

## Assessment Report

# Level 1 Drama 2017

Standards [90011](#) [90998](#)

### Part A: Commentary

Overall, candidates appeared to have been well prepared for the 2017 papers, and generated a number of detailed and insightful responses to a rich range of performances and drama / theatre forms. The addition of the glossary at the start of each paper supported candidates in showing knowledge of drama aspects and features.

Teachers are encouraged to check the specifications carefully and plan accordingly to allow candidates the best opportunities for success in either standard.

### Part B: Report on standards

#### **90011: Demonstrate understanding of the use of drama aspects within live performance**

Candidates who were awarded **Achievement** commonly:

- described a difficult situation experienced by their character
- described how more than one drama technique was used with examples
- explained what was revealed about the character through the drama techniques
- described key moments of change for a character
- linked character development to the wider message of the production
- made some comparison when describing visual contrast in a production
- supported all responses with evidence.

Candidates who were assessed as **Not Achieved** commonly:

- described personal difficulties in acting a character, not the character's situation
- described conventions or technologies used rather than techniques used
- referred to only one drama technique, such as voice or aspects of voice
- gave a plot summary of the play in questions 1 (c) or 2 (c)
- described character but without reference to change or development
- discussed personal experiences of drama without referring to the production's wider message
- wrote prepared answers on the use of a technology but did not answer the question
- repeated the bullet point sentences but without giving examples
- wrote rudimentary descriptions without specific detail.

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

- described their character's challenge in some detail
- made a comprehensive reference to the use of drama techniques
- differentiated the character's key moments clearly
- linked understanding of character to the wider message
- used the sketch box to annotate visual details of a production technology, often dividing the sketch box in two to make the comparison clear
- explained the effect of visual contrast with specific detail
- were well-prepared by researching the wider context of a production
- supported their answers with detailed examples.

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

- applied their experience of acting a character by detailing specific use of drama techniques
- understood their character in depth and explained in detail information revealed through the use of drama techniques
- made perceptive connections to wider contexts, sometimes referencing theatre form features, a theorist, an archetype or the intentions of a playwright or a director
- explained with insight how character development related to the arc of a performance, thus showing a holistic connection of plot to character
- wrote with specific detail and examples about the use of visual contrast
- supported responses with the use of well-chosen evidence
- responded to live theatre experiences with fresh, personal insights.

### **Standard specific comments**

Candidates benefited from making use of the glossary at the start of the paper. Many candidates wrote high quality, detailed responses about the use of drama techniques in their own performances in question one.

The wide range of live performances seen allowed candidates to write well-reasoned responses to question two.

Candidates benefitted from having opportunities to write about what is asked for in the specifications. In this case, question three on visual contrast generated the least successful responses, despite being listed in the 2017 specifications.

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## **90998: Demonstrate understanding of features of a drama/theatre form**

Candidates who were awarded **Achievement** commonly:

- identified and clearly described a typical technology
- demonstrated knowledge of technology specific to their theatre form without always addressing how it was used in a typical scenario
- described generally the use of the technology, for example, the villain's cape was used to hide behind
- identified generally why their chosen technology was typical

- answered the questions only partly, for example, some went into a lot of detail about why the technology was typical and demonstrated informed knowledge but did not answer the question in terms of the actor's use of the technology
- described the typical movement of an actor through a performance space
- gave a generalised description of the performance space
- described generally a typical storyline or scenario
- repeated or elaborated on the storyline rather than describing its purpose
- demonstrated knowledge of a typical scenario but without contextualisation to form.

Candidates who were assessed as **Not Achieved** commonly:

- chose set as their technology in question one, but then discussed staging rather than set
- generalised their responses by referring to any form or period; for example, they would describe 'bright colours' or 'expensive fabrics' for costume
- described movement briefly; often they would refer to the cues in the paper, for example, 'the character used pace and energy' without reference to the quality of movement or any link to typicality.
- described briefly a scene or scenario
- generalised the purpose of the storyline that could apply to any period or form.

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

- responded to what was asked in the question with detailed responses specific to form or period
- explained the use of costume, prop or set
- demonstrated knowledge of the purpose of the form or period, for example, they explained how the non-use of Il Capitano's sword in Commedia dell'arte created comedy by showing that although the sword was large and he talked about battles he had won, he was a coward and refrained from using it in a real battle on stage
- explained an actor's movement in relation to the performance space, for example, how an actor playing the Villain moved stealthily towards the apron in melodrama, hiding much of his face with his cloak to deliver an aside
- demonstrated a very clear understanding of the typical structure of a typical performance, for example, the five-part structure for Greek tragedy or Elizabethan plays
- demonstrated knowledge of the purpose of the given structure for example, in Commedia dell'arte that the household structure would always return to the typical hierarchy of masters and servants
- connected some detail of technologies specific to the form to the wider purpose of the form.

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

- connected acting conventions of the form to the practicalities of the specific performance spaces
- made connections between features of the theatre form and any social conditions surrounding the development of the form
- connected detail of technologies specific to the form to the wider purpose of the form
- used specific detail to illustrate their answers
- addressed the questions specifically and with well-chosen evidence that linked to the social / historical background.

### **Standard specific comments**

Candidates who wrote about theatre forms with clear features such as melodrama and Greek theatre tended to be most successful in the higher levels of achievement. Clowning was poorly done.

Candidates at lower levels of achievement needed more practise at applying knowledge to arrive at understanding. There was evidence of rote learning which led to candidates not answering the question.

This standard does not require candidates to link their work to a specific text as in the equivalent Level 2 and 3 standards. However, candidates should be familiar with typical characters, scenarios and settings to enable them to write about the typicality's of the drama / theatre form.

Candidates who had been taught a specific text found it harder to describe the typical use of technology, character or storyline. Teachers are encouraged to expose their students to a range of typical aspects of the drama / theatre form.

## **[Drama subject page](#)**

### **Previous years' reports**

[2016 \(PDF, 0KB\)](#)

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