

This assessment report is based on assessments for 2023. It may not reflect achievement standards that have been updated.

## 2023 NCEA Assessment Report

<b>Subject:</b>	Drama (RAS)
<b>Level:</b>	Level 1
<b>Achievement standard(s):</b>	91942, 91943

### General commentary

Overall, the candidates responded well to both external standards, engaging in demonstrating a range of skills and learning through both performance and report submissions. Many candidates were able to demonstrate and/or justify the use of drama components with purpose, for a key message and within the intended context of the performance.

Many candidates used the assessment specifications for guidance to adhere to these standards, focusing on supporting their responses and experiences, and to exemplify their use of techniques or convey their understanding of wairua in a performance.

### Report on individual achievement standard(s)

#### **Achievement standard 91942: Perform a scripted role for an audience using drama techniques**

##### Assessment

Candidates were required to act with, and react to, another actor using a combination of drama techniques in a scripted role for a live audience. A script could be an existing script or devised work that resulted in a written script.

##### Commentary

There was a range of high-level responses from candidates, and it was clear that candidates had engaged well with the chosen material. Most candidates could show an appropriate application of the drama techniques, and many were able to convey exciting, well-developed, and convincing roles.

Many candidates were well-prepared for the assessment and had clearly engaged well with the chosen scripts. Candidates were generally more successful with published or widely known scripts that have a strong context, prominent role development, or moments, rather than scripted devised work. Some of the devised performances did not allow for sufficient use of techniques, depth of moments, or actor interaction in performance.

Most selected roles allowed candidates to access the full range of marks; however, guidance is needed to ensure this is the case for all. If a 4-minute moment is chosen from a longer performance, the candidate must carefully consider which moment to submit to highlight the full ability and range of the candidate's use of techniques.

## Grade awarding

Candidates who were awarded **Achievement** commonly:

- used voice, body, movement, and space appropriately, in line with the dramatic context to a live audience
- acted with, and reacted to, other actors appropriately
- tended to be casual, lacked awareness, or needed purpose in their choice of drama techniques to fully maintain the role, e.g. moving feet, playing with clothing, lack of vocal tone, and lack of purposeful response to fellow actors
- did not choose the most appropriate moment of their performance for assessment.

Candidates who were awarded **Achievement with Merit** commonly:

- used voice, body, movement, and space with purpose and control, in line with the dramatic context to a live audience
- displayed a strong sense of their role and place within the dramatic context by using voice and body to communicate the situation clearly
- listened and responded well to other actors, showing a controlled and purposeful reaction in performance.

Candidates who were awarded **Achievement with Excellence** commonly:

- embodied the role fully, as appropriate to the dramatic context
- displayed belief in, and were engaged in, their use of drama techniques such as voice, body, movement, and space
- enhanced the dramatic context with their controlled and convincing use of the drama techniques
- had authentic reactions to other actors, in line with the dramatic context of the play.

Candidates who were awarded **Not Achieved** commonly:

- performed a role that did not make use of drama techniques.

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## Achievement standard 91943: Respond to a Drama Performance

### Assessment

Candidates were required to respond to a live theatre performance, either of their own or as a member of the audience. Candidates were required to analyse how a range of drama components were used in the performance, and the impact of this on the audience. Candidates were required to show a personal response to the performance through connecting to their own experience of wairua. Candidates needed to describe key moments with well-chosen evidence.

### Commentary

Overall, candidates responded well to the standard, and this resulted in some creative and imaginative reports. Where candidates were concise in their writing and used evidence creatively with relevant visuals, they were able to respond to the performances with genuine analysis. Candidates who justified the use of components with the key message and wairua of the performance showed extended analysis.

Some candidates were well prepared, with creative and well-considered reports that showcased their genuine learning journey. Most candidates were aware of the need to respond to their experience of the wairua of the performance, and most engaged in Te Ao

Māori confidently. Where this had been considered from the beginning of the work, candidates were able to extend their thinking and analyse drama components in relation to the key messages of the performance; however, some candidates need to show a greater understanding of the wairua of the performance in their work, and should be reminded to weave their experience of it throughout their response, as opposed to a 'tag-on' aspect. Students who focused on their experience of the wairua of the performance more holistically generally performed better than those who chose to focus on ihi, wehi, and wana as separate aspects.

Candidates should be reminded that supporting evidence of MP4/3 should help inform the work and extend on ideas presented in their report, rather than repeat or replicate it.

## Grade awarding

Candidates who were awarded **Achievement** commonly:

- explored a basic response to their experience of wairua of the performance
- included reference to the context of the performance or elements, such as situation, to explain what the performance was about
- showed a basic understanding of components and how they related to the key message of the performance.

Candidates who were awarded **Achievement with Merit** commonly:

- had a secure understanding of the wairua of the performance and a personal experience of it was evident
- explained the key messages and the intended impact on the audience
- explained how a range of components were used to show key messages from the performance, and gave a personal response
- used a range of evidence, such as quotes, key moments, photographs, sketches, detailed descriptions, and videos of workshopping to justify their response.

Candidates who were awarded **Achievement with Excellence** commonly:

- had an authentic experience of the wairua of the performance and a personal response to live theatre and use of drama components, analysed throughout the report
- provided thoughtful and insightful detail to analyse the key message(s) of the play, how a range of components were used to show this, and its impact on the audience
- gave a perceptive personal response, relating the work to real life and the wider social context
- used well-chosen evidence, such as quotes, key moments, photographs, sketches, and videos of workshopping to analyse the performance, a range of components, its connection to the wairua of the performance, and impact on self/the audience
- structured their response thoughtfully to justify their analysis by balancing all key aspects, weaving them together into a coherent response.

Candidates who were awarded **Not Achieved** commonly:

- did not include the wairua of the performance in their response, or their understanding of the concept was limited
- did not describe a range of components used in the performance
- gave a basic discussion of components in general, or did not use evidence to support their points
- exceeded the 7-slide limit or included video links that were not embedded, therefore some evidence could not be assessed.