Preliminary Drama

Assessment Task 2 2023

|  |  |
| --- | --- |
| **TOPIC**: Elements of Production in Performance | **MARKS:** 30 |
| **DUE DATE:** Tuesday 18th July, 2023. | **WEIGHTING:** 30% (20% making 10% performing) |
| **SUBMISSION REQUIREMENTS:** Hardcopy portfolio to be submitted at the beginning of the lesson. | |
| **OUTCOMES TO BE ASSESSED:**  P1.4 **Understands**, manages and **manipulates** theatrical elements and elements of production, **using** them perceptively and creatively.  P1.6 **Demonstrates** directorial and acting skill to **communicate** meaning through dramatic action  P2.1 **Understands** the dynamics of the actor-audience relationship | |
| **DIRECTIONAL VERBS:**  **Manipulate**: Handle or control in a skilful manner  **Demonstrate**: Show by example  **Communicate**: Succeed in conveying one’s ideas  **Understand**: Interpret or view something in a particular way  **Use:** Take, hold, or deploy (something) as a means of accomplishing or achieving something; employ | |
| **TASK DESCRIPTION:**  *Context: Your class is developing a production of Ruby Moon by Matt Cameron in the Camden High School Movement Studio. You have been assigned the role of director and the designer for ONE of the elements of production.*  PART A (20 marks): Create a design portfolio for the class production of *Ruby Moon* by Matt Cameron, **using** one of the following elements of production:   * Costume design * Set design * Lighting design * Program and promotion   PART B (10 marks): Write a 300 word rationale outlining and justifying the directional intention of the production, **demonstrating** how your **manipulation** and **use** of the chosen element of production impacts the actor-audience relationship. | |
| **ASSESSMENT CRITERIA:**  PART A: Specific requirements for each option listed below. Students will be provided with samples for each option and resources as needed.  Costume Design:   * FOUR designs for at least TWO characters * At least TWO designs must be a final rendering, other designs can be preliminary sketches * Final renderings include swatches, descriptions of costume details, details of when in the play the costume is worn and should be backed on A3 cardboard or similar material   Set Design:   * ONE 3D model of the performance and audience space built at 1:25 scale * Backdrops and set pieces also need to be created and secured to the model   Lighting Design:   * TWO scenes using lighting plan and equipment currently available in the Movement Studio, drawn at 1:25 scale * Floor plan of stage, a plan of lantern positions, gel colours, area that each lantern covers and a list describing how each lantern/gel is **used** in the scenes and the effect it has on mood * Designs need to consider both creative and practical requirements   Program and Promotion   * ONE promotional poster created digitally advertising the production to the community, including information about dates, times and tickets * A FOUR page program including synopsis, cast, crew, relevant images and material. This could be an A4 page folded in half * Both should be printed in colour   In your design portfolio, you are required to:   * **Demonstrate** your **understanding** of *Ruby Moon* by Matt Cameron by developing an appropriate and engaging directorial intention. In doing so you need to think about what themes you want to focus on and how you want the audience to feel or think as they watch the play. * **Use** your **understanding** of the chosen element of production to create a detailed portfolio, that **manipulates** all aspects of the chosen element to enhance the actor-audience relationship * Your designs should immediately and very clearly give the audience a sense of the ‘world’ of the play   PART B: Your rationale is a statement of the what, why and how of your design decisions and should include the following:   * A sentence that clearly explains the overall directorial intention of the production * A paragraph **communicating** significant moments, ideas, images, techniques, approaches, demands and/or stylistic conventions you have chosen to explore * A paragraph **communicating** significant elements design you have chosen to **manipulate**, highlight, analyse and/or explore in developing and expressing your directorial intention * A paragraph reflecting on the intended actor-audience relationship as a result of your design choices | |

|  |  |  |
| --- | --- | --- |
| **MARKING CRITERIA – PART A (P1.4, P1.6)** | **Mark** | **Grade** |
| Creates an exemplary design portfolio, that develops an original, imaginative and coherent directional intention and **demonstrates** a detailed understanding of the actor-audience relationship.   * *Portfolio* ***uses*** *a skilful selection of characters, scenes, themes, ideas or images to* ***communicate*** *their directorial intention to the audience* * *Designs are an excellent* ***manipulation*** *of the chosen element and create an immediate ‘world’ for the audience* * *Excellent* ***use*** *of visual and/or textual elements to* ***communicate*** *the design concept and achieve the desired actor-audience relationship* | 17-20 | A |
| Creates an effective design portfolio that develops a coherent and engaging directorial intention and **demonstrates** a clear understanding of the actor-audience relationship   * *Portfolio* ***uses*** *an effective selection* *characters, scenes, themes, ideas or images to* ***communicate*** *their directorial intention to the audience* * *Designs show a consistent* ***manipulation*** *of the chosen element and create a clear ‘world’ for the audience, however there may be some inconsistencies in the level of detail in some aspects of the portfolio* * *Substantial* ***use*** *of visual and/or textual elements to mostly* ***communicate*** *the design concept and achieve the desired actor-audience relationship* | 13-16 | B |
| Creates a design portfolio that develops an appropriate and mostly coherent directorial intention, **demonstrating** an understanding of the actor-audience relationship.   * *Portfolio* ***uses*** *a variety of characters, scenes, themes, ideas or images to* ***communicate*** *their directorial intention to the audience with mixed success* * *Designs show occasional* ***manipulation*** *of the chosen element and indicate the ‘world’ of the play with some detail, this may be predictable or superficial or there may be inconsistencies* * *Sound* ***use*** *of visual and textual elements to* ***communicate*** *the design concept and achieve the desired actor-audience relationship* | 9-12 | C |
| Creates a basic design portfolio with a basic or incomplete directorial intention, **demonstrating** some awareness of the actor-audience relationship   * *Portfolio* ***uses*** *an insufficient selection of* *characters, scenes, themes, ideas or images* * *There is* ***use*** *of the chosen element and there may be some aspects of the ‘world’ of the play evident, but this is not developed in detail* * *Designs lack detail or are inconsistent with the desired actor-audience relationship* | 5-8 | D |
| Attempts to create a design portfolio, with limited evidence of directorial intent or understanding of the actor-audience relationship   * *Portfolio is incomplete or does not meet the requirements of the task* * *No evident ‘world’ of the play, limited* ***use*** *of visual and/or textual elements* * *Limited awareness of the actor-audience relationship* | 1-4 | E |

|  |  |  |
| --- | --- | --- |
| **MARKING CRITERIA – PART B (P2.1)** | **Mark** | **Grade** |
| Rationale **demonstrates** a detailed understanding of the elements of production and the actor-audience relationship   * *Outlines and justifies an original and coherent directorial intention of the production* * *Provides detailed and specific examples of how the chosen element of production* ***communicates*** *this, including the intended impact on the audience* | 9-10 | A |
| Rationale **demonstrates** a strong understanding of dramatic conventions and the actor-audience relationship   * *Explains a coherent and engaging directorial intention of the production* * *Provides relevant examples of how the chosen element of production* ***communicates*** *this, including the intended impact on the audience* | 7-8 | B |
| Rationale **demonstrates** an understanding of dramatic conventions and the actor-audience relationship   * *Explains an appropriate and mostly coherent directorial intention of the production* * *Provides mostly relevant examples of how the chosen element of production* ***communicates*** *this, including the intended impact on the audience* | 5-6 | C |
| Rationale **demonstrates** a basic understanding of dramatic conventions and the actor-audience relationship   * *Outlines a superficial or insufficient directorial intention for the production, with few examples. There is little consideration of the intended impact on the audience* | 3-4 | D |
| Rationale **demonstrates** a limited understanding of dramatic conventions and the actor-audience relationship   * *Describes an elementary directorial intention for the production, with few examples. There is no consideration of the intended impact on the audience* | 1-2 | E |