

AS DRAMA MARKING NOTES

Forty-one candidates produced 82 responses based on their knowledge of **seven** (of 12) plays: Much Ado About Nothing; Macbeth; An Ideal Husband; Mother Courage; Metamorphosis; Waiora; and Children Of The Poor.

This year's cohort produced a solid set of responses with few spectacular failures and few remarkable successes.

Some numbers:

43 responses to **acting-focussed** questions.

21 responses to **set/costume-focussed** questions.

18 responses to **director-focussed** questions.

26 responses to **Shakespeare** questions.

12 to **Wilde**.

14 to **Brecht**.

21 to **New Zealand**.

Some remarks:

There are signs of **definitional** confusion in many responses. Some acting answers strayed into set, lighting, make-up and costume; and set design answers extended to discussing costume and lighting. Some of these are attempts at padding but at times it seemed that students were unclear what the questions were actually asking.

I encourage students to **abandon the essay structure** they may rely on in other school contexts. Too many students spent time and effort on introductory and concluding passages that repeated information from the examination paper (title, author) and general background about the historical circumstances of play and author. I give marks for material that addresses the question explicitly and thoughtfully, even if it is in **bullet point form**.

At times, essay-like responses can feel coached; material that has been practiced is going to be included in an answer come hell or high water. The examiner knows the play already and does not require a demonstration of irrelevant knowledge – I awards marks for **knowledge, insight, relevance, detail, creativity, understanding, and judgement**. To be clear however, the only 'penalty' for including extra material is that the student will spend valuable exam time writing material that will not earn marks.

Light-hearted moments (in discussions of dark material):

"He ends up in prison, the place where he is dubbed as criminal."

"Hone thinks that to be a father means to be dominant, leading to him striking Boyboy in the stage directions."