The Situation

- Drama and Film Department 7-12
- HSC and IB matriculation – rich data sources
  - Marks awarded by question and section
  - Marks awarded to submitted projects which become resources
  - Senior years are heavily driven by data!
- Programs in 7-10 were backwards mapped to (mostly) prepare students for the course
- Gap in achievement between Years 10 and 11
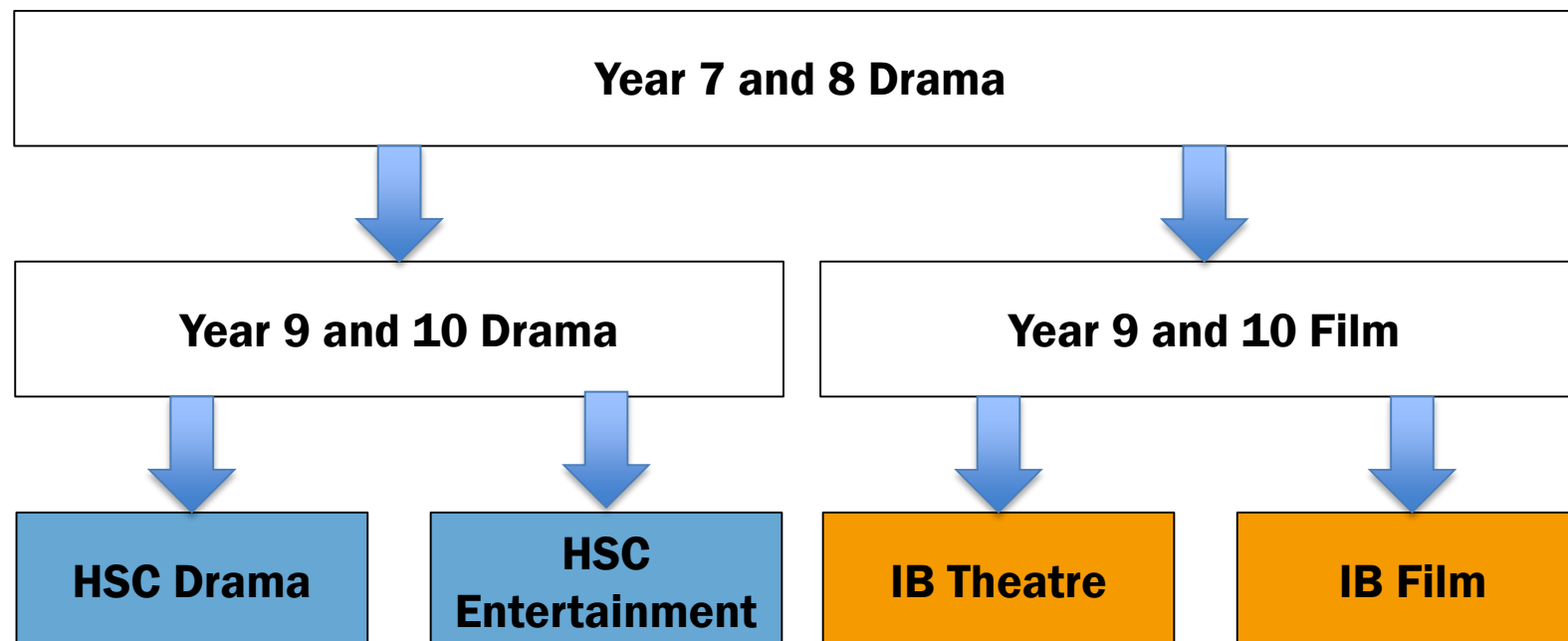
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The Research

- Shifts in the nature of Drama syllabus and student expectations often result in falling achievement for top students moving into Stage 6 (Hay, 2016)
- Students who do well in Middle-School drama often do poorly as they shift into a higher year level
- They are unable to translate what they did well in Years 9 and 10 into the Senior years as they weren't taught these skills explicitly.

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The Intention

- Started as an aspect of a Year 7 monologue unit; what elements of individual performance skills did students need to work on to be successful, and what does that look like at different levels of achievement?
- Track student learning in areas to demonstrate growth more effectively
- Demonstrate clearly to students (and parents) what they can do, and what they need to do to improve
- Minimise stress and classroom time in providing students with formative assessment – a process that we are regularly doing

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The Continuum

Year 7 and 8 Drama	
Year 9 and 10 Drama	Year 9 and 10 Film
HSC Drama	HSC Entertainment	IB Theatre	IB Film

The Problems

- Each course that we matriculate into from year 10 has a unique set of skills and areas that are assessed.
- HSC Drama
  - Performance Skills (20% core and additional option)
  - Directorial Skills (20% and additional option)
  - Critical Analysis and working with play texts (20% core)
  - Analytical Essay Writing
- IB Theatre
  - Research and analysis skills
  - Directorial skills
  - Read and interpret theatre theory
  - Devising skills
  - Writing in different formats for different purposes
- HSC Entertainment
  - VET course – technical theatre (competency based)
- IB Film
  - Film making
  - Film analysis

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The Solution

- Decide four streams of skills that will track students from 7-10
- Borrowed from the IB MYP common arts criteria:
    - Knowledge and Understanding
    - Developing Skills
    - Thinking Creatively
    - Responding
- Three assessment points in each term – two formative (end of skills teaching, middle of performance devising) and one summative (final performance and analysis)
- Structured as "Below," "At," and "Above" standard formative and A-E for summative (for reporting)
- Written as "I Can:" statements so that students could identify where the were at and how to get where they want to be!

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The Example – Year 8 Term 4

Assessment: In a small group, write and perform a traditional melodrama that demonstrates your understanding of stock characters and the performance and narrative style of Melodrama.

Extension: Write and perform a contemporary melodrama that demonstrates your understanding of stock characters and the performance style of Melodrama. This can be done live or edited into a film.

Knowing and Understanding	Developing Skills	Thinking Creatively	Responding
Demonstrate understanding of Melodrama form, style and conventions.	Ability to manipulate body and voice to perform stock characters.	Ability to explore tropes and adapt or subvert them for dramatic effect and audience engagement.	Analyse the historical and contemporary impact of Melodrama on an audience.

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	Below Standard	At Standard	Above Standard
Knowledge and Understanding	I can identify key characters in Melodrama but need prompting to describe their role in the stories.	I can identify the key characters in Melodrama and describe their role in the stories.	I can identify key characters in Melodrama and talk about the role they play with specific examples .
Developing Skills	I can move my body to create over-exaggerated stances, but need support to turn these stances into representations of Melodrama characters.	I can manipulate my body and create over-exaggerated stances that reflect distinct characters within the Melodrama cannon.	I can move in over-exaggerated ways and use stances and controlled movement to create moments of sustained belief as a character within the Melodrama cannon.
Thinking Creatively	I can describe the relationships that should exist between characters and with teacher support can stage tableaux that represent this.	I can create relationships between characters in improvised scenes.	I can build relationships between characters into sustained narratives that are resolved and consider audience perspective.
Responding	I can describe the atmosphere of a melodrama performance.	I can describe the theatres that melodramas were performed in and describe the atmosphere of performance within a melodrama theatre.	I can explain why melodrama theatres were built in a particular way and why there was a distinct audience atmosphere. I can describe technological and social factors that led to the development of melodrama theatres.

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The Result

- Students were able to understand why they achieved a particular grade
- Students knew how to move up and improve within the unit
- Students were able to connect their learning between units
- Teachers were able to track student progress throughout a unit, and identify (almost immediately) when a student was under performing
- Teachers were able to track student progress across the year, and identify if students have had sufficient growth between units
- Data for Drama could be use in other subject areas (particularly the arts) if teachers needed to assess a student's progress or account for issues in their own class.

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READY FOR THE WORLD

Questions

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