

STAGE 2 DRAMA

Assessment Type 4 - Performance (Off-stage Presentation)

Students choosing Off-stage presentations have a unique opportunity to articulate their understanding and to succeed in doing this the students understanding of the features of their own role (costume designer, stage manager, publicist) should be conceptual as well as practical.

The student needs to have a very good understanding of theatrical aspects of the area of study as well as strong knowledge and understanding of what the needs or the chosen role are.

Teachers should understand the important role of production meetings.

This is how the director's vision outlining the intentional and that which develops organically in response to the creative process can be communicated

Where the explicit teaching about the dramatic styles, context, and thematic concerns of the play occurs, all of which are essential in enhancing student knowledge and understanding.

In the student's presentation the performance criteria should cover the following;

- What the student knows
- How their ideas were tested
- How they put their ideas into action
- How they worked with others to achieve their design
- How they imparted their knowledge and ideas

SET DESIGN – The Love of the Nightingale **A+**

This student has presented at the highest level within each of the assessment criteria. He has a comprehensive grasp on the theatrical intricacies of the playwright and directors intent as well as how set works within a theatrical context. Plus that of how his audience will be affected by it. The set design, construction and integration into the performance was highly effective. He has extensively researched and explored a variety of approaches and interpreted the play at a very high level. This student's knowledge and understanding and use of varying aspects of theatre, theatre practitioners and theories from which he drew from was comprehensive and extensive.

(this presentation has been recorded for the sake of this clarifying forum. It is not the presentation that was seen at the exam marking)

KU2 – Theoretical understanding (what the student knows)

Understanding of theories, concepts, meanings and intentions applicable to drama, dramatic roles and dramatic works.

Comprehensive knowledge of the plot, the playwright, the themes (violence, silence, forces of oppression). Directorial vision understood

Comprehensive k and u of set design and the ideation of how to bring his vision to life.. 'physical story could unravel. Made sure the set blended with other areas

Higher Order knowledge of play and how to show this through his set design to the audience

His technical knowledge of set design was explained and integrated throughout

Knowledge of different theories – Brecht and ways he implemented these theories into his design. Developed puppetry concepts and justified why. Julie Tamor concepts and ideation

Immersive theatre ideation – strong links to other aspects of theatre

App 1 – Theatrical understanding (ideas tested)

Experimented and explored his ideation through extensive research and trialling different concepts

Communicate concepts and design to all designers

Animalistic tendency are inherent in all humans

Comprehensive level of understanding of historical aspect of the play

Student discussed ideas that needed refining – due to difficulty in construction as well as confining for an audience
Continually relating his concepts and ideas back to directorial vision and innate knowledge of script, themes and characters and playwrights intent

Very succinct folder of evidence with conceptual drawings and research to back up and support all plans and ideation –
spoke at this folder – pointed out aspects of the design and reasoning from this folder for the markers to see

App2 – Dramatic skill (how the student puts their ideas into actin)

Discusses at depth challenging aspects of set build – pros and cons – ways of

Sight lines of action important

Researched the inclusion of the reeds – down to type and location and

Comprehensive link with how his set design would work with the lighting concepts

App3 – holistic presentation (how student worked with others to achieve goal)

Budget and time constraints

Has a very specific purpose to his set – relates all ideas back to ideation of script, playwright, characters and directors intent

Linked his design with other design areas – publicity, costume

When designing his set, student has discussed at length keeping in mind making the set usable for the actors – as well as for audience to see all aspects of performance – plus instilling his vision and directors concept

App4 –Delivery to audience (how student imparted his learned knowledge and skill to others)

Discusses through quotes from the script that helped focus his choice for his set design

Astute use of technical theatrical language and theatrical design language

Discussed working with the builder and needing to know stage measurements and how the design was going to fit on the stage for the benefit of the actors and the audience.