SECTION M (M1 – M4)  DRAMA

<table>
<thead>
<tr>
<th>Code</th>
<th>Categories</th>
<th>Years</th>
<th>Description</th>
<th>Limit</th>
</tr>
</thead>
<tbody>
<tr>
<td>M1</td>
<td>Play or Excerpt</td>
<td>1-6</td>
<td></td>
<td>15 min</td>
</tr>
<tr>
<td>M2</td>
<td>Play or Excerpt</td>
<td>7-10</td>
<td>Group Drama</td>
<td>15 min</td>
</tr>
<tr>
<td>M3</td>
<td>Play or Excerpt</td>
<td>7-12</td>
<td>Group Drama</td>
<td>20 min</td>
</tr>
<tr>
<td>M4</td>
<td>Play - student scripted</td>
<td>7-12</td>
<td>Group Drama</td>
<td>15 min</td>
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*A NOTE: Section M1 requiring seating plans are advised that once the timetable package has been sent to schools, the office will allow one week for schools to make changes. After that week NO further changes or requests will be regarded.

NOTE: Section M1 – M4 Should a performance chosen by the adjudicator to receive the Section Shield, and the Festival Concert Committee select the performance to be in the Festival Concert programme, the performance time will need to be limited to approximately 12 minutes maximum, using minimum props.

1 General Educational Aims and Policy

<table>
<thead>
<tr>
<th>To Think</th>
<th>To Be</th>
<th>To Create</th>
<th>To Do</th>
<th>To Share</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
<td>The Festival caters for solo, duet or group items.</td>
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<td></td>
<td>• Scripted drama</td>
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<td>• Student scripted production</td>
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2 Preparation Details
Whole productions or excerpts may be presented provided that the maximum time limits are *strictly* observed.

Directors are expected to ensure that:
- Productions are both visually and vocally interesting.
- Actors deliver the lines with vitality and energy.
- Actors deliver the lines with clarity and an awareness of meaning and mood.
- Actors think in terms of role to present believable characters.
- Any sound effects (if used) should enhance the production.
- Any selected background or theme music (*if used*) should enhance the required atmosphere and mood.
- There is a *strict adherence* to maximum time limits.
- Teacher scripted productions may be entered in sections M1, M2, or M3.

3 Organisational Details
- Directors may use appropriate props and costumes to suit character and period
- **M1:** Props to be kept to a minimum. Teachers and students must be able to carry a prop for placement and removal. Props should be handheld and not too excessive in weight – this is a safety concern. It is recommended that Sets are *not* used.
- **M2-M4:** Directors must supply set and strike stage crew. (This time is included in the time limit.)
- Directors may use basic lighting (*"a wash"*) which is available but this must be arranged in advance.
• **SCRIPT/LIGHTING:** A script and simple, clear and neat lighting plan **must** be handed to the Drama Co-ordinator upon arrival at the venue. If both sound and lighting are required, please provide a separate prompt script for each. Simple effects like "wash", "dim out", "blackout" and "splitstage lighting" can be provided. More sophisticated special effects lighting and spots are not able to be provided.  
**__(For all the details see the Information Memo and any Sound/Lighting Notice that is sent out with the timetable package.)__** – Directors may use simple lighting and sound **BUT THIS MUST BE ARRANGED IN ADVANCE** – contact the Drama Coordinator as per memo.  
• Directors may use available sound production facilities. Sound should be on an MP3 player. CD facilities are available, however, we cannot guarantee that all burnt CDs are compatible and suggest a play list on an MP3 is more reliable.  
• Timing is to include set and strike  
• It is the responsibility of all schools to have a **FIRST AID KIT** or adequate provisions at every performance. Each school is responsible for their own students  

4 **Adjudication Criteria**  
• The extent to which the production was visually and vocally interesting.  
• Character sincerity, spontaneity and sensitivity.  
• Use of stage.  
• Appropriateness of item to age of performers.  
• Vitality of voice, its energy, projection and flexibility in delivery.  
• Clarity and security of delivery, expressive awareness of meaning and mood.  
• The ability of actors to think in terms of role and to present believable characters.  
• Effectiveness of timing flow.  
• Movement, body response and use of the stage.  
• Control.  
• Ensemble and teamwork.  
• Total effect and impact.  
• The extent to which the production was visually and vocally interesting. **If sound effects and costume are included in the performance:**  
  • Effectiveness of sound/lighting  
  • Effectiveness of make-up  
  • Effectiveness of costuming.