

**Summative Assessment Task Three: Commentary** (Bi, Cii, Ciii Di and Diii) **Due w/b 18th Nov**

For this assessment you need to submit a **commentary**. This can be audio/visual (maximum four minutes) or written (maximum of 4 sides of A4). The commentary must include:

- A 3-4 paragraph record of the process of learning and developing a new performance skill - puppetry! This record should show how you acquired and then improved your skills in operating a puppet/using voice. Use annotated photos or film to help explain/show your progress. (Bii)
- A 3-5 paragraph analysis of the impact of your group’s Educational Puppetry performance - Did it meet your artistic intentions? Were you able to communicate your message/lesson? Did your target audience enjoy/learn from your performance? (Dii, Diii)
- A short reflection on the statement of inquiry and inquiry questions. (Di, Dii)

**Statement of Inquiry:** Puppets transcend boundaries of communication and expression across time, space and place.

**Global Context:** Personal and cultural expression

**Key Concept:** Communication

**Inquiry Questions:** What are some of the conventions of world puppet traditions such as Wayang Kulit and Bunraku? What can Puppets communicate that humans can't? Why has puppetry endured for so many thousands of years?

Bi - Demonstrate the acquisition and development of the skills and techniques of the art form studied.		
1-2	Bi) demonstrates <b>limited</b> acquisition and development of the skills and techniques of the art form studied	<ul style="list-style-type: none"> <li>• You have not met the full requirements of the task in terms of content</li> <li>• Your entries regarding the development of new performance skills are limited in detail, giving some <b>limited</b> examples.</li> </ul>
3-4	Bi) demonstrates <b>adequate</b> acquisition and development of the skills and techniques of the art form studied	<ul style="list-style-type: none"> <li>• You have met the full requirements of the task in terms of content, but your work could be further developed/more detailed</li> <li>• Your entries regarding the development of new performance skills are <b>adequate</b>. You communicate some of the ways in which you learned, practiced and mastered new techniques, giving some examples.</li> </ul>
5-6	Bi) demonstrates <b>substantial</b> acquisition and development of the skills and techniques of the art form studied	<ul style="list-style-type: none"> <li>• You have met the full requirements of the task in terms of content, and your work is descriptive and detailed..</li> <li>• Your entries regarding the development of new performance skills are substantial. You communicate the ways in which you learned, practiced and mastered new techniques, giving clear examples.</li> </ul>

7-8	Bi) demonstrates <b>excellent</b> acquisition and development of the skills and techniques of the art form studied	<ul style="list-style-type: none"> <li>● You have met the full requirements of the task in terms of content, with clear and very detailed explanations,</li> <li>● Your entries regarding the development of new performance skills are excellent. You clearly communicate the ways in which you learned, practiced and mastered new techniques, giving several detailed examples.</li> </ul>
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**Criterion D**

**Strand i: construct meaning and transfer learning to new settings**

**Strand ii: create an artistic response that intends to reflect or impact on the world around them**

**Strand iii: critique the artwork of self and others**

<p><b>1-2</b></p> <p>i) constructs limited meaning and may transfer learning to new settings</p> <p>iii) presents a limited critique of the artwork of self and others.</p>	<ul style="list-style-type: none"> <li>● You make little or no connections between the Statement of Inquiry and Global Context and your own performance work. You list some of the ways in which you transferred learning to your process and performance.</li> <li>● Your critique is limited.</li> </ul>
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<p><b>3-4</b></p> <p>i) constructs adequate meaning and occasionally transfers learning to new settings</p> <p>iii) presents an adequate critique of the artwork of self and others.</p>	<ul style="list-style-type: none"> <li>● You make some adequate connections between your Process and Performance work and the SOi and GC.</li> <li>● You outline two or three ways in which you transferred learning to your process and performance.</li> <li>● Your critique is adequate. You outline some successes and areas for improvement, in relation to your artistic intentions and performance work.</li> </ul>
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<p><b>5-6</b></p> <p>i) constructs appropriate meaning and regularly transfers learning to new settings</p>	<ul style="list-style-type: none"> <li>● You make meaningful and appropriate connections between your Process and Performance work and the SOi and GC.</li> <li>● You describe several ways in which you transferred learning to your process and performance</li> </ul>
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<p>iii) presents a substantial critique of the artwork of self and others.</p>	<ul style="list-style-type: none"> <li>● Your critique is substantial</li> <li>● You describe your successes and areas for improvement, in relation to your artistic intentions and performance work.</li> </ul>
<p><b>7-8</b></p> <p>i) constructs meaning with depth and insight and effectively transfers learning to new settings</p> <p>iii) presents an excellent critique of the artwork of self and others.</p>	<ul style="list-style-type: none"> <li>● You make detailed, meaningful and creative connections between your Process and Performance work and the SOi and GC.</li> <li>● You explain a range of ways in which you transferred learning to your process and performance, responding with depth and insight.</li> </ul> <hr/> <ul style="list-style-type: none"> <li>● Your critique is excellent</li> <li>● You explain your successes and areas for improvement, in relation to your artistic intentions and performance work.</li> </ul>