



## PRACTICAL PERFORMANCES

### 1. Size of Groups

A class should be divided into groups of three or four students who intend to undertake Drama for external assessment. The only permissible variations on this requirement are:

- (a) where there are only five students in the class; or
- (b) where a student who had enrolled for SDD315110 and who had been placed in a group of three or four and in extreme circumstances, subsequently decided not to sit the external assessment. In this case the group would be made up of two or three students being examined and one student playing the unassessed role in the group play. Group performance time would be reduced accordingly.

### 2. Group Performance Time

#### 2.1 Time Allocation

A group of three students is allocated a total group performance time of 30 minutes; a group of four, 40 minutes; and a group of five, 50 minutes.

Within that time the expectation is that the group play will last for half the total group performance time. Five minutes per student is allocated to solos, and it is strongly recommended that there be an approximately equal amount of time given to the two solo performance pieces.

Each group's performance should be presented as a total performance package, with no more than necessary pausing between sections of the program.

Five minutes change-over time is allocated between any two groups.

*A group whose performance time extends beyond this additional 5 minute time limit may be stopped by the examiners.*

#### 2.2 Absent Students

In exceptional circumstances, where a group of three or four had been reduced to a group of two or three because a student decided, subsequent to the formation of the group, not to sit for external assessment, the group performance time would be reduced by 5 minutes, that is, a group of three that became a group of two would still have a 15 minute play, and 10 minutes of solo performance time. There

would be no requirement to reduce the performance time of the play in such circumstances.

When a student is ill on the day of the assessment, the expectation is that another student will read in the missing student's role in the play, and that the total group performance time will be reduced by 5 minutes for the missing solo performance. Teachers are advised to have contingency plans in place for such circumstances.

It is not appropriate for the teacher to fill the missing role or to directly participate in any other way in a group drama piece.

### **2.3 Prompting**

Teachers should make arrangements for any necessary prompting, either by doing it themselves or by arranging for someone else who is familiar with the performance in question to prompt. Students must not say 'prompt' in the piece, they must pause and wait for the teacher to prompt.

Examiners will not prompt.

### **2.4 Lighting**

If arranging performance lighting, teachers are requested to ensure that performers in solo work can be clearly seen by the examiners. Facial expression and eye contact with the audience/examiners is an essential part of solo performances. Lighting should be bright and unshadowed so as to ensure clear communication.

### **2.5 Audience**

Teachers are encouraged to arrange audiences for assessment performances but it is important to impress upon an audience that once a performance starts, there is to be no movement in or out of the audience area.

## **3. Group Performance Programs**

### **3.1 Standard of Material**

Material should be published and of a high literary standard. Material written specifically for younger readers, or extracts from 'best-sellers', is sometimes insufficiently demanding for pre-tertiary standard and may not allow students to present themselves to their best advantage.

The performance of the student's own writing, or the writing of peers, is not appropriate.

There should be a strong contrast in mood and/or style between the two solo pieces. This, again, is to enable the student to show his/her ability in differing presentational modes.

Solo pieces may be chosen from poetry, prose passages or dramatic monologues. Students should choose two pieces from different genres, so programs of one poem and one monologue, or one prose passage and one poem, or one prose passage and one monologue are appropriate.

This should be written on the official TQA coversheet.

Students are discouraged from choosing two pieces written in the first person.

### **3.2 Solo Performance**

Students performing monologues are expected to do so in character. Full costume changes are not appropriate, but the use of simple props, such as a hat, a walking stick or a handbag are acceptable and may be beneficial.

There is a requirement for students to stand still during their poetry/prose performance. However, movement and gesture is appropriate for a monologue.

### **3.3 Ensemble Playing**

Play extracts should ideally allow all group members to be on stage, in an interactive ensemble and with the chance to demonstrate strong role-playing and characterisation skills, for the duration of the play. It is acceptable for teachers to make directorial adaptations of scripts for assessment purposes. Pieces which challenge students to physicalise characters and use the space are ideal for examination purposes.

A script which is dominated by duologues is not going to allow students the chance to demonstrate to the full their ensemble playing abilities and so should be adapted or avoided.

### **3.4 Assessment**

*Please Note: The standards document has changed this year and will be in full effect at the end of this year.*

Three criteria are assessed in the practical performance: criteria 5, 6 and 7. All three criteria are assessed overall, but weighting is given to criterion 5 on solos and criterion 7 on the play.

In assessing criterion 5, examiners will make an assessment based on the standards document which accompanies this course.

In assessing criterion 6, examiners will make an assessment based on the student's levels of characterisation as per the standards document.

In assessing criterion 7, examiners will make an assessment based on the student's level of competence in public performance, including the application in an integrated performance of characterisation skills, their competence in ensemble playing and their ability to communicate in performance with an audience.

### **3.5 Gender Differences**

Although there is no restriction on students playing roles, which require them to play a different gender, teachers are advised to take care in choosing such texts.

### **3.6 Assessment Standards**

In choosing material with students, teachers are advised to look closely at the assessment standards of the criteria to be assessed so as to ensure that material chosen allows students the opportunity to demonstrate to their best advantage the specified skills.

## **4. Folders**

### **4.1 Contents**

The examination panel will not begin the examining process until all material is presented.

Each of the three members of the examining panel should be given a folder or spiral booklet for each group being assessed, containing the full text of all performance material, both solos and the play, in order, and with the first name and student number clearly indicated on each page of the solo program. The material in the folder **must** be arranged in the correct running order.

Only the material which is being performed, without extraneous material, should be included in the folder. The folder should not include, for example, scenes or passages which have been cut.

Photocopying of material should be from an original source where possible.

## **4.2 Cover Pages and Photographs**

Each folder/booklet should include the TQA cover pages for each group member.

The photograph on the cover page should resemble the student's appearance in the solo performance as far as possible.

Where the student looks substantially different in the group play, an additional photograph in role may be helpful.

Genre must be identified on the TQA Cover page.

## **4.3 Program Running Order Page**

Each folder/booklet should contain a front page indicating the running order of the group's program. This will include the title of each solo piece, the genre with the first name and student number of the performer, and the role/s being performed in the group play (refer to Appendix 1).

## **4.4 Copies**

The expectation is that one original copy will be provided, with an additional two photocopies of all material. Photocopies of students' photographs will be adequate for the second and third copies.

Various models for folders are available from district subject moderators.

# **5. Examiners' Requirements**

## **5.1 Desk Facilities**

The examiners require a desk or desk space each, sufficient to allow both the folder to be left open and room for writing on assessment sheets.

Each examiner should have a low-powered reading lamp, preferably with a blue globe or blue gel to cut down the amount of light spill.

Care should be taken to ensure that examiners have clear and unimpeded sight lines to the performance area.

## **5.2 Confidentiality**

For reasons of confidentiality, care should be taken to ensure that no-one is sitting behind, or close by, the examiners.

Examiners should also be provided with a private room for use in their discussion and assessment of students. This could be a separate room, or it could be provided by ensuring that the examination room is cleared. Examiners should be provided with this area at morning/afternoon tea breaks, lunch breaks and at the end of an examining session in a particular school.

Teachers are asked to be actively involved in ensuring confidentiality in performance and discussion for the examiners.

### **5.3 Examination Times**

Because examiners work to a tight schedule, teachers are required to ensure that performance time does not exceed the specified group performance times, and that the total time spent in a school does not run overtime.

If there are likely to be parking difficulties at a school, teachers are asked to make arrangements through their school administration to enable examiners to park conveniently.

## **VIDEO RECORDING OF PRACTICAL EXAMINATION WORK IS NOT PERMITTED.**

### **WRITTEN EXAMINATION**

The written external examination is a two hour paper in which students are required to answer two questions, one from Section A and one from Section B. Section A will assess Criterion 9 and Section B will assess Criterion 8.

In Section A students will be asked to answer a question relating to their experience and understanding of live theatre productions they have seen during the year. Students must refer to at least two specific productions.

Where possible, the productions discussed should be professional. No more than one of them should be a school or college production.

**Students must not refer to productions they have seen in previous years or productions they have performed in.**

Students should be able to draw from **at least two** of the productions, specific and detailed examples to support their response to the question.

In Section B students will be asked to answer a question relating to the preparation and performance of their major mid-year production of Scripted Drama, Children's Theatre or Experimental Drama.

Students **MUST NOT** write about the group play they presented for their end of year external practical performance in the written exam.

**Appendix 1: Example of Program Page****DRAMA COLLEGE****DRAMA (SDD315110) PRACTICAL ASSESSMENT (2007)****Group Four****Program**

1. <Poem title > by <poet>  
Performed by <student first name> <98X0000>
  
2. <Prose title> by <author>  
Performed by <student first name> <98X0000>
  
3. <Character and play title> by <playwright>  
Performed by <student first name> <99Y0011>
  
4. <Prose title> by <author>  
Performed by <student first name> <99Y0011>
  
5. <Poem title >by <poet>  
Performed by <student first name> <98B1111>
  
6. <Character and play title> by <playwright>  
Performed by <student first name> <98B1111>
  
- 7.<Play title>  
by <playwright>  
  
<Character A> played by <student first name> <98X0000>  
<Character B> played by <student first name> <99Y0011>  
<Character C> played by <student first name> <98B1111>