

## Sample Assessment Schedule – 2025

### Drama: Perform a scripted role for an audience using drama techniques (91942)

#### Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<i>Perform a scripted role for an audience using drama techniques involves <b>consistently</b> using drama techniques to perform a role from a script, in a manner appropriate to the dramatic context, with at least one other person.</i>	<i>Convey a scripted role for an audience using drama techniques involves <b>purposefully</b> using drama techniques to deliver a skilled performance of a role from a script, with at least one other person.</i>	<i>Embody a scripted role for an audience using drama techniques involves combining drama techniques to deliver a <b>convincing</b> performance of a role from a script, with at least one other person.</i>

N1	N2	A3	A4	M5	M6	E7	E8
Attempts to perform a scripted role for an audience, using drama techniques in a <b>rudimentary manner</b> .	Attempts to perform a scripted role for an audience, <b>briefly</b> using drama techniques.	Performs a scripted role for an audience, <b>generally</b> using drama techniques <b>appropriately</b> .  Responds to others, in line with the dramatic context.	Performs a scripted role for an audience, <b>consistently</b> using drama techniques appropriately.  Responds <b>appropriately</b> to others, in line with the dramatic context.	Performs a scripted role for an audience, <b>skilfully</b> using drama techniques with <b>some purpose and control</b> .  Responds <b>with some purpose</b> to others, in line with the dramatic context.	<b>Purposefully</b> performs a scripted role for an audience, skilfully using drama techniques with <b>purpose and control</b> .  Responds <b>purposefully</b> to others, in line with the dramatic context.	Performs a scripted role for an audience, exhibiting <b>sustained</b> use of drama techniques with <b>some presence, commitment, and nuance</b> to perform a <b>largely convincing and engaging</b> role and situation.  Responds <b>largely convincingly</b> to others, in line with the dramatic context.	Performs a scripted role for an audience, exhibiting sustained use of drama techniques with <b>presence, commitment, and nuance</b> to perform a <b>convincing and engaging</b> role and situation.  Responds <b>convincingly</b> to others, in line with the dramatic context.

**N0** = No response; no relevant evidence.

**Evidence**

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> <li>• The candidate uses voice, body, movement, and space appropriately to communicate the role for a live audience.</li> <li>• The candidate responds appropriately to others, in line with the dramatic context.</li> </ul> <p><i>Example:</i> The student who plays the role of Aroha in ‘The Pohutukawa Tree’ walks directly towards Johnny with some body tension and energy, trying to communicate power. The student holds eye contact and aims to pause, trying to communicate taking a breath for strength while allowing for Johnny’s reaction. The student uses voice, including volume and an angry tone with some changing pace, to communicate an appropriate emotional reaction for the dramatic context.</p>	<ul style="list-style-type: none"> <li>• The candidate uses voice, body, movement, and space to competently convey the role for a live audience with purpose and control.</li> <li>• The candidate responds purposefully to others, in line with the dramatic context.</li> </ul> <p><i>Example:</i> The student who plays the role of Aroha in ‘The Pohutukawa Tree’ strides towards Johnny, using direct eye contact while using a range of body language, such as frowning and tightening their mouth while gesturing dismissively at the comics to reinforce their disappointment in Johnny’s behaviour. The student’s body has tension, combined with high energy. The student raises their chin, and uses a purposeful pause, with careful cues for dialogue and use of breath to convey needing to stand their ground. Voice includes an angry tone, with a controlled, measured pace to competently convey the frustration and clash between roles in the situation.</p>	<ul style="list-style-type: none"> <li>• The candidate exhibits the sustained use of voice, body, movement, and space to perform a convincing role for a live audience.</li> <li>• The candidate shows presence, commitment, and nuanced use of drama techniques in an engaging performance that is intentional, considered, and shaped.</li> <li>• One or more of the following (for example) are clearly communicated to the audience:                             <ul style="list-style-type: none"> <li>- a character objective</li> <li>- the given circumstances.</li> </ul> </li> <li>• The candidate responds convincingly to others, in line with the dramatic context.</li> </ul> <p><i>Example:</i> The student who plays the role of Aroha in ‘The Pohutukawa Tree’ strides immediately towards Johnny, using considered body language such as a slight shake of their head, a strong upright stance, and a tightened mouth, while looking dismissively at the comics and then to the ‘The Book’ to reinforce their beliefs and expectations of Johnny’s behaviour. The student holds their body staunchly, with increased tension and energy as a challenge, subtly raises their chin, and speaks with an angry and frustrated tone of voice, shifting from a rapid pace, so as to quickly correct Johnny’s actions with conviction, to a controlled, measured pace with an edge of disappointment.</p>

**Note:** Overall level of achievement will be based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.

### Additional notes for markers

*Performing a scripted role* requires the candidate to identify the role, time, place, and situation of their chosen play and scene in regard to the script context.

*Conveying a scripted role* is shown through the candidate sustaining the character for the length of the submitted clip. This includes: purposeful use of techniques, confident use of dialogue, and reacting to others on stage as appropriate to character.

*Embodying a scripted role* is intentional, considered, and shaped, in which a performer shows presence, commitment, and nuance.

A *Statement of Intention* for the marker must be provided with the video submission. The statement should identify the role, place, situation, play and playwright of the candidate being assessed. This can be written, oral, or filmed.

A *script* could be an existing script or a devised work that has resulted in a written script. It could include excerpts, thematic approaches, full-length plays, or a selection of linked scenes.

*Drama techniques* include voice, body, movement, and use of space:

- **Voice** includes, but is not limited to: pitch, pace, pause, projection, tone, volume.
- **Body** includes, but is not limited to: posture, gesture, stance, facial expression, eye contact.
- **Movement** includes, but is not limited to: pace, weight, energy, direction, pathways.
- **Use of space** includes, but is not limited to: personal space and general space, levels, proximity, groupings.

The performance could be a larger group performance that has been edited to a 3–4-minute excerpt showing the performance of a specific candidate. The performance can be directed by a teacher, tutor, or senior student.

### Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0–2	3–4	5–6	7–8

### Appendix: Authenticity of candidate work.

To assess whether a candidate's evidence is genuine, the marker uses their professional judgement, considering all the evidence provided. Where the marker believes there is a possibility the work is inauthentic, they must raise a 'malpractice exception', flagging the issue for further review.

#### Evidence might be considered inauthentic if:

- large portions of the text are identical to other candidates' work
- the evidence does not match the assessment prompt or task
- the response shows evidence of someone else's input other than the candidate's (e.g., teacher feedback)
- the style or voice of the writing is inconsistent with the rest of the candidate's work
- complex pieces of evidence are copied from other sources but are presented as the candidate's own work, or the evidence is deemed significantly unnatural.

Properly referenced, relevant, and integrated information is acceptable. Uncertainty about the authenticity of evidence should be resolved in favour of the candidate.