

**LAMBTON HIGH SCHOOL**  
**CREATIVE AND PERFORMING ARTS FACULTY**  
**HSC COURSE – Task Notification**



<b>Course</b>	HSC Drama
<b>Task Number</b>	1
<b>Task Weight</b>	15%
<b>Date of Notification</b>	Term 4, Week 6, 2016
<b>Date Due</b>	Friday December 2, 2016

**TASK SUBMISSION:** This task **MUST** be submitted at the **FRONT OFFICE** and signed for no later than **9.30 a.m.** on the due date. Any task submitted later than this will receive a zero mark pending appeal. It is good practice to submit an electronic copy on the day to support any misadventure, to [lambton-h.school@det.nsw.edu.au](mailto:lambton-h.school@det.nsw.edu.au)  
The practical part of this task **MUST** be attempted during the designated period. Students are reminded that on that day, all lessons prior to the task must be attended.

### Outcomes Assessed

H1.2: uses performance skills to interpret and perform scripted and other material.  
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.

### Task Description

You will submit a 2000 word research essay that responds to the question: *how have the philosophies, practices and actor training exercises used by the two practitioners you have studied influenced contemporary performance practices?*

You will also perform a 2-3 minute excerpt from your monologue, or produce a directorial concept and preliminary design ideas for design projects.

### Task Instructions

#### Research Essay

- **Include word count at the end of your essay.**
- You must use research material to write your essay – class notes alone are not enough. Use research material available on Moodle, as well as personal research, to provide deep analysis of the two practitioners and their methods.
- As part of your research you should be looking for evidence of the practitioners’ philosophies and techniques in modern theatrical works – **as well performance practices outside of theatre.**
- Use Harvard Referencing to cite references appropriately in the body of your research essay as well as fully in a detailed reference/works cited list on a separate page at the end of your research essay (see guide on Moodle).
- A model research essay is available on Moodle, as well as a Harvard referencing guide.
- Ensure that you respond to and engage with the question – this will involve an original thesis statement that guides your entire response – **your own argument related to the question.**
- You should integrate evidence from your own experience using the work and exercises of the practitioners, how you have seen them used in other work, and how your own philosophy of theatre aligns with that of the practitioners.
- Ensure all writing is focused and to the point about the work and philosophy of the practitioners influencing modern performances.
- Ensure you have a sophisticated structure, with clear conceptual topic sentences, deep analysis, varying sentence structure and definite links between paragraphs in order to have a sustained and coherent response

#### Individual Project Check

**Performance:** 2-3 minute excerpt of your monologue that demonstrates clear thought having been given to characterisation, blocking and audience engagement. Logbook will be sighted on the day for proof of progress.

**Design Projects:** 500 word directorial concept outlining the key themes and concepts your design will focus on as well as preliminary design sketches/plans and other supporting material to demonstrate clear progress having been made. Logbook will be sighted on the day for proof of progress.

### Additional Information

NOTE: In the event of Illness-Misadventure ( forms available from the front office and LHS website), an appeal must be returned to the Deputy Principal within **five school days** of the due date of the task.

Head Teacher CAPA

Class Teacher

Mr. Dan Wilson

Mr. Aaron Taylor

## Marking Guidelines and Feedback

<b>Student's Name</b>		
<b>Course</b>	HSC Drama	
<b>Task Number</b>	1	
<b>Task Weight</b>	15%	
Research Essay Criteria		Mark
<ul style="list-style-type: none"> <li>• Sophisticated integration of research material to support an original response to the question.</li> <li>• Excellent referencing with minimal errors; all sources are acknowledged in-text and in the full reference list.</li> <li>• Outstanding understanding of the philosophy, work and exercises of both practitioners.</li> <li>• Comprehensive understanding, based on research, of the influence of each practitioner on contemporary performance practices.</li> <li>• Response clearly indicates how the practitioners' philosophies align with the student's own philosophy of theatre and performance and/or how the practitioners work has sculpted the student's philosophy.</li> <li>• Demonstrates understanding of how the work and philosophies of the practitioners extend beyond theatre alone.</li> <li>• Integrates highly-relevant and useful examples of experiential learning to evaluate the work of the practitioners – from their own experience using the skills and techniques of the practitioners and from seeing them used in other performances.</li> <li>• Writing uses an engaging and purposeful variation of simple, complex and compound sentences.</li> <li>• Structure of the response is excellent and coherent, with paragraphs flowing nicely into each other and connected on the basis of a strong thesis statement that responds fully to the question.</li> </ul>		<p>A 17-20</p>
<ul style="list-style-type: none"> <li>• Effective integration of research material to support a mostly original response to the question, though there may be some over reliance on the opinions of others.</li> <li>• Mostly correct referencing; all sources are acknowledged in-text and in the full reference list.</li> <li>• Thorough understanding of the philosophy, work and exercises of both practitioners.</li> <li>• Demonstrates a strong understanding of the influence of each practitioner on contemporary performance practices.</li> <li>• Response clearly indicates how the practitioners' philosophies align with the student's own philosophy of theatre and performance, though there may not be a strong link to how their own philosophy has developed from studying both practitioners.</li> <li>• Demonstrates understanding of how the work and philosophies of the practitioners extend beyond theatre alone.</li> <li>• Integrates highly-relevant and useful examples of experiential learning in clear attempts to evaluate the work and approaches to actor training of the practitioners.</li> <li>• Writing uses an engaging and purposeful variation of simple, complex and compound sentences.</li> <li>• Effectively structured response is excellent and coherent which contains a strong and original thesis statement, though there are times when focus on the thesis lessens.</li> </ul>		<p>B 13-16</p>
<ul style="list-style-type: none"> <li>• Clear evidence of attempted research but it is used in inefficient ways in the essay, possibly as a recount of research rather than to support original claims.</li> <li>• Sound referencing skills, some minor errors in formatting but all sources are acknowledged.</li> <li>• Adequate understanding of both practitioners' philosophies, work and/or exercises, though some of these areas may be covered in more detail than others in the essay.</li> <li>• Student may miss aligning their own philosophy with that of the practitioners.</li> <li>• Sound attempts are made to link to student's own experiences of using and seeing the practitioners' work and exercises, however, the examples used may not strongly support the claims being made in the essay.</li> <li>• Sound structure for research essay, though it somewhat predictable and procedural and lacks flair and originality.</li> </ul>		<p>C 9-12</p>
<ul style="list-style-type: none"> <li>• Student has demonstrated basic research skills, though most of the research included in the essay does not support the claims being made.</li> <li>• Basic referencing skills, though sources are not fully acknowledged and there are a range of errors in referencing.</li> <li>• Demonstrates a basic understanding of both practitioners and their work, though one practitioner may have been focused on in more detail and the links between their work, philosophy and exercises are not strong.</li> <li>• Lacks strong links to own philosophy and experiences.</li> <li>• There are moments of coherent essay structure, but this is not sustained throughout.</li> </ul>		<p>D 5-8</p>
<ul style="list-style-type: none"> <li>• Little to no evidence of research on which essay is based.</li> <li>• Limited referencing skills.</li> <li>• Demonstrates little knowledge of either practitioner, their work, or their influence on performance and actor training.</li> <li>• Writing lacks adequate structure and style.</li> </ul>		<p>E 1-4</p>

Individual Project Process		Mark
PERFORMANCE	DESIGN PROJECT	
<ul style="list-style-type: none"> <li>Evidence of sophisticated interpretation of script</li> <li>A strong conceptual understanding of the piece demonstrated through staging and directorial ideas as well as initial characterisation.</li> <li>In-progress performance demonstrates excellent thought having been given to the use of space and the physical and vocal performance.</li> <li>Student demonstrates excellent understanding of the journey of the character throughout the piece, their objectives and motivations and subtext.</li> <li>Evidence of having thought about costume, props, set, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Directorial concept demonstrates a sophisticated and original interpretation of the play.</li> <li>Concept makes detailed and highly relevant links to a contemporary audience in a specified location and associates social, political, cultural issues.</li> <li>Choice of theatre company is highly effective and relevant to the issues or central themes which are the focus of the concept.</li> <li>Preliminary sketches/plans indicate thorough thought and research in suggest a high quality and conceptually detailed product will eventuate.</li> </ul>	A 25-30
<ul style="list-style-type: none"> <li>Evidence of some original interpretation.</li> <li>Initial characterisation demonstrates evidence of effective conceptual understanding of the piece.</li> <li>Effective use of space and performance skills to engage the audience.</li> <li>Effective thought given to the journey that character undertakes, though this may not yet be fully realised.</li> <li>Effective consideration given to costume, props, set, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Directorial concept demonstrates an effective interpretation of the play, though the ideas could have added depth with further research and refinement.</li> <li>Concept links to a contemporary audience, though some links may be superficial.</li> <li>Choice of theatre company has been well-considered in relation to the core themes or issues relevant to the concept.</li> <li>Preliminary sketches/plans demonstrate effective thought and research and suggest an effective end product, though the end product will need refinement in order to have a coherent concept applied to it.</li> </ul>	B 19-24
<ul style="list-style-type: none"> <li>Sound interpretation of script, though so far the manifestation of script and character on stage is very literal and lacks a deeper more symbolic meaning.</li> <li>Adequate use of space, though it is very predictable.</li> <li>Sound performance skills, though certain areas of performance may be more refined than others.</li> <li>Some thought has been given to character journey and motivations, though these may be cliché and lack originality.</li> <li>Evidence of some thought having been given to costume, set, props, etc., though some areas may have been given more thought than others.</li> </ul>	<ul style="list-style-type: none"> <li>Directorial concept indicates some attempts to form an original interpretation of the play, though many of the ideas are quite literal and lack conceptual depth.</li> <li>Concept is grounded very much in the context of the play and makes little link to a specific target audience's context.</li> <li>Choice of theatre company may appear somewhat ad hoc and lack thoughtful consideration about relevance of themes and issues to that society and company's mission statement.</li> <li>Preliminary sketches/plans suggest some thought has been given to showcasing of concepts, though they lack flair and originality and the ability to communicate a coherent concept relevant to the audience and the play.</li> </ul>	C 13-18
<ul style="list-style-type: none"> <li>Basic interpretation of the script, though it lacks originality.</li> <li>Basic and predictable use of space and minimal use of performance skills.</li> <li>Characterisation is very two dimensional and lacks complex journey, motivations, etc.</li> <li>Student may demonstrate some basic thoughts having been given to costume, set, props, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Basic and coherent interpretation of the play, but it lacks originality and is too literal.</li> <li>Concept lacks a specific social, political or cultural context.</li> <li>Little thought has been given to a producing theatre company.</li> <li>Basic plans/sketches demonstrate some thought towards what the end product will become.</li> </ul>	D 7-12
<ul style="list-style-type: none"> <li>Limited interpretation of script which is cliché and predictable, preventing strong audience engagement.</li> <li>Lacks an original concept for the piece.</li> <li>Minimal thought given use of space and performance skills to portray character.</li> <li>Student demonstrates limited understanding of the journey the character has in the piece.</li> <li>Little to no thought has been given to costume, props, set, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Lack of original interpretation.</li> <li>No links made to a specific audience's context.</li> <li>Preliminary sketches or plans indicate little about the ideas or what the end product will be.</li> </ul>	E 1-6