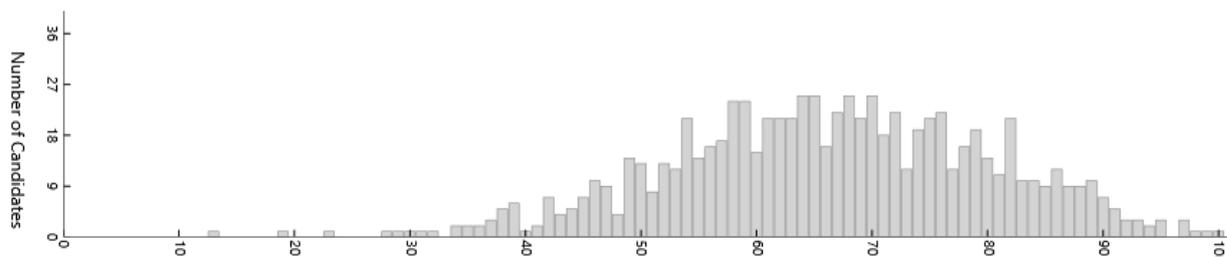




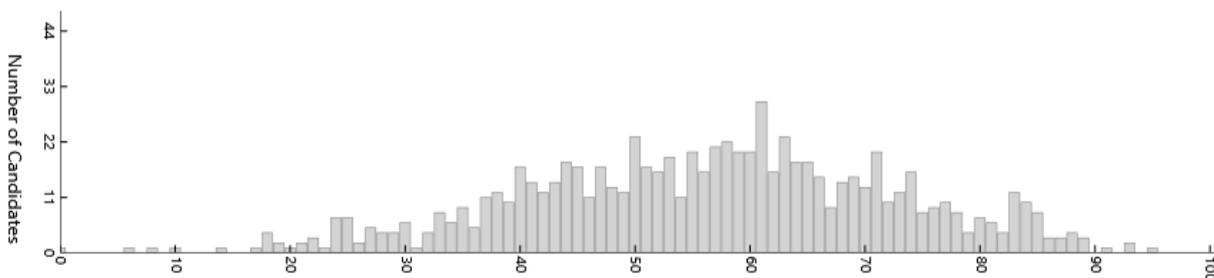
## Summary report of the 2016 ATAR course examination: Drama

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

### Examination score distribution–Practical



### Examination score distribution–Written



### Summary

Candidates completed a practical and written examination.

#### Practical examination

The practical examination consisted of three performances and an interview. The spread of marks ranged from 13.00% to 100.00% and the standard deviation was 13.85%.

Attempted by 795 candidates      Mean 66.23%(/100)      Max 100.00%      Min 13.00%

Section means were:

Original solo performance	Mean 27.52(/40)	Max 40.00	Min 6.29
Scripted monologue	Mean 20.05(/30)	Max 30.00	Min 0.00
Spontaneous improvisation	Mean 12.94(/20)	Max 20.00	Min 5.00
Interview	Mean 5.72(/10)	Max 10.00	Min 0.00

#### Written examination

The written examination consisted of two sections with candidates required to attempt both questions in Section One and to choose one question from a choice of five in Section Two. The spread of marks ranged from 0.00% to 94.92% and the standard deviation was 16.16%.

Attempted by 801 candidates      Mean 56.19%(/100)      Max 94.92%      Min 6.00%

Section means were:

Section One: Analysis and interpretation of a drama text – Short answer	Mean 32.23(/60)	Max 57.75	Min 4.50
Section Two: Australian drama and world drama – Extended answer	Mean 24.02(/40)	Max 40.00	Min 2.67

## **General comments**

### **Practical examination**

The majority of candidates were well prepared for the examination and compliant with processes and procedures. As evidenced by the high mean, candidates typically performed well with the strongest result overall being for the Original solo performance. The spontaneous improvisation continues to be daunting for some candidates and the interview component, the greatest challenge.

#### *Advice for candidates*

- If you use soundscapes or voice-overs in the Original solo performance ensure that they actually enhance the performance.
- Do not use props which are inappropriate and/or deemed a hazard such as glass, ceramics, liquids (including nail polish), knives and food in the examination.
- Use the 60 seconds before the commencement of the Original solo performance to check your voice with the acoustics of the performance space.
- Wear footwear that is appropriate for your role/s and/or character/s in the examination
- Listen carefully to the improvisation details provided by the marker so you can determine the requirements in terms of change in mood/character, situation and energy level.

#### *Advice for teachers*

- Ensure that students do not present an Original solo performance that is too narrative-based and therefore lacks action.
- Reinforce the fact that students cannot use props which are inappropriate and/or deemed a hazard such as glass, ceramics, liquids (including nail polish), knives and food.
- 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 overcome their innate fear of the improvisation performance. They need to be taught specific strategies to control their nerves and think clearly so they can perform effectively in the examination context.

### **Written examination**

Overall, candidates performed quite well on the examination this year, particularly given the different format and the new syllabus content. As expected candidates performed more strongly in Section Two, discussing texts they were familiar with, than in Section One which features the unseen material. However, improvement can be made in the way candidates structure their responses to questions in Section Two. Some candidates lost their thread in the process of discussing two different texts.

#### *Advice for candidates*

- Focus on developing and practising how to write a structured response to the type of questions asked in Section Two of the examination. This will enable you to discuss concepts across two texts more competently.
- Make sure you are familiar with the 'visual elements' and 'design principles' listed in the syllabus and recognise the differences between them.
- Ensure that you do not provide unnecessary 'background' information or irrelevant details in the introduction of your response to questions in Section Two. Avoid providing pre-planned responses too. Address the question directly.

#### *Advice for teachers*

- It appears that the drawing of diagrams continues to be a challenge for students and, overall, is handled the least competently. Invest time in developing the skills of students in this area.



**Section Two: Australian drama and world drama – Extended answer**

Attempted by 799 candidates

Mean 24.02(/40)

Max 40.00

Min 2.67

A range of varied candidate approaches to producing responses to questions in Section Two was noted with the most successful responses structuring and sequencing their ideas in accordance with the order of the dot points and addressing both texts 'evenly' and often separately at each dot point. The most effective responses used sub-headings to identify the components of the answer they were discussing. Most candidates demonstrated that they were very familiar with their chosen texts and were able to discuss each effectively and make relevant quotes. Some candidates wrote a lot of unnecessary information at the beginning of their extended answer, provided irrelevant diagrams or provided a pre-planned response which obviously did not address the question.