

DRAMA – CHRISTIAN

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

A CHRISTIAN DRAMA WITH MINIMAL PROPS			
Section Name	Years	Description	Limit
Drama - Christian (Pri)	1-6	Enactment of the Christian message for use in the liturgy.	15 min
Drama – Christian (Sec)	7-12	Dramatisation of a bible story or Christian message.	15 min

General Educational Aims and Policy

To Reflect To Interpret To Involve To Share To Inform To Challenge	Genre Enactment of the Christian message for use in the liturgy. Dramatisation of a biblical story or message using mime
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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 marketplaces 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.

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Preparation Details

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.

Organisational Details

- 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.

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.

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PERFORMING ARTS FESTIVAL

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, please contact the Catholic Arts Office.
2. No staff member of any Catholic school, or any other adult, may perform on stage. However, this rule 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 Award Certificate and will not be considered for the 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 Award Certificate and will not be considered for the Perpetual Shield Award (with the exception of Drama – Solo/Duo).
5. Performance durations 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 Award Certificate or a 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).
7. 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 and Procedures.
8. 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 inappropriate language or clothing, no references to drugs, suicide, violence or sexual connotations).