

# New Zealand Scholarship Assessment Specifications

<b>Performance Standard</b>	Drama
<b>Mode of Assessment</b>	Portfolio of recorded performances and oral justifications, with supporting documentation
<b>For Year</b>	2011

## Content/context details

Evidence is to be presented as a portfolio of three performances. The first and second are to be supported by an oral introductory analysis, and the third by an oral explanation and justification. All are to be recorded on the scheduled examination date under controlled conditions. Documentary evidence and verification of it will support the first two performances.

### PART 1 TEXT-BASED PERFORMANCE

An extract/compilation from one of the Prescribed Playwrights for achievement standard 90610 is to be chosen, prepared before the examination, and performed by the candidate. The [Prescribed Playwrights](#) are listed below. The candidate may choose to perform more than one role.

The performance of the extract/compilation is to be preceded by an oral introductory analysis explaining:

- the interpretive choices
- performative intentions.

The introductory analysis is to be recorded immediately before the performance. No written prompt may be used.

It is suggested that the candidate spend no more than ONE and a HALF minutes on the oral introductory analysis.

Total time for the Text-based performance and introductory analysis must not exceed FIVE minutes.

Candidates are to give an annotated script of the extract/compilation to the Supervisor at the start of the examination.

### PART 2 SELF-DEvised PIECE PERFORMED PIECE

The self-devised performed piece must illustrate the influence of one of:

- Stanislavsky
- Brecht
- Artaud.

The performance of the self devised piece is to be preceded by the candidate answering a question based on their analysis of:

- creative choices made in the devised work

- performative choices
- the influence of one of Stanislavsky, Brecht or Artaud on the devised work - not the performance of it
- the most important element of the drama illustrated within the devised work.

The candidate's answer to the question on their analysis will be recorded immediately before the performance of the self devised piece. No written prompt may be used.

The candidate will be given TWO minutes to respond to the question on their analysis.

Total time for the self-devised piece must not exceed FOUR minutes.

Candidates are to give an annotated script of the self-devised piece to the Supervisor at the start of the examination.

### **PART 3 IMPROMPTU PERFORMANCE**

The nationally prescribed task for impromptu performance will be require the candidate to demonstrate their understanding of the elements of drama using *either* the extract/compilation from a prescribed text performed in Part 1 *or* the self-devised work performed in Part 2.

A nationally prescribed task for impromptu performance will be read to each candidate once by the Performance Supervisor. The Performance Supervisor will then hand a laminated copy of the nationally prescribed task to the candidate.

The candidate will be given TWO minutes preparation time, during which they may keep the laminated copy of the prescribed task, and are permitted the use of paper and pen.

At the end of the preparation time the candidate is to hand the laminated copy of the nationally prescribed task, the paper and the pen back to the Performance Supervisor, who will destroy the paperwork.

The impromptu performance must not exceed TWO minutes.

Immediately after the impromptu performance, the candidate will be asked to approach the camera to record a brief justification and explanation of their response to the task.

The justification and explanation must not exceed TWO minutes.

## Prescribed Playwrights for 2011

Appropriate texts include, but are not limited to, those listed below. Texts studied must enable in-depth exploration of the features of the theatre form or period.

<i>Anton Chekhov</i>	The Cherry Orchard	The Three Sisters
<i>Aristophanes</i>	The Frogs	Lysistrata
<i>Arthur Miller</i>	The Crucible	Playing for Time
<i>Bertolt Brecht</i>	Mother Courage	The Caucasian Chalk Circle
<i>Briar Grace-Smith</i>	Purapurawhetu	When Sun and Moon Collide
<i>Bruce Mason</i>	The End of the Golden Weather	The Pohutukawa Tree
<i>Caryl Churchill</i>	Top Girls	Soft Cops
<i>Euripedes</i>	The Trojan Women	Medea
<i>Federico Garcia Lorca</i>	The House of Bernarda Alba	Blood Wedding
<i>George Bernard Shaw</i>	Saint Joan	Arms and the Man
<i>Greg McGee</i>	Foreskin's Lament	
<i>Harold Pinter</i>	The Birthday Party	The Hothouse
<i>Hone Kouka</i>	The Prophet	Waiora
<i>Jacob Rajan and Justin Lewis</i>	Krishnan's Dairy	The Pickle King
<i>Jean Anouilh</i>	The Lark	Antigone
<i>Jean Betts</i>	The Revenge of the Amazons	Ophelia Thinks Harder
<i>Lynda Chanwai-Earle</i>	Foh Sarn	Ka Shue
<i>Maurice Shadbolt</i>	Once on Chunuk Bair	
<i>Mervyn Thompson</i>	Children of the Poor	Coal Town Blues
<i>Oscar Kightley and Dave Armstrong</i>	Niu Sila	Fresh off the Boat
<i>Oscar Wilde</i>	The Importance of Being Earnest	Lady Windermere's Fan
<i>Renee</i>	Wednesday to Come	Pass it On
<i>Samuel Beckett</i>	Waiting for Godot	Endgame
<i>Sophocles</i>	Antigone	Oedipus
<i>Stephen Sinclair</i>	The Bellbird	The Bach
<i>Tennessee Williams</i>	The Glass Menagerie	Cat on a Hot Tin Roof
<i>Timberlake Wertenbaker</i>	Our Country's Good	The Love of the Nightingale
<i>Vincent O'Sullivan</i>	Shuriken	
<i>William Shakespeare</i>	Twelfth Night	Macbeth