

DRAMA (SDD315115)

PRACTICAL ASSESSMENT

Thank you for the warm welcome and hospitality extended to the examining panels, exams ran smoothly.

Examiners would like to thank and acknowledge the commitment and work of fellow students who were not being externally examined but who provided roles within the area of technical and administrative support.

CREATIVE ELEMENTS

The full programs were thought out well and added creativity to the execution of the material. Programs were well developed around themes. Examiners would like to see more actor integration in the linking rather than just standing while music plays. Linking material needs to provide mood and some utilization of spoken word. Just using voice-overs as linking material with no movement on stage is not appropriate.

Thank you for providing details of the linking material in the program as this made it very clear for examiners to distinguish between the solo requirements and the creative elements.

TIMING OF PROGRAMS

Timing of programs was generally good this year with only a few going over time.

Please adhere to solo timing requirements. In some cases, candidates learnt short pieces that were well under the time limit and slowed the delivery of their texts to perform within time frames. This is not advisable as the performances became overly laboured with unusual and inappropriate pausing throughout to extend the time.

LIGHTING AND SOUND

Please ensure the lighting makes the assessment process of candidates clear.

Most centres used music to help establish mood and atmosphere. Music underscoring solo elements can detract from a performance and often makes it difficult for the examiners to hear what is being communicated.

CHOICE OF TEXT

Consideration must be given to the suitability of performance material for assessment purposes in an educational setting. In most cases overly adult content such as strong language throughout, violence, suicide, rape, masturbation is inappropriate.

PLACEMENT ON PERFORMANCE SPACE

Again please be mindful of candidates working on the floor too close to the examiner's desk. It is advisable to give the performers room to move and setting them back from the examiners allows for vocal projection and more movement work.

SOLO CHOICE

Students need to show a range. Therefore, choices of material are important. For example, if a monologue is selected this needs to be different from self and a contrast to the play.

Selection of the same solo piece in a school is not recommended.

Please ensure vocal projection provides the candidate with the best opportunity of being heard.

Please be aware that multiple prompts will result in a 't' rating against Standard Elements in C2 and C6.

DRAMATIC EXTRACTS

Borrowing resources from other schools is excellent. However, it is advised that teachers read the full play to ensure the cut works for their students and they have an understanding of the genre, context, character and subtext. In a few centres where extracts have been borrowed from other schools, it was clear this understanding was not evident.

Gender swaps are often acceptable. However, teachers are advised to ensure the gender change works for the play's context and story.

Please be aware that multiple prompts will result in a 't' rating against Standard Elements in C2 and C6.

DRAMA ADMINISTRATIVE MATTERS

It is imperative that paperwork is accurate.

Please check all examiners booklets. Correct candidate's number and complete First name (e.g. – Thomas not Tom) and correct character must be put on cover pages. No surnames are required. This document must be accurate. Please ensure play and character in ensemble is marked correctly. Please ensure the name of the student who will deliver the text on the page is clearly at the top of the page.

No retyping of solo extracts is acceptable. Examiners must have a photocopy from the original source. There were too many typos, incorrect sentence structure and errors this year.

Panel chairs noted an increase in paraphrasing this year in plays and solo extracts.

EXAMINERS' ROOM

The place for examiners to meet throughout the process was generally excellent this year. Please ensure these rooms are secure, can be locked and provide for privacy.

Please have all copies of the program in this room for the examiners to begin the process of writing up names and works prior to examination starting.

WRITTEN EXAMINATION PAPER

Some candidates chose to write their responses in pencil. It clearly states in the examination booklet to use PEN.

Please remind candidates to avoid writing in coloured pen (e.g., green, red, purple)

Candidates need to answer ALL aspects of the question.

Underline all play titles in their responses. Increasingly candidates continued to not underline.

Many candidates wrote the incorrect essay question number on the front cover of their exam booklets, candidates are reminded that they are required to complete the front page of the booklet accurately.

Formal first person, past tense essays are required.

Remind candidates to avoid using shorthand. w/ instead of with or tech instead of technical.

Please remind candidates that clear legible handwriting assists the examiners in marking their essays.

Candidates need to be reminded to avoid naming their school; classmates who played other characters and the director/teachers' name.

On the whole, candidates responses were well structured, utilised correct terminology and addressed the whole essay question.

Q1 – this was not a comparative essay but candidates needed to address at least 2 of the following in this answer

Acting, technical elements or directing.

Q2 – essays mostly addressed 2 to 3 elements per actor per show.

Occasionally plot based responses were given rather than focussing on the skills of actors. Good use of examples throughout. Where quotes were used, they were effective and enhanced the essay.

Q3 – students need to be writing in formal essay style many candidates in this section wrote in dot points

Theatrical terms and practitioners names and play names need to be relevant & accurate.

Q4 – Introductions were well written. Candidates were able to write about all areas. However, some candidates chose to combine lighting and sound within the same paragraph.

Q5 – Candidates struggled to discuss examples of challenges and relate this back to the question.

The use of examples is required.

Many candidates did not address all parts of the question. Rehearsal process and performance challenges. Many essays only discussed product.

Candidates are required to introduce their show briefly to put into context what they are going to discuss. In some instances, candidates did not mention their show in the essay.

Q6 – Candidates can identify background research but often did not provide specific examples of how the research was used or should be used to develop character.

Candidates were required to name their show and include a brief statement of context.

Rehearsal process is more than learning lines.

Ensemble Acting – there was some confusion between the term ensemble. (e.g. chorus) where the only acting was moving props around the stage and ensemble as in the actors working together to create atmosphere, tension listening, reacting and conveying relationships.

Q7 – many candidates did not address how their productions used contrast in relation to the 3 dot points of the question.

A number of candidates discussed developing characterisation rather than linking this to contrasts in characterisation