



Sample assessment task	
Year level	10
Learning area	The Arts
Subject	Drama
Title of task	Interpretation of <i>Hoods</i> by Angela Betzien in a chosen form and style
Task details	
Description of task	<p>Students will choose one of the following forms and styles and perform a 5–10 minute scene from an extract from <i>Hoods</i>: Grotowski’s Poor Theatre, Youth Theatre, Theatre of the Cruelty, Zen Zen Zo, Butoh or Total Theatre (Steven Berkoff).</p> <p>Students plan, develop, workshop, interpret and present a script, using chosen drama form and style that uses the elements of drama to make dramatic meaning for an external audience.</p> <p>Students reflect upon their work by responding to questions that explore their understanding of their chosen form and style and justifying their performance choices.</p>
Type of assessment	Making and responding
Purpose of assessment	To assess the development of students’ knowledge of and skills with the use of drama forms and styles and to inform reporting at the end of the learning cycle
Assessment strategy	<ul style="list-style-type: none"> • Scripted drama • Reflective practice
Evidence to be collected	<ul style="list-style-type: none"> • Digital footage of performance • Extended response
Suggested time	14 hours
Content description	
Content from the Western Australian Curriculum	<p>Voice and Movement</p> <p>Voice and movement techniques for selected drama forms and styles</p> <p>Preparation techniques for voice and movement for selected drama forms and styles</p> <p>Drama Processes and the Elements of Drama</p> <p>Drama processes through combining the elements of drama (role, character and relationships; voice and movement; time, space and situation; mood, atmosphere and dramatic tension) used by selected drama practitioners such as Rudolf Laban, Augusto Boal or Cecily O’Neill to manipulate dramatic meaning and audience relationships</p> <p>Approaches to characterisation suited to the selected drama forms and styles, texts and themes</p> <p>Drama Forms and Styles</p> <p>Script interpretation, based on a reading of the complete text, of an extended scene or section to manipulate mood and interpret themes for audience</p> <p>Drama Conventions</p> <p>Drama conventions manipulated for selected drama forms and styles</p> <p>Spaces of Performance</p> <p>Levels, status, proxemics, focus and balance in making drama</p> <p>Stage geography, blocking notation and the impact of in-the-round and adapted stages</p> <p>Imaginary spaces manipulated by stage components and properties, the elements of drama and audience</p>

	<p>Design and Technology</p> <p>Design and technology to manipulate focus and mood</p> <p>Design principles (balance, contrast, repetition, pattern) selected to make meaning and add to the experience of theatre</p> <p>Self-Management and Group Management Skills and Processes</p> <p>Effective group work processes (strategic planning and evaluation processes) in drama</p> <p>Safe practices in drama (performing arts safety primers)</p>
Key concepts	Script interpretation, Form and style, Voice and movement, Spaces of performance, Elements of drama, Contemporary reinterpretation of text, Response
Task preparation	
Prior learning	Students are familiar with voice and movement techniques for selected drama forms and styles, preparation techniques for voice and movement techniques for selected drama forms and styles, drama processes by shaping one or more elements of drama, approaches to characterisation, script interpretation of a scene or section, drama structures and conventions, understanding of levels, status, proxemics and focus as well as stage geography, blocking notation and the impact of different spaces, effective group work processes and reflective and analytical writing.
Assessment differentiation	<p>Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their levels of readiness to learn and their need to be challenged.</p> <p>Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.</p>
Assessment task	
Assessment conditions	<p>The performance task date will be set. Students will be given 10 minutes to prepare the space for their performance, with five minutes to bump in, and to bump out.</p> <p>The written task will be conducted under exam/invigilated conditions. Students will be given one hour to complete the written analysis of the performance.</p>
Resources	<ul style="list-style-type: none"> • Copies of script extract • Copies of student booklet for Drama Year 10 script interpretation task • Video camera and tripod to record the performance • Copy of protocols for videoing student performances • Copy of essay question – extended response

Instructions to students:

- As a class, we will read and review the main themes, dramatic action and drama conventions of Angela Betzien's *Hoods*.
- Complete with teacher support a workshop exploring the processes of one of the following styles: Grotowski's Poor Theatre, Youth Theatre, Theatre of the Cruelty or Butoh, Zen Zen Zo, or Total Theatre (Steven Berkoff).
- In groups, summarise the conventions of the chosen form and style for your scene from an extract from *Hoods*.
- Formulate a director's vision for your scene and discuss how you will show this through principles of design and elements of drama.
- Plan, develop, workshop, interpret and present a script, using chosen drama form and style that uses the elements of drama to make dramatic meaning for an external audience.
- Select moments in your performance where you can enhance the mood, dramatic actions, characters or themes through each of the design roles: lighting, sound, costume, scenography. Plan how you will coordinate the design of these aspects and how you will manage the execution of this design.
- Reflect on your work to demonstrate understanding of your chosen form and style.

Sample marking key	
Making	
Description	Marks
Voice techniques	
Creatively and effectively applies voice techniques appropriate for interpretation, dramatic meaning and audience impact.	4
Applies, with some effectiveness and creativity, voice techniques mostly appropriate for interpretation, dramatic meaning and audience impact.	3
Uses voice techniques that communicate some dramatic meaning and audience impact.	2
Voice techniques are ineffective and communicate limited dramatic meaning.	1
Subtotal	4
Description	Marks
Non-verbal communication	
Creatively and effectively applies movement techniques appropriate for interpretation, dramatic meaning and audience impact.	4
Applies, with some effectiveness and creativity, movement techniques mostly appropriate for interpretation, dramatic meaning and audience impact.	3
Uses movement techniques that communicate some dramatic meaning and audience impact.	2
Movement techniques are ineffective and communicate limited dramatic meaning.	1
Subtotal	4
Description	Marks
Characterisation	
Performs a credible, sustained and insightful characterisation/s that engages audience.	4
Performs an appropriate, mostly credible and sustained characterisation/s that engages audience.	3
Performs an identifiable characterisation/s that generally engages an audience.	2
Performs a stereotyped role that is minimally sustained for audience.	1
Subtotal	4
Description (for each design role)	Marks
Design and technologies – lighting, sound, costume, scenography	
Effectively applies design and technologies that enhances interpretation, dramatic meaning and audience impact.	3
Uses design and technologies mostly effective for interpretation, dramatic meaning and audience impact.	2
Uses some design and technologies that are occasionally effective for dramatic meaning and audience impact.	1
Subtotal	12
Description	Marks
Text interpretation	
Effectively and creatively uses the elements and conventions of drama and forms and styles of chosen script excerpt in a performance that has impact.	3
Uses, with some effectiveness, the elements and conventions of drama and forms and styles chosen in a performance of the script excerpt that has some audience impact.	2
Uses some elements and conventions of drama and forms and styles chosen in a limited way in performance of the script excerpt.	1
Subtotal	3

Description	Marks
Self and group management skills and processes	
Expresses ideas, sensitively listens, and acknowledges others' strengths and weaknesses; shows perceptive understanding about what needs to be done to improve work; consistently and effectively contributes towards the well-being of the group.	4
Expresses ideas, sensitively listens, and acknowledges others' ideas; shows an understanding about what needs to be done to improve work; contributes towards the well-being of the group.	3
Expresses ideas and listens to others; puts substantial effort into improving work; cooperates with group and shares ideas.	2
Occasionally puts forward ideas or suggests solutions to problems; works to develop and shape the work in rehearsals; works as part of the group and follows others' lead.	1
Subtotal	4
Total	31

Checklist for self-management and group management skills and processes

Checklist	Comments
<p>Listening skills:</p> <ul style="list-style-type: none">• Allows other group members to speak• Contributes and gives feedback in a positive, constructive and non-personal manner• Pays attention and gives respect to other group members	
<p>Problem-solving:</p> <ul style="list-style-type: none">• Actively seeks the opinions of others• Looks for ways of utilising the suggestions of others• Stays on task and contributions directly link to the problem	
<p>Safe practices in drama, including backstage management to ensure safe movement:</p> <ul style="list-style-type: none">• Creates a safe emotional environment, allowing others to take risks	

Task: Reflecting on the process and final performance

You will have 45 minutes to respond to the questions below in the spaces provided. Remember to use specific drama terminology and language and specific examples from your processes or final performance to support your responses.

Describe the style and form you chose to use for the script extract. (2 marks)

Describe two examples of a workshop that helped you to understand your style and form.

Example one (2 marks)

Example two (2 marks)

Describe two ways you used spaces of performance to suit the dramatic meaning of the script extract.

First way (3 marks)

Second way (3 marks)

Describe one aspect of your characterisation that you felt did or did not support audience impact. (3 marks)

Describe two preparation processes you used that assisted you to make meaning for your audience.

Process one (3 marks)

Process two (3 marks)

Describe, using annotated illustrations or diagrams, how you combined three elements of drama (other than voice or space) to communicate the dramatic meaning of your scripted scene. (5 marks)

Sample marking key	
Responding	
Description	Marks
Describe the style and form you chose to use for the script extract.	
Describes, accurately and clearly, drama style and form chosen for the script extract.	2
Outlines briefly drama style and form chosen for the script extract.	1
Subtotal	2
Description	Marks
Describe two examples of a workshop that helped you to understand your style and form.	
For each example:	(2 marks)
Describes accurately and clearly a workshop process that helped the student understand the chosen style and form.	2
Outlines briefly a workshop process that helped the student understand the chosen style and form.	1
Subtotal	4
Description	Marks
Describe two ways you used of spaces of performance to suit the dramatic meaning of the script extract.	
For each way:	(3 marks)
Describes, accurately and effectively, the way the student used spaces of performance to reflect dramatic meaning.	3
Describes, accurately and clearly, the way the student used spaces of performance to reflect dramatic meaning.	2
Outlines briefly the way the student used spaces of performance to reflect dramatic meaning.	1
Subtotal	6
Description	Marks
Describe one aspect of your characterisation that you felt did or did not support audience impact.	
Describes, accurately and effectively, one aspect of the student's characterisation he/she did or did not feel supported audience impact.	3
Describes, accurately and clearly, one aspect of the student's characterisation he/she did or did not feel supported audience impact.	2
Outlines briefly one aspect of the student's characterisation he/she did or did not feel supported audience impact.	1
Subtotal	3
Description	Marks
Describe two preparation processes you used that assisted you to make meaning for your audience.	
For each preparation process:	(3 marks)
Describes, accurately and effectively, one preparation process the student used that he/she felt assisted making meaning for audience.	3
Describes, accurately and clearly, one preparation process the student used that he/she felt assisted making meaning for audience.	2
Outlines briefly one preparation process the student used that he/she felt assisted making meaning for audience.	1
Subtotal	6

Description	Marks
Describe, using annotated illustrations or diagrams, how you combined three elements of drama (other than voice or space) to communicate the dramatic meaning of your scripted scene.	
Presents one or more annotated illustrations or diagrams that clearly and effectively integrate three appropriate elements of drama that supported communicating dramatic meaning of the scripted scene.	5
Presents one or more annotated illustrations or diagrams that clearly and with some effectiveness link three appropriate elements of drama that supported communicating dramatic meaning of the scripted scene.	4
Presents one or more illustrations or diagrams that clearly and effectively combine three appropriate elements of drama that supported communicating dramatic meaning of the scripted scene.	3
Presents one brief illustration or diagram that identify three appropriate elements of drama that supported communicating dramatic meaning of the scripted scene.	2
Presents a superficial overview of three elements of drama, with some indication of dramatic meaning.	1
Subtotal	5
Total	26