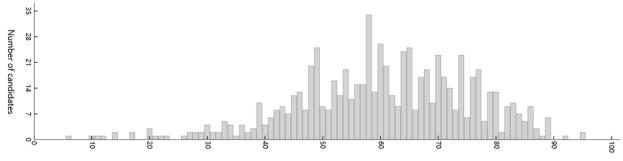
Summary report of the 2017 ATAR course examination: Drama

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

Examination score distribution – Practical



Examination score distribution – Written



Summary

Candidates completed a practical and written examination.

Practical examination

Attempted by 705 candidates

Mean 69.09%

Max 100.00% Min 15.03%

The practical examination consisted of three performances and an interview. The spread of marks ranged from 15.03% to 100.00% and the standard deviation was 13.24%.

Section means were:			
Original solo performance	Mean 71.13%		
Attempted by 705 candidates	Mean 28.45(/40)	Max 40.00	Min 1.29
Scripted monologue	Mean 69.96%		
Attempted by 705 candidates	Mean 20.99(/30)	Max 30.00	Min 3.91
Spontaneous improvisation	Mean 67.43%		
Attempted by 705 candidates	Mean 13.49(/20)	Max 20.00	Min 5.00
Interview	Mean 61.61%		
Attempted by 705 candidates	Mean 6.16(/10)	Max 10.00	Min 1.67

Written examination

Attempted by 705 candidates	Mean 60.44%	Max 94.75%	Min 6.00%			
Section means were: Section One: Analysis and interpretation of a drama text						
<i>,</i>	Mean 59.76%					
Attempted by 705 candidates	Mean 35.86(/60)	Max 60.00	Min 3.00			
Section Two: Australian drama and world drama						
	Mean 61.63%					
Attempted by 703 candidates	Mean 24.65(/40)	Max 40.00	Min 1.54			

General comments

Practical examination

The practical examination, although rigorous, continues to be handled well by candidates. Overall, there was evidence of risk-taking, reinterpretation of Scripted monologues and a creative use of soundscapes and sound effects which all made for excellent drama. Candidates were well prepared for the order of the examination sections and aware of the documentation required. There was some over-use of props for both the Original solo performance and Scripted monologue performances, as well as some evidence of candidates using objects with minimal impact. The over-use of props often negatively impacted on candidates' use of the 60 seconds setting-up time. Although the use of sound effects was popular in both the Original solo performance, and to a lesser extent the Scripted monologue, it was noted that they were often intrusive and too loud. Shoes also need to be better considered as part of costume and characterisation.

Advice for candidates

- Do not use liquids of any kind in the examination. Make sure you are familiar with the props deemed inappropriate and/or a hazard. No glass, ceramics, liquids, knives or food can be brought into the examination room and used in performances.
- Ensure you use the designated 60 seconds when first entering the space to check the acoustics of the examination room.
- If you use props for your performances, ensure they are well-chosen and contribute to your performance in a meaningful way.
- When preparing for your practical examination, rehearse the whole examination, including transitions between sections. It is important to rehearse how you will set-up your furniture and props so you have enough time to do this without rushing or running out of time.
- Ensure your sound effects levels are appropriate and not too loud or intrusive.
- Consider your choice of shoes as part of your costume and characterisation.
- An Original solo performance with many roles can create limited dramatic meaning and not develop a clear journey. Think carefully about how many characters to include in your script.

Advice for teachers

- Reinforce with students that they cannot use props which are inappropriate or deemed a hazard.
- Encourage students to use the 60 seconds before the commencement of the Original solo performance to conduct a voice check and determine the acoustics of the performance space.
- Prepare students to think carefully about their choice and quantity of props.
- Encourage students to rehearse the whole examination, including transitions between sections.
- Encourage students to consider their choice of shoes as part of their costume and characterisation.

Written examination

Most candidates structured their responses clearly, signalling which bullet point they were answering for each text. Graphic organisers, including tables and flow charts were used effectively. However, some candidates did not always choose the type of graphic organiser that enabled the most effective analysis. Supporting diagrams and annotation were used quite effectively this year and overall, supported the responses provided. There was a strong sense in several responses that candidates knew one text in far more detail than the other. Some responses also featured lengthy introductions about the texts which wasted time and did not enhance the response. Some candidates also confused the visual elements and the principles of design which is concerning.

Advice for candidates

- Ensure you choose a graphic organiser that enables you to effectively analyse rather than just simply 'present' information.
- Manage your time so that you can devote sufficient time to both texts in Section Two.
- Ensure you are familiar with the visual elements and the principles of design.

Advice for teachers

- Explicitly teach and model to students how to use graphic organisers to analyse rather than just 'present' information.
- Provide students with strategies on planning their use of time so that they do not run out of time.
- Ensure students can identify and are familiar with the visual elements and the principles of design.

Comments on specific sections and questions Practical examination

Original solo performance (31 Marks)

Attempted by 705 candidates Mean 28.45(/40) Max 40.00 Min 1.29 The Original solo performance attained the highest mean of the practical (performance) examination with some brilliant performances by candidates. For some candidates though, the focus was on 'telling' not 'showing'. Dialogue without dramatic action continues to be a weakness in some performances. Some performances had too many roles which diminished the dramatic meaning and confused the character journey. As with previous years, candidates typically did not use the 60 seconds prior to the commencement of their performance to check their voice with the acoustics of the performance space.

Scripted monologue (23 Marks)

Attempted by 705 candidates Mean 20.99(/30) Max 30.00 Min 3.91 The Scripted monologue performance attained the second highest mean of the examination. Overall, it was noticeable that candidates seem to be selecting more contemporary than classical monologues, indicating that they are more comfortable selecting present-day characters.

Spontaneous improvisation (20 Marks)

Attempted by 705 candidates Mean 13.49(/20) Max 20.00 Min 5.00 Some candidates found themselves stuck behind a desk for the duration of their improvisation, which is not ideal. Furthermore, many candidates created more than one character in the improvisation despite the stimulus saying, 'You are to take on the role of one character ...' It appears that candidates think they are value adding to the given idea by morphing into another character or two. This compromised the stimulus which was to show one character's journey in the improvisation.

Interview (9 Marks)

Attempted by 705 candidates Mean 6.16(/10) Max 10.00 Min 1.67 The Interview received the lowest mean of the performance examination although an improvement was noted in comparison to previous years. Some candidates talked continuously in their interview and did not specifically answer the question asked. Candidates need to be more succinct in their responses and use appropriate drama language and terminology. It appeared that some candidates were asking for questions to be repeated as a strategy to gain more time before answering the question.

Written examination

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

Many candidates identified a key characteristic of character without justifying their choice, but they did well in demonstrating a range of practitioner approaches and movement techniques. Many candidates did not understand 'purpose-built space', with the strongest performance in this section being their explanation of design choices for the drama text.

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

The addressing of practitioners by candidates in responses to Question 3 and Question 7 in this section was particularly well done. It is encouraging to see candidates demonstrating a stronger understanding and application of dramatic practitioners, especially in relation to the role of the actor, less so in terms of connection to other roles.