

2015 NCEA Assessment Report

Drama Level 3 91514, 91518

Part A: Commentary

It was pleasing to see that more candidates attempted the two papers this year. This may be due to the earlier scheduling of the examination.

Candidates appeared to have been well-resourced with information and commentary, however they must read and answer the actual question rather than offering pre-prepared responses that do not address the question.

Many candidates have a strong understanding of the use and application of basic vocabulary but would benefit from a wider glossary of terms and sub-terms especially in relation to technologies.

Part B: Report on standards

1. Assessment Report for 91514: Interpret a text from a prescribed playwright to demonstrate knowledge of a theatre form or period

<p>Achieved</p>	<p>Candidates who were assessed as Achieved commonly:</p> <ul style="list-style-type: none"> described a theme or main message of the selected text repeated quotes and examples, especially in Q1b and c identified a relevant feature of the text, supported by examples communicated an aspect of context, usually social or historical explained a text feature typical of the theatre form described how space was used by a character in a typical performance of the theatre form including an annotated sketch which supplemented their written description described a production technology and how it was typically used in the theatre form or period included an annotated sketch of the way the production technology is used in a typical performance of the text.
<p>Not Achieved</p>	<p>Candidates who were assessed as Not Achieved commonly:</p> <ul style="list-style-type: none"> identified one theatre form but described a different one did not relate their answer to the theatre form. described the plot of the text rather than the message gave generalised, brief or undeveloped responses wrongly identified text features reproduced the same sketch for use of space and set repeated quotes and examples, especially in 1 b and c described a character's status and relationships without identifying any use of space presented a rudimentary sketch without annotation described a class production's use of a technology without referencing how it was typical of the theatre form or period attempted but did not answer the specific question – for example, broadly discussed technologies, without describing how one could be used in a typical performance.
<p>Achieved with Merit</p>	<p>Candidates who were assessed as Achieved with Merit commonly:</p> <ul style="list-style-type: none"> explained detailed information specific to the theatre form or period supported answers with appropriate quotations and detailed examples linked text features to the messages and the context of the play supported a key character's specific use of space through sketching and/or analysis of the acting style linked the theatre form clearly to the symbolic use of a technology discussed symbol in detail, showing a comprehensive understanding of aspects such as materials used or the intended effect on an audience achieved a breadth of well-prepared answers, not always showing depth of thinking

	<ul style="list-style-type: none"> • used examples from the text that were explained and elaborated upon • explained and made links between all three parts of the questions • sketched with detailed annotations how a production technology was used • made a detailed sketch of the prop, not just a basic sketch of the stage set with where the prop is on the stage • included descriptors such as colour, material, style • linked a prop to a character.
<p>Achieved with Excellence</p>	<p>Candidates who were assessed as Achieved with Excellence commonly:</p> <ul style="list-style-type: none"> • conveyed the purpose of all three features: text, performance and production technology, by linking understandings to a complementary, coherent overview of the theatre form or period • developed an astute discussion of an acting style pertinent to the theatre form, using the first person with confidence used drama terminology, analogies and theatre language with clarity, perception and sophistication • connected key concepts of the theatre form to fresh interpretations of the text • developed an astute understanding of how symbolic meaning was communicated through the use of a production technology • used pertinent examples from the text that were explained in detail and made multiple connections how the feature was used within the text, linking this to the theatre form • discussed how the technology was used to create symbolic meaning with detailed examples.
<p>Standard specific comments</p>	<p>Overall, rich social, historical, cultural and political contexts within the texts gave opportunities for candidates to develop more depth in their answers at a Level 3 standard.</p> <p>Candidates who made clear connections between the theatre form and the wider world context had responses that were well considered and justified with the depth and perception required for Level 3.</p> <p>Candidates' discussion of technologies and their purpose and use was limited at times, demonstrating limited vocabulary to enable them to answer at a Level 3 standard. Discussions could include vocabulary such as angle, focus, and intensity for lighting; texture and colour palette for costume.</p> <p>Candidates who referred to the text using clear examples and quotes added depth and had a level of assured confidence come through in their analysis.</p> <p>This year there appeared to be a lot of teacher voice especially in Question One, which lead to long answers with detail but often meant the actual question was not answered.</p> <p>Candidates would benefit from ensuring they have a holistic understanding of the text and the theatre form it is associated with to ensure they do not only refer to the plot lines of the text but to the world of the play and theatre form or period.</p> <p>Candidates should read the whole question before starting to write to ensure they do not repeat themselves, or start and then find it does not relate to the next part of the question.</p>

2. Assessment Report for 91518: Demonstrate understanding of live drama performance

<p>Achieved</p>	<p>Candidates who were assessed as Achieved commonly:</p> <ul style="list-style-type: none"> • gave very simple answers in part a that described the message or idea briefly but lacked specific detail • talked about voice, body, movement and space in very general terms • labelled their sketches but either did not annotate or provided very simple annotations • identified a very simple production decision in Question 3 but did not support their answer with examples • gave simple responses in part c that lacked solid links to earlier parts. Lacking extension on ideas, with supporting examples. Candidates found it difficult to evaluate at this level and tended to simply discuss
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	<ul style="list-style-type: none"> lacked original thought, a sense that they had learnt specific information that they thought they must include, rather than responding to the focal point of the question.
Not Achieved	<p>Candidates who were assessed as Not Achieved commonly:</p> <ul style="list-style-type: none"> did not attempt part c of the question did not provide a sketch identified ideas, rather than describing, explaining or discussing wrote information they knew about the play that missed the purpose or focus of the question.
Achieved with Merit	<p>Candidates who were assessed as Achieved with Merit commonly:</p> <ul style="list-style-type: none"> provided good clear detail, with several supporting examples provided a clear and detailed view of what was happening on stage conveyed their ideas clearly used or were aware of drama terminology but lacked specific terms particularly for techniques and technology struggled to talk about lighting with any real substance or depth.
Achieved with Excellence	<p>Candidates who were assessed as Achieved with Excellence commonly:</p> <ul style="list-style-type: none"> responded to the question with focus and insight, from a creative or unique point of view used specific examples and drama terminology sketched with detail and annotated with depth and insight were able to create a sense of feeling and atmosphere in the way they wrote about the production used ideas from the Education packs or comments from the production team but added their own point of view and perspective provided comprehensive discussion or evaluation which was linked to the context and wider themes of the performance.
Standard specific comments	<p>One of the main points of this examination is to assess if the candidates can interpret and communicate about performance. This is an integral part of performing as an artistic member or performer. Performers need to be able to share and explain their thoughts to others within the performance process. Level 3 candidates should be able to write and sketch what they are seeing.</p> <p>Candidates needed to have a stronger, fuller use of correct vocabulary for Level 3 Drama terminology, e.g. techniques should not just be 'voice loud', but others such as pitch, tone, pace, and contrast; technologies should be discussed using terms such as intensity, shade, and contour.</p> <p>Candidates need to understand the importance of sketching within the exam. The sketches allows the examiner to fully understand not only what the candidates were seeing in the performance they watched but to also assess their level of understanding in regards to technologies and their purpose. Candidate scribbles do not enhance the overall quality of the answer.</p> <p>The annotations of diagrams and sketches act as supplementary evidence and are often a key component of the marking. Candidates should add as much detail as possible to support their sketch and add depth to their answers.</p>