



Overall the panel felt that the standard of responses was not as strong as in the past.

Often, little attention was paid to expression and spelling. In most cases the marking examiners were unwillingly obliged to disregard these lapses in order to make assessments. Introductions and essay protocols were ignored by many candidates, e.g. 'in this essay, I will talk about...' when undertaking an objective analysis. The following should be addressed before the 2007 assessments:

- Proper use of planning time should be encouraged to avoid repetition of points, irrelevant comments, retelling the plot and free wheeling structure.
- Candidates should divide time equally between Sections A and B.
- There was a persistent over-use of adjectives such as 'good', 'fantastic', and 'marvellous' with little justification or examples.
- The titles of productions were not underlined and in many cases not named at all.
- There is no need for candidates to rewrite the question. The number at the top of the page is sufficient.
- Use essay format rather than endless script with no paragraphs.
- Avoid judgemental observations such as 'I give it 7 out of 10'.

Written Examination

Section A

- Details of productions reviewed need to be clearly explained by teachers i.e. only ONE school/ college production can be cited.
- Name the performance company after the title of the production.
- Reviewing stand-up comedy and dance performances should NOT be encouraged as they limit potential for detailed analysis.
- There was confusion at times between 'actors' and 'characters'.
- Frequent misspelling of essential words. e.g. 'scene', 'rehearsal', 'cyclorama', 'roles', 'characterisation'.
- A great deal of careless and unacceptable misspelling of the names of actors and playwrights.
- Performances reviewed should have been witnessed in the CURRENT year!
- Limited discussion of skills of characterisation.
- In Question 1 there was a tendency towards a literary response of thematic and plot elements rather than the requisite concentration on THEATRICAL elements.

Section B

- It is important that candidates name both their production and genre. Too often the examiners were obliged to guess at both!
- Candidates should NOT refer either to the teacher/director by name or to the names of classmates who played particular roles.
- Avoid lengthy generic comments, e.g., the importance of facial expression, which could apply to ANY play. Observations should be JUSTIFIED with the citing of specific examples.
- Drama terminology should be used wherever possible.
- Depending on the genre of the production, the choice of question to answer becomes critically important.

Practical Examination

In most centres the work in both syllabuses was well prepared and presented, examination etiquette was excellent, and advice given by the teacher/mentor throughout the year had clearly been heeded. But there are recurring problems which, in spite of repeated stressing in both the examiners' report and at moderation, have not yet been sufficiently addressed by some teachers.

- Some solo pieces in SD865 were far too long. (Remember the adage: 'less is more'!)
- Equally, some were far too SHORT. Much closer attention should be accorded to the timing of the **entire** program.
- Choices, especially of solo pieces, should take cognisance of the appropriateness of the material to an audience.
- Ensemble – a 20 minute excerpt with 5 minutes ensemble playing does **not** meet the examination requirements.
- Choice of script material should be **appropriate** to year 11/12. Where a lead role is an angst- ridden teenager, the examiners are given little opportunity to assess dramatic ability or characterisation beyond the obvious.
- Any editing of prose or cutting of verses in the poetry should preserve the **sense** of the piece. Not a desirable stratagem in any event- much better to choose another poem.
- Solo work- poetry, prose or monologue must be from the **original** publication as too many errors are being perpetuated by the use of typed copies from the teacher's resource file which contain typos, inaccuracies (spelling and grammar) and where, in some cases, the layout of the poetry bears no resemblance to the original structure.
- Paraphrasing continues to bedevil the examination process.

In SD875 **script choice** remains paramount as

- A play dominated by one or two characters is neither suitable nor fair for a class of 13.
- A script dominated by duologue obviously does not show ensemble playing.
- Stylised, ritualistic pieces do not allow for developed characterisation.

- Where accent is necessary (e.g., American or British regional) it must be achievable by **all** members of the group.

N.B. A play presented for **any** purpose during the year **cannot** be reprised in any form for the final assessment. A mid-year presentation for a drama festival or eisteddfod (with or without subsequent amendment or modification) is a flagrant breach of the examination guidelines and processes and such transgressions will be dealt with by TQA.

Examination protocols must be observed:

- Teacher/directors must provide photographs, which **clearly** identify the candidate and the character (s) played. Ideally, the photograph should exhibit the **same** costume and hairstyle as presented in the production. Some photographs bear little resemblance to the character played.
- For the monologue assessment, examiners must be provided with a running order and copies of all scripts.
- Folios must have a bibliography.
- Car parking for examiners. Courtesy demands that appropriate arrangements are made.

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