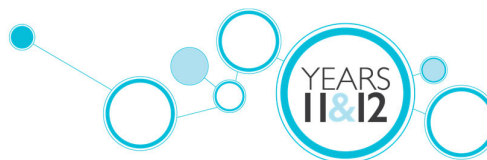


2018 September Moderation - Report



Meeting Details

Meeting took place in:	South
AM or PM session?	AM
Which AM Meeting is this report for?	Arts - Drama Level 3
Moderation Leader Name	Justan Wagner
Moderation Leader Email	justan.wagner@education.tas.gov.au
Minute Keeper	Tammy Giblin
Minute Keeper Email	tgiblin@friends.tas.edu.au

Attendance

Please enter the name and school for all attendees. This can be copied and pasted from the registration list sent to the Moderation Leader.	Hannah Powell Sharon Reibel Amber Knowles Georgina Perry Rebecca Wilson Nicola Collins Tammy Giblin Sophie Hope Clare Latham Darren Sangwell Leah Smith Michelle Weeding Andrew Holmes Justan Wagner
Apologies/absences - please enter the names of teachers and their schools who appeared on the	Patrick Oakley - Hobart College

moderation
leaders list who
did not attend the
meeting.

Moderation Details for Calibration - Sample 1

Sample 1 - Please
identify each
criterion being
moderated and IF
SELECTED the
elements within
that criterion

Criterion 1 = Element 1, Element 2, Element 3, Element 4,
Element 5
Criterion 6 = Element 1, Element 2, Element 3, Element 5

Sample 1 - What
rating (or ratings)
has the group
assigned this
sample?

see graph

Sample 1 - What
evidence supports
the rating (or
ratings) the group
has given?

Criterion 1
range from C+ - B+

C+ rating - I Rise too same, lose focus and intention, rhyme
scheme/pattern took over

Those giving B+ liked the control, range of vocal skills
shown as various time, touched on elements in A and C so
on balance, B

Criterion 6 B comfortable, showed control

Sample 1 - What
evidence would
you need to see in
order to assign a
higher rating (or
ratings)?

some of the elements were in the A range, sustain these
more throughout the whole piece

Sample 1 -
Summary of
group consensus
at element level
with comments

Criterion 1 B
Criterion 6 B

Sample 1 - What
actions would you

Work on whole piece to ensure all the text has vocal
variety

recommend for teachers to help the student attain a higher rating (or ratings)?

Look carefully at the poetic form and authorial intention
Be mindful of repetition of lines and rhyme schemes, work on shape of the whole piece

Moderation Details for Calibration - Sample 2

Sample 2 - Please identify each criterion being moderated and IF SELECTED the elements within that criterion

Crit 1 = Element 1, Element 2, Element 3, Element 4, Element 5
Crit 6 = Element 1, Element 2, Element 3, Element 5

Sample 2 - What rating (or ratings) has the group assigned this sample?

see graph

Sample 2 - What evidence supports the rating (or ratings) the group has given?

Criterion 1
many between C+ and B-
Criterion 6 C+ to B+ but we feel the voice may be netter live?

Sample 2 - What evidence would you need to see in order to assign a higher rating (or ratings)?

Criterion 1 not enough variety in volume and pace, end stopped delivery, emotion seemed very same
Criterion 6 sustain the energy, emotional range limited and given the subject matter this was needed more to communicate the intention throughout the piece

Sample 2 - Summary of group consensus at element level with comments

Criterion 1 B-
Criterion 6 B-

Sample 2 - What actions would you recommend for teachers to help the student attain a higher rating (or ratings)?

Work on whole piece to ensure all the text has vocal variety
Look carefully at the poetic form and authorial intention
Be mindful of repetition of lines and rhyme schemes, work on shape of the whole piece

ratings)?

Sustain the energy of the performance

Planning for March Moderation 2019 - Statewide Samples

Please select all that apply

Level 3 or 4

For Level 3 and 4 courses please suggest criteria for consideration by CTL's.

Criterion 8 Section A from the written exam - exemplars supplied by CS (thanks Jane)

Please enter the name and email address of the person providing the samples:

Jane Polley

Email

jane.polley@education.tas.gov.au

Sharing Resources

Please record any links to or details of resources that were shared, or describe any assessment strategies that were discussed.

warm up games

Course Support

Please provide details of any future focus and ways forward you would like Curriculum Services to consider in

National Drama Conference at VCA in Melbourne in November 30 - Dec 2

2019 National Conference is scheduled for Tasmania, venue tbc. Early plans are for three days, Friday evening to Sunday afternoon. Possibly early June - run up to Dark MoFo? The venue might a challenge at this time.

relation to this course:

Encourage people to attend and or offer workshops

Drama scripts - are people using new scripts and how are they going? Doing careful editing and working on avoiding duologues, The Flick by Annie Baker - Andrew doing this year at Rosny

Girls Like That by Evan Placey - Clare has a group of 4 girls, but could be used for 3 or 5 girls

Lucy Devil has Wealth Syndrome (3 girls, 1 boy)

How to Survive a Zombie Apocolypse by Don Zolidis (3 B and 1 G)

Complete Sportsbrigathon (3 B)

Those We Forgive by Andrew Smith (3 G)

Almost an Eagle by Michael Kimberly (3 B but could be more)

Cut Snake by Amelia Evans & Dan Giovannoni

The Girl Guide to Camping by Fin Kennedy (4G)

Question about solos - Placement of the 'other character' out in the audience, yes, avoid profile as it is difficult for examiners to see face

Question about transgender students - what gender character should they play? Wording in syllabus could be updated when the rewrite occurs. Assessment guidelines do say 'preference is to for students to own gender' Staff may need to work carefully with the students to encourage the best choice of material for success in the assessment process.

Seeking support for TASC the exam period and the availability of students during the exam time.

A number of colleagues commented that this year have been quite challenging with students being absent for the last week of Term 3 or beginning of Term 4 and or parents have requested a particular date or change of date for the SDD and SDP exams due to holidays, travel interstate, planned long weekend travel for the Show weekend and so on.

Can it be stated at the start of the course that students must be available for the entire exam period just as they are for the November block and that parents or students are not to pressure staff to change dates?

The collaborative nature of the course means other students can be at a disadvantage if a student choose to travel overseas for during term time leading up to the exam.

We talked of making sure we all communicate formally with parents right at the start of the year about the commitment to rehearsals. Perhaps even a signed form as we do for folio deadlines?

We recognised this might differ from school to school, so it would be great if there was an overall statement of

expectation from TASC.