



Aspley State High School
Key Learning Area: English
Assessment Task Sheet

Imaginative Text Spoken

Date of issue: _____

Unit Title: Margins of Silence

Teachers: _____

Student Name: _____ **Class:** _____

Task:

You have been reading the play, _____ in class which deals with issues that are traditionally regarded as controversial, and characters that are marginalised and/or fringe dwellers in society.

Present a dramatic recreation of a scene from the play **and** participate in a discussion at the conclusion of your scene which examines characterisation, motivation, context, perspectives, as well as the attitudes, values and beliefs which are foregrounded in the text.

During the discussion, your teacher will also ask individual group members a series of questions which focus on choices made in the production of the scene.

Genre: Dramatic performance.

Audience: Senior English students and interested members of the public.

Purpose: To entertain.

Context: Public theatrical performance.

Monitoring Date: _____

Final Due Date: _____

This assessment item is deemed incomplete if no attempt is made to do it or if an attempt is not of an 'E' standard. An incomplete in-class item will be awarded an 'E-' unless the student receives an authorised extension/exemption through due process. Failure to submit this assessment will result in the student receiving a "NR- not rated" at the end of the semester.

Conditions: Three minutes per student performance time. Two minutes per student discussion time.

Prepared or unseen task	<ul style="list-style-type: none"> • Prepared performance
Prior notice of task <ul style="list-style-type: none"> <input type="checkbox"/> First draft (monitoring): <input type="checkbox"/> Final draft (due date): 	<ul style="list-style-type: none"> • N/A • Two weeks minimum
Time allowed for rehearsal	<ul style="list-style-type: none"> • Three double lessons in class (Minimum). • Unlimited rehearsal time at home
Familiarity with: <ul style="list-style-type: none"> <input type="checkbox"/> Subject matter 	<ul style="list-style-type: none"> • Existing student knowledge of drama elements. • Recent reading and discussion of the play's plot, characters and themes in class should provide familiarity of subject matter
Access to resources during rehearsal:	<ul style="list-style-type: none"> • Free access to parents, peers

	<ul style="list-style-type: none"> • Copied scripts to be included
Performance conventions:	<ul style="list-style-type: none"> • Group presentation/Individual presentation. • Appropriate costumes and props as required. • No palm cards – lines should be learnt off by heart. • Prompt available if required.

Student Documentation of Rehearsal Process

Material Resources	Stages of Text Production		
	Original ideas	Rough drafts	Final copy
Internet School Library Outside Libraries Computer Magazine Other:			
Human Resources			
Teacher Peers Member of family Librarian Tutor Other:			
Signed:	Date:		

TASK SPECIFIC CRITERIA AND STANDARDS SHEET

Imaginative Text (sp): Dramatic Recreation of a scene

A	B	C	D	E
Control of Texts in their Contexts				
<i>The student has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by -</i>	<i>The student has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by –</i>	<i>The student has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by –</i>	<i>The student has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by –</i>	<i>The student has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by –</i>
<ul style="list-style-type: none"> • Exploiting the patterns and conventions of a script to achieve cultural purposes • Selecting and synthesising substantial, relevant subject matter from the play to foreground particular readings. • Exploiting the ways writers’ and speakers’ roles and their relationships with viewers are affected by power distance and affect to demonstrate awareness of audience 	<ul style="list-style-type: none"> • Employing the patterns and conventions of a script to achieve cultural purposes • Selecting and usually synthesising considerable, relevant subject matter from the play to foreground particular readings. • Establishing the ways writers’ and speakers’ roles and controlling the ways their relationships with viewers are affected by power distance and affect to demonstrate awareness of audience 	<ul style="list-style-type: none"> • In the main, employing the patterns and conventions of a script to achieve particular cultural purposes • Selecting sufficient relevant subject matter from the play to foreground particular readings. • Establishing the ways writers’ and speakers’ roles and maintaining the ways their relationships with viewers are affected by power distance and affect to sometimes demonstrate awareness of audience 	<ul style="list-style-type: none"> • Unevenly using the patterns and conventions of a script to achieve cultural purposes • Selecting some relevant subject matter from the play which generally foregrounds a particular reading. • Generally establishing the ways writers’ and speakers’ roles and sometimes maintaining the ways their relationships with viewers are affected by power or distance or affect to occasionally demonstrate awareness of audience 	<ul style="list-style-type: none"> • Occasionally using some conventions of a script to achieve some purposes • Selecting some subject matter that relates to the task matter from the play which may foreground a particular reading. • Identifying roles of writers, speakers and making some use of their relationships with viewers in some texts which may at times demonstrate some awareness of audience
Control of Textual Features				
<i>The student has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</i>	<i>The student has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</i>	<i>The student has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</i>	<i>The student has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</i>	<i>The student has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</i>
<ul style="list-style-type: none"> • Making discerning use of cohesive ties to emphasise ideas and connect parts of texts to achieve effective transitions • Integrating visual (costume), auditory (music, silence and sound effects) and/or design features to enhance meaning in presentation of texts • Sustaining use of a wide range of spoken/signed and non- 	<ul style="list-style-type: none"> • Controlling the use of cohesive ties to connect ideas and parts of texts to achieve effective transitions • Integrating visual (costume), auditory (music, silence and sound effects) and/or design features to make meaning in presentation of texts • Using a wide range of spoken/signed and non-verbal 	<ul style="list-style-type: none"> • Usually linking ideas with cohesive ties and connecting parts of texts to achieve transitions • Using, with some success, visual (costume), auditory (music, silence and sound effects) and/or design features to make meaning in presentation of texts • Using a range of spoken/signed 	<ul style="list-style-type: none"> • Making lapses in linking ideas with cohesive ties in texts which hinders effective transitions • Using some visual (costume), auditory (music, silence and sound effects) and/or design features to make meaning in presentation of texts • Using some spoken/signed and 	<ul style="list-style-type: none"> • Linking some ideas with conjunctions to achieve some transitions • Using some visual features (costume), auditory (music, silence and sound effects) and/or design features to make some meaning in presentation. • Using some spoken/signed and

verbal features that contribute to meaning: → Pronunciation, phrasing and pausing for emphasis, audibility and clarity, volume, pace. → Facial expressions, gestures, proximity, stance, movement.	features that contribute to meaning: → Pronunciation, phrasing and pausing for emphasis, audibility and clarity, volume, pace. → Facial expressions, gestures, proximity, stance, movement.	and non-verbal features that contribute to meaning: → Pronunciation, phrasing and pausing for emphasis, audibility and clarity, volume, pace. → Facial expressions, gestures, proximity, stance, movement.	non-verbal features that contribute to meaning: → Pronunciation with some lapses, audibility and clarity, volume. → Facial expressions, gestures, proximity, stance, movement.	non-verbal features – → Pronunciation with some lapses, audibility and clarity → Facial expressions, gestures, movement.
Knowledge and Understanding of Text Construction				
<i>The student has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</i>	<i>The student has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</i>	<i>The student has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</i>	<i>The student has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</i>	<i>The student has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</i>
<ul style="list-style-type: none"> • Making subtle and complex distinctions when presenting representations of characters and how the readings very effectively invites the audience to take up a position • Making purposeful and discerning choices that very effectively invite the audience to take up position s in relation to the performance • Exploits cultural assumptions attitudes, values and beliefs that underpin text 	<ul style="list-style-type: none"> • Making fine distinctions when presenting representations of characters and how the readings effectively invite the audience to take up a position • Making purposeful choices that effectively invite the audience to take up position s in relation to the performance • Develops cultural assumptions attitudes, values and beliefs that underpin text 	<ul style="list-style-type: none"> • Making broad distinctions when presenting representations of characters and how the readings invite the audience to take up a position • Making purposeful choices that in the main invites the audience to take up position s in relation to the performance • In the main develops cultural assumptions attitudes, values and beliefs that underpin text 	<ul style="list-style-type: none"> • Making general distinctions when presenting representations of characters that sometimes invite the audience to take up a position • Making purposeful choices that sometimes invites the audience to take up position s in relation to the performance • Sometimes develops cultural assumptions attitudes, values and beliefs that underpin text 	<ul style="list-style-type: none"> • Making very general distinctions when representing characters that occasionally allow the audience to take up a position.

COMMENTS: _____

TEACHER'S SIGNATURE: _____

DATE: _____

RESULT:

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