

Purpose

To assess your ability to analyse and evaluate productions you have viewed this year.

Description of assessment

- View live productions, videos of live productions, or films released in the year of study.
- Consider the roles of different practitioner and the choices they have made in their contribution to the production (the *what* and *how*).
- Analyse the reasons for practitioner's choices (*why* were artistic choices made?)
- Evaluate the choices (was the intent realised?)
- Judge the quality and merits of the production by reflecting on the dramatic concepts, skills, techniques and intentions in the performed piece.
- Write a review that is holistic, structured, cohesive, descriptive, analytical and evaluative. Use arts-specific terminology.
- Draft and polish your work for submission as a part of the folio.

Assessment Conditions

- For a 20-credit subject, one review must be of live theatre or recorded live theatre; the other may be of a current film (i.e. one that has been released in the year of study).
- The review(s) can be either of a single production, or a compilation of a number of viewed performances relating to an aspect, or aspects of, a range of productions.
- For a 20-credit subject, the folio (two or more reviews and one report) should be a maximum of 4000 words if written or a maximum of 20 minutes if oral, or the equivalent in multimodal form.
- The reviews can be written, or presented as an oral, or presented in multimodal form.

Evidence of your Learning

The following performance standards are being assessed in your review writing:

Analysis

The specific features are as follows:

- An2 Analysis of, and reflective response to, performed drama and dramatic texts, using arts-specific terminology.
- An3 Analysis of the interdependent nature of drama and dramatic elements.
- An4 Appraisal and consideration of the anticipated response of an intended audience.

Evaluation

The specific features are as follows:

- E1 Reflection on and appraisal of students' own dramatic works and the dramatic work of others.
- E2 Reflection on the synthesis of information, concepts, and ideas in the creation of dramatic works.

Purpose

To assess your ability to review, analyse, and evaluate your own learning and involvement in the dramatic performance or presentation.

Description of assessment

- During the course of the Group Production maintain notes about the rehearsal process to document the page-to-stage journey.
- Consider the text itself: the thematic concerns, stylistic features, structural elements, and context. Explore the director's intent for the production.
- Analyse your own role within the production (either an exploration of the character on the page, or research concerning the off-stage role you have adopted)
- Analyse the range of choices you have made to realise the character/product on stage. Consider the importance of collaboration and ensemble in the development and presentation of your own role.
- Analyse the reasons for other practitioner's choices (*why* were artistic choices made?)
- Evaluate the choices made by the range of practitioners (*was* the intent realised?)
- Write a report that is holistic, structured, cohesive, descriptive, analytical and evaluative. Use arts-specific terminology.
- Draft and polish your work for submission as a part of the folio.

Assessment Conditions

- The document is a report. You should therefore adopt a personal voice and consider the production in terms of your own involvement within it. However, you may reflect on the work of others, and explore aspects of Drama about which you have developed understanding using examples of others' choices and product.
- You may use illustrations, diagrams and photographs. However, these should be integral (not adjunct) to the point you are making.
- For a 20-credit subject, the folio (at least two reviews and one report) should be a maximum of 4000 words if written or a maximum of 20 minutes if oral, or the equivalent in multimodal form. It is suggested that your report should form around half of the total word count of your whole folio.

Evidence of your Learning

The following performance standards are being assessed in your report writing:

Analysis

The specific features are as follows:

- An1 Investigation, analysis, and integration of information, concepts, and ideas to communicate for a dramatic purpose.
- An2 Analysis of, and reflective response to, performed drama and dramatic texts, using arts-specific terminology.
- An3 Analysis of the interdependent nature of drama and dramatic elements.
- An4 Appraisal and consideration of the anticipated response of an intended audience.

Evaluation

The specific features are as follows:

- E1 Reflection on and appraisal of students' own dramatic works and the dramatic work of others.
- E2 Reflection on the synthesis of information, concepts, and ideas in the creation of dramatic works.
- E3 Evaluation of a range of diverse dramatic texts, theories, practitioners, and concepts to inform the development and/or presentation of dramatic work(s).

Zoo Story -

Edward Albee's adaption of Zoo Story was a one-scene, two hander play that captivated the audience and through a simple conversation explored subtexts about life and the importance of connection as the two protagonists attempt to understand each other in a life changing confrontation at Central Park, New York. The play utilizes the imagination and through graphic and confronting delivery expands the stage drawing the audience into the lives of the two completely different characters. In absurdist theatre's existentialistic tendencies, the dialogue between the two men appears to go no where but causes the audience to think and attempt to understand the interaction as the initially light hearted conversation escalates to a horrific climax leaving an impression with the audience just as it did Peter (Brendan Rock). The absurdist nature of the play also carries out into the performance of the actors, such as Jerry's (Renato Musolino) delivery, wild in mannerism with unpredictable mood swings, Jerry's world becomes real to the audience in Musolino's characterization. As the play touched on ideas such as homosexuality, empathy, the struggle for power and identity while Jerry attempts to break the ignorance in Peter as he shares his Zoo Story.

A giant picture book, laid half open on it's side to reveal an abstract and almost impressionistic portrayal of new york city from a couple of benches in central park that make up the stage. The two wooden, park-benches placed on either side of the stage facing the audience created the entire set, this use of such a basic set allowed the audience to paint the rest of the picture through what was being spoken on stage rather than being lost in a completely crafted set. This emphasized the importance on the story-like nature of the play as well as Musolin's delivery, utilizing the audience's imagination as a set tool in itself. This confined and bare set both held true to the conventions of the style of the play as an absurdist piece. The confinement of the stage is reflective of one of the themes in the production, a theme of ignorance, not only this but the stage too is almost an visual representation of Peter's life. The idea of a picture book, as something which is too perfect to be real, the fairytale looking picture book is calm an picturesque, which is the way that Peter initially tries to portray his life to be, and in order to break the illusion something foreign was introduced who is Jerry. This symbolism is intensified in the realization that Peter never leaves the stage till Jerry finally dies having entered Peter's life and given of him self into it.

The following long speech, it seems to me, should be done with a □great deal of action, to achieve a hypnotic effect on Peter, and □on the audience too.

This quote from the stage directions the script asks Jerry to move with big movements in order to create a hypnotic effect, this statement outlines most of Musolino's performance. Musolino's Jerry captivated the audience from the moment he walked on stage, with an unkempt appearance he immediately drew and a slight swagger in his walk Musolino had the audience guessing at what was about to unfold. The play moves on and Jerry becomes a wild and untamable beast like man, whose grand gestures have the audience truly hypnotized by

Musolino's delivery. The delivery of Jerry's lines was key to understanding the pain of his story and the wisdom in his words, maintaining an interest in the audience for sixty minutes of dialogue that seems otherwise pointless. As Jerry told his story Rock was left to sit and listen on his bench almost blending in as another audience member which created the idea that the audience became an extension of Peter, sharing in his disgust, curiosity, confusion and uncertainty at the unpredictability of Jerry. The awkward gestures that he would make would create a tension that the audience would feel, specifically in his facial expressions and the rigidity of his body as he responded to Jerry.

Assisted by props the storytelling was enhanced and the sub-text in the play was brought forth as the hat on Peter's head became a symbolic representation of his pride and self-respect as a man, and his masculinity would be defined in his ability and thirst to get it back. As the two men wrestled over the hat, the bench and the knife, certain quotes from Jerry such as "You fight for your self-respect; you fight for that goddamned □bench." Cause the audience to understand the true meaning of the quarrel, a quarrel over more than just a bench, hat or knife, it is a struggle for self-respect and understanding. The knife, which was used to eventually take the life of Jerry, too became like a key that would unlock or release Peter out of his own naivety.

In the final scene Peter runs offstage, screaming, it is fear, realization and truth that had driven him out of the box like confinement of the stage. This melodramatic and epic climax in the play gave weight to the message trying to be communicated. That there is something to be learned from everyone, and that great wisdom comes from the most unexpected places. As the life faded from Jerry, the lights faded gradually and all that was left was a silhouette of a man draped on a bench with a knife in his chest, symbolic of the emptying of all he was, having passed on his knowledge and life's experience. Jerry's response to the trauma was a dramatic expression of what the audience's response should have been to the message in the play confronting the ignorance every person holds in his or her heart having all witnessed and listened to Jerry's Zoo Story.

Word Count: 970

The Book Of Everything -

Richard Tulloch's adaption of *The Book Of Everything* unlocks a forum where the audience is drawn into the world of the main protagonist Thomas Clopper (Matthew Whittet) aged nearly ten. While Whittet acts as the heart of the play, the cleverly orchestrated ensemble and an original approach to set the audience is given the ability to see through the imaginative eyes of this child. With Tom's book of everything as the backdrop the audience sees a different side of Amsterdam in the summer of 1951, where hailstorms are present in a summers day, and Thomas' favorite fish, the tropical guppies, fill the canals. Then through these same eyes the audience witnesses Papa (Pip Miller) a religious, proud and controlling man, hit Mama (Claire Jones) a kind, strong but somewhat broken woman. Papa believes that all good books are about God, but Thomas is still unsure as to what his book will be about. Filled with quirky characters such as the charming old Ms VanAmersfort (Julie Forsyth) and the bold Auntie P (Deborah Kennedy) Thomas is taught lessons about the acceptance of others, discovering religion and finding love.

The world created by Thomas is presented through a cleverly crafted set by Kim Carpenter as a large scale version of Tom's Book Of Everything continues to be written as the plot develops the audience see's a nearly ten year-olds rough, watercolour portrayal of various settings such as the dining room, the church and the street, using things such as crayon and collage the different works are both simple and brilliant, as Ms Van Amersfort's home opens to a giant pterodactyl hanging from the ceiling like a pop-up book, and the fish tank in the living room is able to fill with "blood" as the actors offstage work the mechanics of the book while tom pours cordial into the tank. This brings the stage to life giving it a character of it's own, working with the actors to create a visual work that. The ever-changing set is only made more brilliant in the versatility of the actors, if the actors were not required for a scene on stage they instead became a living soundtrack using different apparatus to create sounds like Eliza's (Lucia Mastrantone) creaking leg in time with her steps and the plate's and spoons at the table.

In the male characters featured in the play, as well as their interaction with Thomas, there was an exploration into characteristics such as strength, leadership and love. Whittet's creation of Thomas Clopper using something as little as the clenching of a fist or a tug at the shirt, Whittet interacts with his surroundings and the rest of the ensemble to create a nine year old child innocent and wildly curious and always inquisitive. As children's theatre in Whittet's ability to become nine-year-old Thomas he connects with the children in the play giving them someone to relate to. The impressionability of Thomas also speaks to the older generations, as Thomas expresses confusion, heartache, joy and anger in situations, torn between the god preached to him from by his father, a dictator who abuses his mother and the Jesus who Thomas discovers for himself. This Jesus (John Leary) is bearded with a white robe, every child's depiction of Jesus Christ. As Jesus speaks into Thomas' life words of affirmation and encouragement, words that eventually help form Thomas later as Thomas

learns to find strength in his kindness through a connection with Jesus obviously lacking between Thomas and his father. This ongoing conflict conveys a message about the strong understanding that children have about situations adults would consider beyond understanding.

Contrasting with the men in the play, the women in the play too contribute greatly to the story being told, their stories all coming together to develop a message of compassion, abuse, fearlessness and feminism, eventually becoming a source of strength in the play. Forsyth's bold presence on stage, and rusty voice she charms the people with her warm temperament. Though because of her choice in clothing, dressed in black and covered in spider broaches, and a hairstyle that is curly and wild, Ms Van Amersfort is thought to be a witch by the children of the street. Misunderstood, Ms Van Amersfort is like many of the other women in the play is misunderstood, and thought to be weak, but as the play progresses the women begin to gain a fearlessness with Aunty P's (Deborah Kennedy) defiant trouser statement that inspired the audience in a manner that caused them to clap and cheer, and the moment when Margot (Rebecca Massey, Thomas' sister held a knife to Papa changing the entire course of the play, the women become a message about true strength found in freedom and love in contrast to Miller's character a man who found strength in authority and abuse.

The play finally concluded with a joyous celebration of family, friendship and community where the audience was brought to the stage, creating a connection between the two worlds as members of reality joined the surreal experience that was Tom's storytelling on stage. Surrounded by a brightly lit stage, in front of a giant watercolour book covered in brilliant colours and women dressed in colourful, flowing 50's clothing and immersed in vibrant jazz music played by accompanist Iain Grandage the ending to the play was almost fairytale providing the children with a hopeful conclusion to a play that was both sad and hopeful, that challenged and confronted the audience on religion and what we are going to fill our own Book of Everything with.

Wordcount: 932

's Drama Report

Our year 12 adaption of between these lines, written by our year 12 drama teacher, and developed by our class, takes a holistic approach to a notion of connectedness exploring the finely woven, web-like structure of a community. The play insists that we all share a relationship, each of us co-existing as part of each other's world's, placing great emphasis on the repercussions a simple act of kindness or statement can have on another individual. The play builds the notion of a likeness that humans share in behavior, speech and emotional response, formed through an exploration into various settings and stages of life that we all share: pre-school; high-school; old-age; the turbulent and stable marriage; illness; family and peer pressure, illustrated by the ensemble providing the audience with a glimpse of "the big picture". The play's realist reflection of everyday interactions and scenarios drew upon the audience's ability to sympathize with the characters further involving them with the lives of the characters on stage. For instance the rivalry between two siblings, established between Peter and Simone, in their ongoing feuds throughout the play as well as when Peter () admits to being "tired of living in her (Simone's) shadow." As well as there is illness presented in Helena (). Unable to contain her fear and anguish, Helena expresses the parental fear of not being able to be there for her children. The use of meta-theatrical elements such as on stage costume changes and symbolic set changes, prevented the play from a completely realist nature while also reminding the audience of the theatricality of the play. While the set changes assisted in the fluidity of the play, as it carried the ensemble to various locations and scenarios in creating an episodic structure to the play as each scene would transform and shift around the lives of the characters. This fluidity is what assisted the audience in developing the interconnections between characters and situations that the play is built on.

My character, Peter, began as a confidant, almost obnoxious and somewhat childish character, without an apparent drive to achieve or get anywhere Peter's character seems to enjoy simply being. The first scene gives us a glimpse into his obnoxious disposition as he mockingly calls Matilda a "grumpy bum" motivated by a realistic brother-sister, love-hate relationship. Peter's presence in a scene tends to stir up an emotional response from the other characters, often leaving also introducing the audience to the Richard's family. Peter's family is the ordinary modern family with a father who is awkward and a little bit slow, a mother who worries constantly. As well as the only boy of 3 siblings a younger sister who's understanding seems beyond her age and a brilliant older sister who leaves Peter feeling "constantly in her shadow" and caught up in the middle of a family unit that just seems to happen around him. Most of Peter's lines are humorous and dismissive in that humor, all of it a bit too light hearted. In Peter's indifference some of his father's character is reflected, just as Martin () is paid to sit back and watch people for a living, Peter is learning to watch life pass by "sitting back like an audience member, never quite getting involved". In Peter's interaction with Olivia Peter reveals his indifference to school "not seeing the point" in education, Simone even points out it is "all you do at school anyway, follow wayward women around." This unconcern that he feels toward school echoes into his attitude toward life seemingly out of place in

all his scenes never truly comfortable in any situation. For instance Peter is hounded by his mother for his messy appearance by his mother at first entrance, forced into an interaction with Olivia while reading in the library and invited to participate in unwholesome behavior with Mac and Phil that night. A simple "yeh" suggests possible reluctance to go which suggests that Peter is not "bad" simply lost in a world that has swept him away. This evident clash with his conscience is further explored through a chance encounter with Edna (

). In Peter's scene with Edna the audience witnesses Peter's "turning point". Excited for the party Peter and his friends are walking the streets, caught up in conversation they knock a bunch of files from Edna's hands, in that moment Peter is torn between his moral obligation to go help the woman and his loyalty to his friends, knowing that if he were to give in to his conscience his respect from his friends would suffer. Through the interaction Edna opens Peter's eyes to his path's destination and Peter makes a pivotal decision to go in the opposite direction of his friends. This decision frees Peter into an evidently happier state of mind in the final scene with his family, returning to familiar territory Peter's story concludes with many questions as to whether he stays friends with Mark and the others, or whether he ends up with Olivia.

As Peter's character moved to the stage his initial portrayal was one of a causal and laidback teenager, feeding the stereotype in the opening I had him drag himself from himself from his bedroom reluctantly not having done his hair he immediately became the generic idea of a lazy, unkempt adolescent boy. A lot of Peter's humor stems from mocking others evident in his "fine by me" response to not making it to school, his poor attempt at an imitation of his younger sister's "stupid, stupid" tirade and his sarcastic jabs at his older sister Simone. I understood that Peter felt out of place in his own home. This was my original foundational block on which I'd first built Peter viewing him as a cocky, sarcastic and obnoxious young man, making most of my gestures very forward and encouraging me to enter the personal space of the rest of the ensemble more willingly. Many of Peter's characteristics seem stereotypical, such as the blind interest in sex as Olivia seduces him and his rebelliousness shown toward both his mother and his schooling in the first two scenes. This idea caused me to reflect films and similar scenarios that I'd personally experienced that would give me examples of body language and use of voice as a means of communicating this stereotype, eventually this bodily control was the key to unlocking my character, as I acted tired and visualized myself in. This idea gradually began to change as my understanding of Peter shifted, his argument with his mum became more tense than previously and the interactions with Simone became more acidic, still considered pointless banter between siblings but obviously more venomous in it's delivery. This created a deeper character with a true sense of life that the audience would be able to journey with, holding to the realistic conventions of the play. I saw Peter as a sibling who feels a little bit misunderstood, this was revealed to the audience through a number of frustrated gestures such as a clenched fist as Peter stormed off stage after being told to clean himself up by his mother, as well as the dragging of my feet and the slouching of my shoulders. As well as this Peter's confidence around Olivia suddenly dissipated and I began to fidget with my hands fiddling with the things. The key prop for Peter would be his bag, as an item of safety; Peter would keep

the bag beside him until he felt safe and secure in his surroundings, such as when he is home and while he is in the library reading his book. In those particular moments it is obvious that the bag is let down, but the moment Peter is out of his seat and the librarian () begins to yell at him, Peter remembers his bag and rushes for it. Peter's most important and powerful scene in the play is his scene with Edna. The scene sees Peter's mindset completely shifted and sees a growth in Peter as he has a revelation about decisions and sees him set free. The interaction with Edna is different on a number of levels, for instance, Peter's entrance is very different in comparison to the rest of them, Peter is cautious and steps lightly, everything about him, from his clenched fists to his awkward stance and his inward posture create a sense of fear and uncertainty, as opposed to his causal entrances and appearances on stage like in the first and library scene. As well as this Peter stumbles over his sentences, unsure as to what to say, this too is different in comparison to everything else the audience has seen of Peter, because of his quick wit in arguing with his sister and ability to throw people using sarcasm it is unusual for him to struggle with words.

This contrasted with the old folks scene saw me instead strive for the stereotype thus feeding the humor within the play, this was interesting to do as an actor journeying from being a character with true depth, through which I had to captivate an audience and tell a story and create a thought life through pauses, body language, vocal work and other acting techniques but as the Frederick I had to give in to the stereotype, connecting to the audience on a level that allowed them to accept that I was simply an old man and nothing more. Just like I did with Peter, the key to becoming Frederick was in the arching of his back and adopting habits like the shaking of his joints, the tight breathing and the licking of my lips. Through these mannerisms I was able to feel the character and transform from the outside in. Frederick seemed to create himself enough in his dialogue, and being only an extra in the scene unable to draw the audiences attention from the intended focal point, little was required when it came to creating the character, for instance the audience understood Fredrick's womanizing through the inappropriate eyeing of Marcy (), the inappropriate noises at Molly () in her "birthday suit" and the slapping of Claudia's () bum as the flock left the stage.

On production night all things tied together, the hard work of all the actors and practitioners resulted in a play that moved the audience from tears of laughter to tears of true sorrow and empathy for the lives and stories laid before them. The completion of the play saw the life of Peter and Frederick among many other lives tie together as a community of people who all share the same earth and in turn something in common connecting everyone in the theatre fictional or non-fictional. The play left the audience with a puzzle only half complete that left its members realizing connections in the play days after having watched it. The play inspired and created understanding, speaking to all members of the audience. The play between these lines provided the audience with a realistic look at the true idea of community and human interaction. Peter's character attempted to inspire the audience as well as many other characters in the play, to both fall out of the habit of stereotyping people as well as empowering the audience to break free from circumstances. As the audience left Peter's life there are questions left

unanswered, what happens in the conversation Peter has with his friends the next day? Do Peter and Olivia actually end up together? and whether or not Peter's mother ends up being clear of cancer for the rest of her life. These questions are part of the realism in the play that mimic's real life interactions where none of us know the full story, and that we can only read what's between the lines.

Word Count: 1996

Assessment Comments

This Folio includes

- 2 Reviews: *Zoo Story*, *The Book of Everything*
- 1 Report: Stage 2 Drama Production

Analysis

In the two reviews and the report there is evidence of 'informed analysis of and reflective response to' the performed drama viewed and the performance participated in. Throughout the two reviews there is evidence of 'informed analysis' and the 'capacity to use arts-specific terminology' (A2). In the Report, the analysis of the character role, based on the student's reading of the text, is supported later through the discussion of decisions made about ways to represent this character in performance.

In the review of *Zoo Story* there is a 'well-considered analysis of the inter- dependent nature of drama and dramatic elements' (A3). This is evident, for example, in paragraph 2 where 'set' is considered in terms of its representation of the 'story-like nature' of the play and also as a strategy to engage the imagination of the audience. The paragraph elaborates on the symbolic nature of the set and its link to the themes of the play. The review considers stage-directions, props, performance aspects, 'the melodramatic and epic climax', the impact of the final scene on the audience and, generally, ties together the drama and dramatic elements throughout (A3). This is also evident in the second Review though there is a stronger focus on character alone rather than the interrelationship between dramatic elements. However, the interrelationship between dramatic elements is evident in paragraph 2 and in the conclusion, which considers the impact of the final scene in terms of a number of elements. The report, to a lesser degree because it is focused on the student's own performance in 2 roles, also reveals on occasion a 'well-considered analysis' of the interdependence of elements in, for example, paragraph 2.

There is a strong awareness of the role of the audience in the effectiveness of drama in all 3 written pieces (A4). 'The appraisal and consideration of audience response' is mainly 'informed' even though, in the review of *Zoo Story*, the appraisal may be seen as more 'well-informed'. There is a focus on the intended audience response to the set, the characterization and the final scene (A 4). The focus on audience is less evident in the second review therefore more descriptive of what was observed rather than analytical. There is an 'informed' focus on the likely audience interpretation of decisions made about performance in the Drama report and some reflection on strategies to engage the audience via dramatic elements is evident in paragraph 1.

Evaluation

The student's reflection on the themes and ideas represented in the play chosen for the Stage 2 Production are 'considered' in paragraph 1 of the report. There is consideration of issues associated with the depiction of realism on the stage and some consideration of the dramatic elements that remind the audience of the 'theatricality' of the play (E2) that is quite perceptive. This level of engagement with the elements that contribute to the effectiveness of the dramatic work is not sustained. Most of the report is concerned with the interpretation of character roles and documentation of decisions made about performance and the effectiveness of these (page 2). There is however 'well-considered reflection on and appraisal of self-created' dramatic works (E 1) through the careful elaboration of performance decisions for particular scenes and the differentiation between styles of stage behaviour needed for two different roles (page 3). The conclusion to the report shows a strong awareness of the role of audience response (A4) as well as a considered reflection on a range of ideas pertaining to the live performance of a play (A4, E2).

Overall Grade C+

This Folio sits at a C+ because there is evidence of some B band performance across the 3 Tasks. The B elements are to be observed in A3 where the analysis of the interdependent nature of drama and dramatic elements' is evident in all 3 Tasks, but especially clear in Task 1. The 'reflection on and appraisal of self-created and others' dramatic works' (E1) is also 'well-considered' and evident in the report. The 'analysis and response to performed drama and drama texts' (A2) is 'informed' as is the 'appraisal of the anticipated response by an audience' (A4), though, on occasions there is evidence of higher performance against this standard. The 'reflection' on the integration of dramatic concepts and ideas to create dramatic works' (E2) is mainly evident in the report, which has a focus mainly on character and is 'considered'.

Performance Standards for Stage 2 Drama

	Knowledge and Understanding	Application	Analysis	Evaluation
A	<p>In-depth knowledge and understanding of the processes of creating and presenting dramatic works, including on-stage and off-stage roles.</p> <p>Comprehensive knowledge and well-informed understanding of theories, concepts, meanings, and intentions applicable to drama, dramatic roles, and dramatic works.</p>	<p>Extensive and sustained experimentation, exploration, and consideration of dramatic texts, theories, practitioners, and concepts to inform the creation, development, and/or presentation of dramatic work(s).</p> <p>Integrated and sustained application of dramatic processes, skills, and techniques that develop conceptual interpretations for practical or hypothetical dramatic work(s).</p> <p>Focused and sustained collaborative and/or independent work to achieve dramatic outcomes, demonstrating a perceptive understanding of dramatic roles and skills.</p> <p>Highly effective and integrated communication, using appropriate language, terminology, and technologies specific to drama and dramatic roles.</p>	<p>Comprehensive investigation, analysis, and integration of a broad range of information, concepts, and ideas to communicate for a dramatic purpose.</p> <p>Astute analysis of, and reflective response to, performed drama and drama texts, using arts-specific terminology.</p> <p>Insightful analysis of the interdependent nature of drama and dramatic elements.</p> <p>Perceptive appraisal and consideration of the anticipated response by an intended audience.</p>	<p>Critical reflection on and in-depth appraisal of self-created and others' dramatic work(s).</p> <p>Insightful reflection on the synthesis of information, concepts, and ideas in the creation of dramatic works.</p> <p>Focused and critical evaluation of a variety of diverse dramatic texts, theories, practitioners, and concepts to inform the development and/or presentation of dramatic work(s).</p>
B	<p>Some depth in knowledge and clear understanding of the processes of creating and presenting dramatic works, including on-stage and off-stage roles.</p> <p>Thorough knowledge and informed understanding of theories, concepts, meanings, and intentions applicable to drama, dramatic roles, and dramatic works.</p>	<p>Well-informed experimentation, exploration, and consideration of dramatic texts, theories, practitioners, and concepts to inform the creation, development, and/or presentation of dramatic work(s).</p> <p>Integrated application of dramatic processes, skills, and techniques that develop conceptual interpretations for practical or hypothetical dramatic work(s).</p> <p>Sustained collaborative and/or independent work to achieve dramatic outcomes, demonstrating a well-considered understanding of dramatic roles and skills.</p> <p>Well-considered communication, using mostly appropriate language, terminology, and technologies specific to drama and dramatic roles.</p>	<p>Thorough investigation, analysis, and integration of a range of information, concepts, and ideas to communicate for a dramatic purpose.</p> <p>Well-informed analysis of, and reflective response to, performed drama and drama texts, using arts-specific terminology.</p> <p>Well-considered analysis of the interdependent nature of drama and dramatic elements.</p> <p>Well-informed appraisal and consideration of the anticipated response by an intended audience.</p>	<p>Well-considered reflection on and appraisal of self-created and others' dramatic work(s).</p> <p>Well-considered reflection on the synthesis of information, concepts, and ideas in the creation of dramatic works.</p> <p>Critical evaluation of different dramatic texts, theories, practitioners, and concepts to inform the development and/or presentation of dramatic work(s).</p>
C	<p>Knowledge and informed understanding of the key processes for creating and presenting dramatic works, including on-stage and off-stage roles.</p> <p>Knowledge and informed understanding of the most relevant theories, concepts, meanings, and intentions applicable to drama, dramatic roles, and dramatic works.</p>	<p>Informed experimentation, exploration, and consideration of dramatic texts, theories, practitioners, and concepts to inform the creation, development, and/or presentation of dramatic work(s).</p> <p>Competent application of dramatic processes, skills, and techniques for practical or hypothetical dramatic work(s).</p> <p>Competent collaborative and/or independent work to achieve dramatic outcomes, demonstrating a considered understanding of dramatic roles and skills.</p> <p>Considered communication, using appropriate language, terminology, and technologies specific to drama and dramatic roles.</p>	<p>Competent investigation, analysis, and integration of information, concepts, and ideas to communicate for a dramatic purpose.</p> <p>Informed analysis of, and reflective response to, performed drama and drama texts, using arts-specific terminology.</p> <p>Considered analysis of the interdependent nature of drama and dramatic elements.</p> <p>Informed appraisal and consideration of the anticipated response by an intended audience.</p>	<p>Considered reflection on and appraisal of self-created and others' dramatic work(s).</p> <p>Considered reflection on some integration of dramatic information, concepts, and ideas to create dramatic works.</p> <p>Recognition and some evaluation of dramatic texts, theories, practitioners, and concepts to inform the development and/or presentation of dramatic work(s).</p>

	Knowledge and Understanding	Application	Analysis	Evaluation
D	<p>Some knowledge and understanding of some basic processes of creating and presenting dramatic works, including on-stage and off-stage roles.</p> <p>Recognition and basic understanding of aspects of theories, concepts, meanings, or intentions applicable to drama, dramatic roles, or dramatic works.</p>	<p>Some experimentation, exploration, or consideration of aspects of dramatic texts, theories, or practitioners to inform the creation, development, and/or presentation of dramatic work.</p> <p>Some application of aspects of dramatic processes, skills, and techniques for practical or hypothetical dramatic work(s).</p> <p>Some collaborative and/or independent work to achieve dramatic outcomes, demonstrating basic understanding of aspects of dramatic roles and skills.</p> <p>Some communication, using aspects of the language specific to drama and dramatic roles.</p>	<p>Some consideration and description of information and ideas to communicate for a dramatic purpose.</p> <p>Some descriptive and personalised response to performed drama and drama texts, using some arts-specific terminology.</p> <p>Some understanding and acknowledgment of the interdependent nature of drama and dramatic elements.</p> <p>Some consideration and understanding of how an audience may respond.</p>	<p>Expression of unsubstantiated opinions about a self-created or others' dramatic work.</p> <p>Identification and description of dramatic information, concepts, and/or ideas that may have some relevance to creating dramatic works.</p> <p>Recall and some description of aspects of dramatic texts, theories, or practitioners that may inform the development and/or presentation of dramatic work.</p>
E	<p>Awareness of some of the processes of creating and presenting dramatic works.</p> <p>Identification of one or more aspects of a theory, concept, meaning, or intention applicable to drama, a dramatic role, or a dramatic work.</p>	<p>Attempted exploration or consideration of aspects of a dramatic text, theory, or practitioner in the creation, development, or presentation of a dramatic work.</p> <p>Attempted application of aspects of one or more dramatic processes, skills, or techniques.</p> <p>Emerging collaborative or independent work skills, demonstrating awareness of one or more aspects of dramatic roles or skills.</p> <p>Attempted communication, using elements of the language specific to drama or dramatic roles.</p>	<p>Attempted description of information or ideas to communicate for dramatic purposes.</p> <p>Attempted response to a performed drama or drama text, using some elements of arts-specific terminology.</p> <p>Limited acknowledgment of the interdependent nature of drama and dramatic elements.</p> <p>An awareness that the audience should be considered.</p>	<p>Limited statement of personal opinion about self-created or others' dramatic work.</p> <p>Attempted description of one or more aspects of dramatic information, concepts, or ideas.</p> <p>Limited description of one or more aspects of a dramatic text, theory, or practitioner role.</p>