Group performance assessment options for remote learning

NESA has altered or cancelled some components of the 2020 HSC practical examinations for Drama to ensure the health and safety of students. Details of this can be found on [NESA’s website](https://educationstandards.nsw.edu.au/wps/portal/nesa/about/news/novel-coronavirus/creative-art-performances-projects/%21ut/p/z1/pZBNC8IwDIZ_UpOsrbv2IHZrYV-OzV6kp1HQ6UH8_VbxImidmFMCz5OElzk2Mjf7a5j8JZxmf4jzzsk9LzRABmRzajg0WEMb-9pIwYYHQAolao4mpzWCyoy22FlqW2LuH78UP_rVJo_-tkJJ5YqqfqEPH0rBMj8BuPT6gbnECS267AmkIk4C9wxfgTchfXvzfOxjjRCKoG463ko2/#dance), however, a brief summary is listed below.

* IP Portfolio of Theatre Criticism – students may now use filmed productions instead of live theatre events. Many theatre companies are broadcasting live productions online to assist with this.
* IP Video drama – final videos will not be examined. Students will submit their rationale and support documents with outlining their directorial vision, production and post-production decisions or intentions.
* The group performance has been cancelled. The IP is now worth 50% and the written paper is worth 50%. Teachers may decide to issue an assessment on the Group Performance. Ideas as to how this could be approached have been explored below.

## Examples

The following four examples of potential group assessments are designed to inspire you to create an original group assessment for students in Year 12 or other year groups if suitable.

Avoid relying heavily on using too much of Content Area 4 and 5 texts and encouraging students to branch out of familiar territory and take risks in their playbuilding.

Teachers are responsible for adding the assessment criteria, weightings and outcomes as necessary and ensuring that safe all work is done in line with [social distancing requirements.](https://www.nsw.gov.au/covid-19/social-distancing)

### Rashomon

Rashomon is named after a film that describes the situation of events from the point of view of four different eye-witnesses.

The students could devise a scenario (real/researched or imagined) and offer four different character monologues/views based on perspectives on the events. They might have some cross over/simultaneous dialogue and each have their spotlight moment. The idea of 'whose truth' and what is real becomes really interesting, particularly given the world we live in and all the fake news/perspectives floating around in space.

Consider witnessing an accident, a crime, different perspectives of a love story, a family unit, events like Christmas, etc. Consider an event where multiple people are involved but would naturally have a different interpretation of it. Students can also explore this as an exercise in Verbatim and chose a real event to research and devise.

It can be serious, comic, or a mixture of styles.

### The 7 Up Model.

Students take a character (real or imagined) and place them at different stages in their life- teenager, 20’s, 30’s, 40’s- whatever stages you feel would be the most interesting to play with.

Create a life for that character and each group member explores events that define that decade or moment in their life. Think of the story being progressive so we can see how each event/moment is reflected in the growth or change in character. Map it out as a group and then collectively script/devise before filming, performing, etc. Students can have them as episodic or as continuous, depending what technology and platforms are available to them.

Texts like Jenny Kemp’s Still Angela are a good reference point here if exploring this as a preliminary text study.

### Stimulus or object starter

Using the stimulus from the NESA course prescriptions, create a group piece of four different interpretations of one of the given stimulus.

1. Allsorts

2. Amigo/ami/hombre/friend

3. Careless whispers

4. Critical Mass: the logic of collective action for common good or the minimum amount of fissile material needed to maintain a nuclear chain reaction or the amount needed to begin a new venture

5. Fire, Water, Earth, Air

6. The ties that bind

7. Set a course, get your bearings, anchor away

8. Enter

For instance, you could have member of the group take a different element in point 5- fire, water, earth, air. Or you could take Careless Whispers and look at the effect of gossip on different people. You could take point 2 and do a scene about friendship, one about enemies, one about loneliness, one about being an extravert or introvert around people, etc.

Students could also take an object like an apple, a bucket, a ladder, a broom, a letter, etc and do the same thing. Students may create scenes around that object or explore different ways that object could be used.

### Dramatic Styles

Think of this as a genre replay.

Students devise a neutral scene as a group that lasts or no more than 2 minutes and involves all of you as characters. Students can now replay the scene using different styles or forms e.g. as political theatre/ Brecht, as a Broadway Musical, genres such as horror, film noir, adventure, romance, action, science fiction, mime, truth- using any practitioner or form or genre that they wish. Students can combine two or three different forms using the essence of the neutral scene in each one.

### About group work

Students could film each of these separately and then edit them together or they can practise via platforms like Microsoft Teams, Zoom, Skype, etc. and eventually record via these platforms. Set students a task and ask them to create a scenario with three of four voices and use family to assist them in realising the performance/script. Students may choose to record this following social distancing measures. It could be a radio play, visual medium or can they do it live from opposite ends of the street. Scene’s could be a puppet show or you could play all the characters in your scene. Students may also choose to bridge together footage of previous recorded performances and drop it into their scene.

Think about the ways it could be delivered.

The importance is finding a medium in which they can work with others remotely. Email/ social media, Microsoft teams, google classroom, zoom, phone calls. As long as they adhere to social distancing, find what works for them individually.

Modify as necessary. Students should aim for a 5-7 minute group piece. Editing ideas to a 7/8 minute maximum time frame means students can present the best of what they create instead of all of what they create.

### Logbooks

Students should record all process, discussions, storyboards, etc in their logbooks as they would normally. If you have students who are unable to use technology to create the final piece then the logbook and their imagined final product based on their planning and processes becomes the assessment.

Examples adapted from ‘Four examples of group assessment’ by J.Simmons 2020.