Assessment Task for Stage 6: HSC

Subject: Drama

| Assessment Task No. | 3 | Due Date: | Term 1, Week 9-10 (See examination schedule) | Weighting | A. Workshop 10% (Making) | B. Essay 10% (Critically Studying) |

THIS ASSESSMENT TASK CAN BE FOUND ON THE COLLEGE WEBSITE UNDER THE LEARNING AND TEACHING TAB

Submission Instructions

- The Workshop and Essay submission will take place during the Half Yearly Examination period, Term 1 Weeks 9-10.
- Submit the essay in the Assessment Box in the student foyer by 9am on the due date as per the Examination Schedule.
- Times New Roman 12 point font is to be used.
- This cover sheet must be attached to the task.
- Penalty for non attendance on day of assessment or late submission:
  - Assessments submitted after 9.00am on the due date will immediately receive a 50% mark penalty of the achieved mark pending Illness/Misadventure certification.
  - Assessments submitted after 9.00am on the next day will receive a zero mark pending Illness/Misadventure certification.

PLEASE NOTE: THIS TASK WILL NOT BE ASSESSED BY YOUR TEACHER UNLESS YOU HAVE ASSESSED YOUR PERFORMANCE BY HIGHLIGHTING OR TICKING THE APPROPRIATE BOXES ON THE ATTACHED ASSESSMENT CRITERIA

Outcomes being Assessed:

- H1.1 uses acting skills to adopt and sustain a variety of characters and roles
- H1.2 uses performance skills to interpret and perform scripted and other material
- H1.3 uses knowledge and experience of dramatic and theatrical forms, styles and theories to inform and enhance individual and group-devised works
- H1.5 demonstrates directorial skills
- H1.7 demonstrates skills in using the elements of production
- H1.9 values innovation and originality in group and individual work
- H2.3 demonstrates directorial skills for theatre and other media
H2.4 appreciates the dynamics of drama as a performing art

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 and movements

H3.4 appreciates and values drama and theatre as significant cultural expressions of issues and concerns in Australian and other societies

H3.5 appreciates the role of the audience in various dramatic and theatrical styles and movements.

Student Confirmation

By submitting the task for marking, I acknowledge the following:

1. The work submitted is my own work and appropriate acknowledgement of all sources has been made.
2. I am aware that the work may be submitted to plagiarism detection processes for the purpose of detecting possible plagiarism.
3. Where the work of others is used and not acknowledged, a finding of plagiarism will be made and a mark of zero awarded and I will have to resubmit the task.
4. I have a copy of this assessment if the original is lost or stolen.

Student’s signature: _______________________________ Date: _______
TASK DETAILS

1. Description of the Task

You are required to take on the role of a Drama Teacher to conduct a workshop on the theories and practice of either Augusto Boal or Vsevolod Meyerhold with your class.

This assessment is comprised of two parts:
Part A: Workshop
Part B: Essay

PART A - Workshop:

In pairs, you will randomly select a practitioner and an actor training research topic from the list below:

**BOAL**
- Feeling what we touch
- Listening to what we hear
- Dynamising several senses
- Seeing what we look at
- The memory of the senses

**MEYERHOLD**
- Throwing the stone
- Shooting the bow
- The slap
- The stab with the dagger
- The leap to the chest

You will conduct a workshop with your class which demonstrates your knowledge of your selected practitioner and their actor/training method. In your workshop you need to:

- **Briefly explain** the cultural, historical and political context of your practitioner.
- **Evaluate** how the practitioner’s philosophy relates to the training method, dramatic form, actor/audience relationship and staging:
  - What is the practitioner’s philosophy?
  - What are the actor training methods used by this practitioner?
  - What are the key dramatic and theatrical techniques utilised by this practitioner?
  - What is the impact on the actor/audience relationship and/or staging?

- Involve your class in an experiential workshop activity that explores the selected practitioner’s actor training method. During this experiential activity you need to:
  - Present a practical exercise which teaches your allocated training method to members of the class.
  - During this practical exercise, you will need to simultaneously explain and evaluate the purpose of the exercise in terms of:
    - how it connects to the practitioner’s philosophy?
    - how it impacts the training of the actor?
    - how this type of actor training method impacts on the actor/audience relationship?

- Your workshop will run for a maximum of **15 minutes**.

You must perform in your Drama blacks.
PART B - Essay:

You must INDIVIDUALLY answer the following essay question involving a discussion of BOTH theatre practitioners Boal and Meyerhold. Your essay must also include reference to both texts of study; Augusto Boal, Games for Actors and Non Actors and Jonathan Pitches, Vsevold Meyerhold.

*Compare and contrast the ways in which the two practitioners you have studied put their philosophical beliefs into theatrical practice in order to engage the audience.*

The essay must be typed in size 12 font, double spaced and be a maximum of 1200 words.

**The essay should include:**

- A clear, detailed and logical structure, which responds to the question in a well developed, coherent and convincing manner.
- A discussion that compares and contrasts the philosophical and practical approaches of both theatre practitioners and analyse how they engage audiences.
- Specific examples of training exercises created by the practitioner and analyse what they achieved for the actor/audience.
- Supporting evidence from relevant quotes and examples (reference to at least two specific productions/performances) from the required texts. Make specific reference to your own experiential learning as evidence.
- Use of subject specific terminology consistently and accurately.

**Subject Specific Terminology**

**Actor/audience relationship:** The level to which the actors interact with the audience, and the effect that the director wants to achieve with the audience.

**Actor training method:** The particular way in which a director trains their actors.

**Conventions:** The rules and elements of a particular performance.

**Dramatic form:** An established set of structural principles (sometimes rules) by which drama and theatre is produced.

**Experiential learning:** Referring to the practical experiences from class and live performance in the essay to back up a point. You may use ‘I’ ‘my’ ‘we’ … only when discussing experiential learning.

**Philosophical beliefs:** The beliefs that the director holds about the purpose and use of the performance.

**Staging:** The way in which the director uses the stage.

**Political Theatre:** Theatre that has as its chief concern the political realities of particular societies and contexts.

2. **Classroom Learning:**

Students have been prepared to effectively complete this task through:

- Learning to:
  - Use a training exercise created by Augusto Boal and Vsevold Meyerhold
  - Create an experiential workshop exercise
  - Write an essay

- Learning about:
  - The practitioners Augusto Boal and Vsevold Meyerhold, their philosophical beliefs, performance practice and training methods
• Literacy requirements
  - Writing in essay form
  - Subject specific terminology

Glossary terms:
Analyse: Identify components and the relationship between them; draw out and relate implications
Compare: Show how things are similar or different
Contrast: Show how things are different or opposite
Describe: Provide characteristics and features
Demonstrate: Show by example
Discuss: Identify and provide points for and or against
Evaluate: Make a judgment based on criteria. Determine the value of.
Explain: Relate cause and effect; make the relationships between things evident; provide why and/or how
Outline: Sketch in general terms; indicate the main features of
Synthesise: Putting together various elements to make a whole
**WORKSHOP:** Through the completion of this workshop, you have demonstrated the ability to:

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<td>Elementary Achievement 1-4</td>
<td>Basic Achievement 5-8</td>
<td>Sound Achievement 9-12</td>
<td>High Achievement 13-16</td>
<td>Excellent Achievement 17-20</td>
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<tr>
<td>Explain at least one aspect of the cultural and/or historical and/or political context of the practitioner</td>
<td>Explain at least one aspect of the cultural, historical and political context of the practitioner</td>
<td>Explain some aspects of the cultural, historical and political context of the practitioner</td>
<td>Explain the cultural, historical and political context of the practitioner</td>
<td>Explain the cultural, historical and political context of the practitioner in detail</td>
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<td>Evaluate at least one aspect of the practitioner’s theatrical philosophy and/or training methods and/or dramatic form, and/or actor/audience relationship and staging</td>
<td>Evaluate at least one aspect of the practitioner’s theatrical philosophy, training methods, dramatic form, actor/audience relationship and staging</td>
<td>Evaluate some aspects of the practitioner’s theatrical philosophy, training methods, dramatic form, actor/audience relationship and staging</td>
<td>Evaluate the practitioner’s theatrical philosophy, training methods, dramatic form, actor/audience relationship and staging</td>
<td>Comprehensively evaluate the practitioner’s theatrical philosophy, training methods, dramatic form, actor/audience relationship and staging</td>
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<td>Present some aspects of an actor training exercise, with assistance</td>
<td>Present some aspects of an actor training exercise</td>
<td>Present an actor training exercise</td>
<td>Present an effective actor training exercise</td>
<td>Present an appropriate and effective an actor training exercise</td>
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<td>Explain and/or evaluate at least one purpose of the actor training exercise</td>
<td>Explain and evaluate some aspects of the purpose of the actor training exercise</td>
<td>Explain and evaluate the purpose of the actor training exercise</td>
<td>Effectively explain and evaluate the purpose of the actor training exercise</td>
<td>Coherently and effectively explain and evaluate the purpose of the actor training exercise</td>
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**Studies in Drama and Theatre**

**ESSAY:** Through the completion of this Essay, you have demonstrated the ability to:

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<td><strong>Excellent Achievement</strong> 17-20</td>
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<td>Recount some information</td>
<td>Construct a response with some coherence</td>
<td>Construct a coherent response</td>
<td>Construct a well-developed and coherent response</td>
<td>Synthesise information into a well-developed, coherent and convincing response</td>
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<td>Discuss some of the philosophical approaches of the two practitioners and outline some ways they engage audiences</td>
<td>Compare and contrast at least one of the philosophical approaches of the two practitioners and analyse at least one way they engage audiences</td>
<td>Compare and contrast some of the philosophical approaches of the two practitioners and analyse some ways they engage audiences</td>
<td>Compare and contrast the philosophical approaches of the two practitioners and analyse how they engage audiences</td>
<td>Comprehensively compare and contrast the philosophical approaches of the two practitioners and analyse how they engage audiences in detail</td>
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<td>Provide at least one example of a training exercise created by the practitioner and explain what they achieved for the actor/audience</td>
<td>Provide some examples of training exercises created by the practitioner and analyse some aspects of what they achieved for the actor/audience</td>
<td>Provide examples of training exercises created by the practitioner and analyse what they achieved for the actor/audience</td>
<td>Provide effective examples of training exercises created by the practitioner and analyse what they achieved for the actor/audience in detail</td>
<td>Provide appropriate and effective examples of training exercises created by the practitioner and analyse what they achieved for the actor/audience in detail</td>
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<td>Use at least one piece of supporting evidence, including: partly relevant quotes, examples and/or reference to productions from the text and/or some reference to your own experiential learning</td>
<td>Use some supporting evidence, including: partly relevant quotes, examples and reference to productions from the text and some reference to your own experiential learning</td>
<td>Use supporting evidence, including: quotes, examples and reference to productions from the text and reference to your own experiential learning</td>
<td>Use supporting evidence, including: relevant quotes, examples and reference to productions from the text and detailed reference to your own experiential learning</td>
<td>Comprehensively use supporting evidence, including: relevant quotes, examples and reference to productions from the text and detailed reference to your own experiential learning</td>
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<td>Use at least one subject specific term</td>
<td>Use some subject specific terminology</td>
<td>Use some subject specific terminology correctly</td>
<td>Use most subject specific terminology correctly</td>
<td>Use subject specific terminology consistently and correctly</td>
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