

## SECTION B CHRISTIAN DRAMA

Please ensure you also read the 'Overarching Rules' at the end of this section

<b>A Christian Drama with Minimal Props or a Bible Reading</b>				
Code	Categories	Years	Description	Limit
<b>B1</b>	Liturgical and Biblical Drama Groups/ Mime Group <b>Primary</b>	1-6	Enactment of the Christian message for use in the liturgy.	15 min
<b>B2</b>	Liturgical and Biblical Drama Groups/ Mime Group <b>Secondary</b>	7-12	Dramatisation of a bible story or Christian message.	15 min
<b>B4</b>	Bible Reading <ul style="list-style-type: none"> <li>• Composite Schools Yrs 1-12 (multi campus): max 6 entries.</li> <li>• Year 1-6: max 3 entries.</li> <li>• Year 7-12: max 3 entries.</li> </ul>	1-12	Solo reading from scripture	3 min

### 1 General Educational Aims and Policy

To Reflect To Interpret To Involve To Share To Inform To Challenge	<b>Genre</b> <ul style="list-style-type: none"> <li>• Enactment of the Christian message for use in the liturgy.</li> <li>• Dramatisation of a biblical story or message using mime.</li> <li>• Solo/Group Reading from the Bible.</li> </ul>
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#### **Introductory notes on Christian Drama**

*Drama has played an important part in the rich history of the church. During the Middle Ages plays were performed in the churches and market places which were either based on the events of Scripture (Mystery Plays) or on the lives of the Saints (Morality Plays). The aim was to educate a largely illiterate people about growing in their faith. So then, as now, Christian Drama within the Performing Arts Festival should aim to educate or evangelise. Within the modern context, drama can be a powerful tool for exploring the Scriptures or personally challenging students about their faith. It may range from an exploration of the Gospel through mime to a dramatic realization of a liturgical event like "The Stations of the Cross".*

*At Secondary level it may range from a production of gospel based "Mime" to a student-scripted production which explores relevant current human experiences in the light of Christian values.*

*The four categories listed in this Section provide schools with the scope to choose particular genres suited to the age and maturity of the children.*

### 2 Preparation Details (Christian Drama)

**Directors are expected to ensure that:**

- Productions are suited to the age and maturity of performers.
- Children have an understanding of the text and have actively participated in the preparation and interpretation of the work.
- Productions are both visually and vocally interesting.
- Actors project to the audience with vitality and energy.
- Actors think in terms of role to present believable characters.
- Any sound effects used enhance the production, atmosphere and mood.
- There is a strict adherence to the set time limits.

### 3 Organisational Details (Christian Drama)

- Directors may use appropriate props and costumes to suit character

and period.

- Sets are to be kept to a minimum
- Directors must supply set and strike stage crew. This time is included in the time limit.
- Directors may use basic lighting which is available but this must be arranged in advance.
- Directors may use available sound production facilities - *i.e.* good quality CDs.
- The maximum time allowance including set and strike is 15 mins
- 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 (General)**

- Effectiveness for didactic and/or liturgical use.
- Suitability for age level and maturity of the group.
- Interpretation.

#### **Adjudication Criteria (As a dramatic presentation)**

- The ability of actors to think in terms of role and to present believable characters.
- Character sincerity, spontaneity and sensitivity.
- Movement and body response.
- Overall vitality, effectiveness and impact. This could include:
  - Clarity of delivery - expressive awareness of meaning and mood.
  - The extent to which the production was visually and vocally interesting.
  - The vitality of voice, its energy, projection and flexibility in delivery.
  - The control and effectiveness of timing and flow.
  - The effectiveness of sound, costuming, make up.

#### **5. Organizational Details (Solo Reading from the Bible)**

##### **A reading from the Bible that effectively communicates the Word of God.**

- Students should demonstrate the ability to **read from the Bible** (not from iphones, ipads or from memorisation) and develop eye contact with the listeners.
- Reading should be appropriate to the age and maturity of the performers.
- Students should demonstrate an understanding of the text.
- 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

#### **Adjudication Criteria include (Bible Reading):**

- The effective use and projection of the voice.
- Fluency and confidence in correctly pronouncing biblical places and names.
- The vocal clarity used in delivery of the text.
- Interpretation, vocal expression and modulation.
- Phrasing and rhythm including the use of effect pauses.
- Effective use of physical response. eg. facial, body gestures and stance.
- Readings should be suited to the age and maturity of performers.
- Overall impact of the liturgical reading.
- The extent of research of subject matter.



## OVERARCHING RULES

The following rules shall apply to all performance categories in the Performing Arts Festival for Catholic Schools and Colleges.

***In order to qualify for any Festival award or shield, the following listed rules must be adhered to.***

- 1 Students must be enrolled at a Catholic Education Western Australia Ltd systemic school at the time of performance in the Festival. *If unsure, contact Catholic Arts Office.*
- 2 No staff member of any Catholic school, or any other adult, may perform on stage. This ruling does not apply to accompanists in Choral Singing, Musical Productions, Instrumental Solo/Duet and Vocal Solo/Duet performances.
- 3 If entry forms, music or performance item information is not received by the due date, or music, item and/or entry information is changed after the due date or on the performance day/evening, the performance will not be eligible for an Outstanding Award, Excellence Award, Merit Award or Perpetual Shield Award.
- 4 Item names for all Festival performances must be received by the due date, which is published by the Catholic Arts Office. If item information is not received by the due date, it will be ineligible for an Outstanding Award, Excellence Award, Merit Award or Perpetual Shield Award, with the exception of sections M7-M12 Solo Speech & Drama.
- 5 Performances must be within the stated time limits and student numbers must not exceed the maximum limit, as published in the Festival Entry Brochure. If a performance exceeds the time limit or students exceed the maximum number allowed, the item will be ineligible for an Outstanding Award, Excellence Award, Merit Award or Perpetual Shield Award.
- 6 Each entry form must be authorised for submission by the school's Performing Arts Festival Coordinator. The Performing Arts Festival Coordinator will be able to print out a complete list of the school's entries in the Festival (School's checklist).

The Principal (or Nominated Representative or PAF Coordinator on behalf of the Principal) must check the list of entries online and tick the box on the online entry acknowledging the school's acceptance of the Festival Rules & Procedures.

It is the responsibility of the Principal to ensure items are appropriate and suitable in content of song, choreography and costume choices (e.g. no drugs, inappropriate language or dress, suicidal or sexual connotations).

Date of issue: February 2023