

Individual Project - Work in Progress

Due Date: Week 9 Thursday 27th June, 2024

Task Distributed: Term 2 Week 6

Unit: Individual Projects

Task Type: Presentation & Discussion/Logbook Submission

Weighting: 30%

Outcomes: H1.2, H1.3, H1.5, H1.7, H1.9, H2.1, H2.4, H3.2, H3.3, H3.5

Task Description

Individual Project

PART A: PERFORMANCE

Present a 4 minute extract of your monologue to the class without the aid of a script. Consider expressive skills, including the use of voice and body language, as well as staging, movement and audience engagement.

PART B: DISCUSSION and LOGBOOK SUBMISSION

You will then discuss the choices you have made in your work relating to character and staging. The teacher will ask you questions during this 2 minute discussion. You may use your logbook to show your progress and any pages/material from your logbook that may be relevant. After the discussion, you must submit your logbook in for marking.

OR

PART A: VIDEO DRAMA

Present a 4 minute presentation of your video project. You must include 2-3 minutes of edited footage. Explain your concept to the class. Talk through your process of ideas, camera shots, locations, dramatic action, dialogue and elements of production. You are encouraged to use a laptop or digital device to present your video.

PART B: DISCUSSION and LOGBOOK SUBMISSION

You will then respond to questions during a 2 minute discussion with the teacher. You may use your logbook to show your progress and any pages/material from your logbook that may be relevant. After the discussion, you must submit your logbook for marking.

OR

PART A: COSTUME DESIGN

Present a 4 minute presentation of your costume design project. You must include at least 2 fully rendered costume designs on A3 paper, along with the description, sample materials and quotations. Explain to the class the characters you have chosen, the time period you want the play to be set in, the style of clothing, key colours and the types of material/fabric you will use to represent the time period you have selected.

Talk through your process, show any drawings and refer to the scenes in the play that gave you inspiration or led you to make the choices you have made.

PART B: DISCUSSION and LOGBOOK SUBMISSION

You will then respond to questions during a 2 minute discussion with the teacher. You may use your logbook to show your progress and any pages/material from your logbook that may be relevant. After the discussion, you must submit your logbook for marking.

OR

PART A: SET DESIGN

Present a 4 minute presentation of your set design. Explain to the class the concept of your set design, your floor plan of the set design in the scale of 1:25 metric with an indication of the performance space's dimensions, audience configuration and sightlines and your material choices. Talk through your process, show any draft drawings and refer to the setting and scene changes in the play that gave you inspiration or led you to make the choices you have made.

PART B: DISCUSSION and LOGBOOK SUBMISSION

You will then respond to questions during a 2 minute discussion with the teacher. You may use your logbook to show your progress and any pages/material from your logbook that may be relevant. After the discussion, you must submit your logbook for marking.

PART C: DRAFT RATIONALE

In your Logbook, you are to write a draft rationale for your chosen project. Do not exceed 300 words. The rationale should clearly explain the intention of the project and the approach that is to be taken. See [How to Rationale](#)

Logbook checklist: The logbook is a documentation of the process of the Individual Project and should provide:

- a clear statement of intention, agreed to by the student and the teacher, in the form of a contract
- the motivations for selecting the project
- evidence of research and selection of resources
- support material used, including sketches, clippings, photographs and other sources
- decisions made and solutions to problems
- personal reflections and evaluations.
- a draft rationale for your chosen project

Details of Submission

Part A: Students must be ready to present their Individual Project to the class at the start of the lesson on the due date.

Part B: After the presentation, students must be ready to respond to questions from the teacher during a 2 minute discussion and then submit their logbooks.

Part C: Students must also submit a draft rationale of their project which should be written in their logbooks.

Teacher Feedback and Student Self-Reflection

- The task will typically be returned to students within **14 days** of the due date. Information on how to improve will be provided through written teacher feedback and the marking criteria. Students can clarify or seek further feedback by speaking with their teacher.
- Upon return of the task, students will also be expected to complete a self-reflection. Students can access this self-reflection form using the link: <https://forms.gle/Y9GaD7kxfnrrdHLg6>

How does this link to my learning?

This task will allow students to demonstrate skills appropriate to the area in which they are working, whether it is based on costume or set design, performance, or drama on video. They learn how to manipulate theatrical elements and conventions to achieve their aims. In preparing their Individual Project, students learn how to plan, evaluate and structure their work into a refined presentation that meets the criteria of each project. Students chart the process of their project in a logbook. They learn how to reflect upon, record, interpret and synthesise research, edit preliminary sketches or drafts, adapt work to specifications of time or length, and to submit work in a prescribed form.

Assessment Procedures

All students should be fully aware of the School Assessment Procedures for their year group. These were provided at the beginning of the school year and are available off the school website under the Learning menu for each year group.

PERFORMANCE**MARKING CRITERIA**

<ul style="list-style-type: none">● Demonstrates exemplary performance skills including vocal, movement, and timing appropriate to the style or form● Demonstrates exemplary ability to realise and sustain subtly defined role(s) or character(s)● Demonstrates sophisticated use of space appropriate to the material/style	18 - 20
<ul style="list-style-type: none">● Demonstrates substantial performance skills including vocal, movement, and timing appropriate to the style or form, although some skills may be more refined than others● Demonstrates substantial ability to realise and sustain role(s) or character(s). Some aspects of sustaining and developing role(s) or character(s) may be more refined than others● Demonstrates effective use of space appropriate to the material/style	15 - 17
<ul style="list-style-type: none">● Demonstrates adequate performance skills including vocal, movement, and timing which may vary in their level of delivery in relation to control of vocal projection, clarity, tone, pitch, pace, dynamics; control of energy, spatial awareness and dynamics in movement; control of delivery, responses to cues and awareness of rhythms in timing● Demonstrates adequate ability to realise and sustain role(s) or character(s), which are unsustained or inconsistent. Variations may occur in level of belief/conviction● Demonstrates adequate use of space appropriate to the material/style	10 - 16
<ul style="list-style-type: none">● Demonstrates limited performance skills including vocal, movement, and timing which may be inappropriate to the style or form● Demonstrates limited ability to realise and sustain role(s) or character(s) with limited clarity in presentation● Demonstrates predictable or simplistic use of space	6 - 9
<ul style="list-style-type: none">● Demonstrates minimal performance skills with little understanding of style or form● Displays minimal or no ability to realise role(s) or character(s). May play themselves. Minimal involvement or lack of clarity in presentation of role(s) or character(s)● Demonstrates little or no understanding of the use of space	1 - 5

Total:**/20**

VIDEO DRAMA**MARKING CRITERIA**

<ul style="list-style-type: none">● Presents a sophisticated directorial vision that demonstrates originality, clarity and unity in the narrative● Demonstrates exemplary ability to direct the camera and the action, to create and communicate the narrative● Uses highly effective production elements such as live sound, location, lighting, costume and casting	18 - 20
<ul style="list-style-type: none">● Presents an effective directorial vision and a largely coherent and original narrative with some inconsistencies● Demonstrates substantial ability to direct the camera and the action, to create and communicate the narrative● Uses effective production elements such as live sound, location, lighting, costume and casting	15 - 17
<ul style="list-style-type: none">● Presents a generally coherent directorial vision that may have a predictable, inconsistent or superficial narrative● Demonstrates adequate ability to direct the camera and the action, to create and communicate some aspects of the narrative● Uses appropriate production elements such as live sound, location, lighting, costume and casting although the quality of these elements may vary	10 - 16
<ul style="list-style-type: none">● Presents a limited directorial vision that has a simplistic, inconsistent or unclear narrative● Demonstrates limited ability to direct the camera and the action, to create and communicate limited aspects of the narrative● Limited or inappropriate use of production elements such as live sound, location, lighting, costume and casting	6 - 9
<ul style="list-style-type: none">● Presents an incoherent narrative that demonstrates minimal skill in the use of dramatic elements● Demonstrates minimal ability to control the camera and the action, and use production elements such as live sound, location, lighting, costume and casting	1 - 5

Total:**/20**

COSTUME DESIGN**MARKING CRITERIA**

<ul style="list-style-type: none">● Demonstrates a sophisticated and appropriate directorial interpretation of the play realised in an original, imaginative and unified costume design concept/vision● Demonstrates sophisticated understanding of each of the characters/roles and their dramatic and technical needs● Presents innovative and evocative use of colours, textures and fabrics to deliberately enhance dramatic meaning for each costume	18 - 20
<ul style="list-style-type: none">● Demonstrates an effective and appropriate directorial interpretation of the play realised through the costume design concept/vision containing some imagination, unity and flair● Presents a selection of characters and scenes to communicate the concept/vision● Presents an effective use of colour, textures and fabric types to support dramatic meaning for each costume	15 - 17
<ul style="list-style-type: none">● Demonstrates an adequate, but perhaps superficial interpretation of the play realised through a costume design concept/vision which varies in consistency, unity and appropriateness● Presents a selection of characters and scenes which vary in appropriateness in communicating the concept/vision● Presents adequate use of some, but not all of, the elements of colour, texture and fabric types to support dramatic meaning	10 - 16
<ul style="list-style-type: none">● Demonstrates a limited understanding of the play through a partially realised costume design concept/vision● Presents an inappropriate selection of characters and scenes which convey a partial concept/vision● Presents a limited awareness or use of the elements of colour, texture and fabric types, but is unable to manipulate these appropriately to support dramatic meaning	6 - 9
<ul style="list-style-type: none">● Demonstrates a partial or irrelevant design concept/vision and/or does not meet minimal requirements for selection of characters or scenes● Demonstrates little understanding of each of characters/roles • Presents little use of colour, texture or fabric type appropriate to each costume	1 - 5

Total:**/20**

SET DESIGN**MARKING CRITERIA**

<ul style="list-style-type: none"> ● Demonstrates a directorial interpretation that is a sophisticated visualisation of the whole play realised in an original, imaginative and unified scenic design, justified within the context of the theatre ● Presents a sophisticated realisation of the scenic requirements of the play for both performers and audience ● Demonstrates an exemplary ability to realise the design concept/vision in the presentation, including clarity and accuracy in floor plans, scale drawings, diagrams and explanations. 	18 - 20
<ul style="list-style-type: none"> ● Demonstrates an effective directorial interpretation of the whole play realised with some imagination and creativity in the scenic design concept/vision, and reasonably justified within the context of the theatre ● Presents a substantial realisation of the scenic requirements of the play for both performers and audience. Some aspects may be more enhanced than others ● Demonstrates a substantial ability to realise the design concept/vision in the presentation, including well drawn floor plans, scale drawings, diagrams and explanations 	15 - 17
<ul style="list-style-type: none"> ● Demonstrates a superficial but adequate directorial interpretation of the whole play realised with variation in consistency of the scenic design concept/vision. The scenic design concept/vision may not make reference to a theatre context ● Presents an adequate realisation of the scenic requirements of the play for both performers and audience but deals with those superficially. There may be inconsistencies in consideration of the requirements for particular scenes and aspects of the play ● Demonstrates an adequate ability to realise the design concept/vision in the presentation but often weakened by a lack of attention to detail in the floor plans, scale drawings, diagrams and explanations 	10 - 16
<ul style="list-style-type: none"> ● Demonstrates a rudimentary, inappropriate or incomplete response to developing an overall scenic design concept/vision for the whole play, with little understanding of a theatrical context ● Presents a limited, often incomplete or rudimentary, or flawed realisation of the scenic requirements for both performers and audience. The scenic design may focus on only a portion of these requirements ● Demonstrates limited ability to realise the design/concept vision in the presentation, often undermined particularly by serious flaws in scale and/or a lack of essential support documentation 	6 - 9
<ul style="list-style-type: none"> ● Demonstrates little understanding of a scenic concept/vision and/or does not meet the minimal requirements. For example, the scenic design may only account for a portion of the whole play ● Demonstrates minimal realisation of design elements and/or scenic requirements for the performers and audience 	1 - 5

Total:**/20**