# Pre-approved Learning and Assessment Plan

Stage 1 Drama

Pre-approved learning and assessment plans are for *school use only*.

* Teachers may make changes to the plan, retaining alignment with the subject outline.
* The principal or delegate endorses the use of the plan, and any changes made to it, including use of an addendum.
* The plan does not need to be submitted to the SACE Board for approval.

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| School |  | Teacher(s) |  |

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| SACE school code | | |  | Year |  | Enrolment code | | | | |  | Program variant code (A–W) |
| Stage | Subject code | | | No. of credits (10 or 20) |
|  |  |  |  | **1** | **D** | **M** | **A** | **10** |  |

Addendum – changes made to the pre-approved learning and assessment plan

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| Describe any changes made to the pre-approved learning and assessment plan to support students to be successful in meeting the requirements of the subject. In your description, please explain:  what changes have been made to the plan   * the rationale for making the changes * whether these changes have been made for all students, or for individuals within the student group. |

Endorsement

The use of the learning and assessment plan is approved for use in the school. Any changes made to the plan support student achievement of the performance standards and retain alignment with the subject outline.

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| Signature of principal or delegate |  | Date |  |

# Assessment overview

Stage 1 Drama

The table below provides details of the planned tasks and shows where students have the opportunity to provide evidence for each of the specific features of all of the assessment design criteria.

Assessment Type 1:Performance – weighting 40%

| Assessment details | Assessment design criteria | | | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| --- | --- | --- | --- | --- |
| UE | CCT | CA |
| Task: Students apply the dramatic process to develop their individual and collaborative contributions to small group performances of excerpts from the play *Grail* by Rosalba Clemente, our shared text for study. Students develop their learning and skills throughout their process and during the final performances in one or more roles, e.g., actor, designer, director, etc. They keep records of development through video, photographs, and verbal reflection through the process and performance. Students perform their pieces to the class during the double lesson on Friday. Their performance should be between 5 to 10 minutes. After the final performance, each student assembles and presents evidence of their learning and skills development in one of two choices:   * an oral presentation – video recorded by the student * a *video essay*   Each student demonstrates their analysis and reflection of their process, choices and outcome through their presentation of evidence. | 1,2 | 1,2 | 1,2 | Each student produces and presents a video of their learning of up to 6 minutes in duration (in mp4 format), in one of two ways:   * an oral presentation * a *video essay* |

Assessment Type 2: Responding to Drama – weighting 30%

| Assessment details | Assessment design criteria | | | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| --- | --- | --- | --- | --- |
| UE | CCT | CA |
| Task: Students create a written or oral reflection which links their dramatic learning from one or more drama events they have experienced, with their own learning in a role or roles, (e.g., actor, director, designer, filmmaker, scriptwriter, etc.)  The reflection can refer to one or more of several live productions we will view as a class at State Theatre Company SA and at the Adelaide Fringe, or the Adelaide Festival Centre’s ‘Take the Stage’ Workshop with professional actors. (Students may choose to include other professional drama events by negotiation.)  Students analyse, and reflect on the ideas, techniques, skills, choices, and artistic impact of the event on its audience and the student’s on own individual development as either an actor, designer or director. Each student explicitly draws links and makes connections between aspects and key moments of the events, and their own specific development as a dramatic artist. | 1,2 | 2 | 1 | An oral response on video – recorded by the student – may be up to maximum of 5 minutes in duration. A written response may be up to a maximum of 800 words. |

Assessment Type 3: Creative Synthesis – weighting 30%

| Assessment details | Assessment design criteria | | | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| --- | --- | --- | --- | --- |
| UE | CCT | CA |
| Students choose to be either the director or designer of a hypothetical production of Sally MacKenzie’s *Scattered Lives* (or another text by negotiation)*,* and explore and experiment with possibilities about how they would use new technologies in their production. The technologies they explore can include one or more of:   * innovative interaction between live performers and video projections, including use of live on-stage camera and projection * use of headphones and smart phones to individualise the audio experience for viewers of the production * performing the play in real-time over the internet with a sister school in Canada using filmmaking techniques and live streaming * applying an intelligent lighting design to the production | 1,2 | 1 | 1 | Students present their Creative Synthesis in an oral presentation to the class of up to 6 minutes. |

*3 assessments.**Please refer to the Stage1 Drama subject outline.*