

# **Assessment Report**

## **Scholarship, 2008**

### **Drama**

## **COMMENTARY**

In general candidates were technically well prepared and confident in performed work, achieving overall more highly than in previous years. The administration of the examination, including the clear marking out of a performing space, showed similar improvement.

Supporting documentation explaining the intentions of performed pieces was effectively used to focus on specific performance choices and justify their contribution.

### **Part 1 Text Based Performance**

Candidates mostly selected appropriate material and were able to find fresh interpretive angles for it. In cases where a compilation had been assembled, it was important to take care with transitions between segments.

### **Part 2 Impromptu Performance**

Candidates mostly used the preparation time well, either mapping out a response to the question on paper or working physically in the space to establish a likely plan of action.

The impromptu justification to camera for Part 2 remained the most challenging aspect of the examination for many candidates. An overview statement of the intended effect, an explanation of specific techniques used and a rationale for the structuring of the piece should all be addressed. It was important that candidates showed fluency, purposefulness and conviction in the explanation as well as good working command of drama terminology.

### **Part 3 Self Devised Performance**

Since this section of the examination provides the main evidence of applied drama theory, candidates needed to ensure that they were clear and detailed in their explanation and performance. It follows that self-devised text and performance style, including the stagecraft, should be compatible.

“Element of drama” was very widely interpreted for this question and should fall within the national curriculum definition of the term.

**The best performing candidates most commonly demonstrated the following skills and/or knowledge:**

- fine control in the use of telling detail
- intelligent structuring, resulting in a broad range of performance opportunities
- ability to project convincingly and significantly “in the moment”
- ability to create a sustained, believable and engaging world within the performance space
- superior vocal flexibility.

**Candidates who did NOT achieve scholarship lacked some or all of the skills and knowledge above and in addition they:**

- were contrived in vocal or physical technique, frequently conveying a sense of predictability in action or delivery
- performed well outside their stated intentions
- lost coherence in impromptu performance and/or justification
- were unsuccessful in bringing a sense of energy and purpose to their work
- were unhelpfully dressed for the range of physical characterisation attempted.