



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard Drama Level 1

This exemplar supports assessment against:

Achievement Standard 91941

Participate in creative strategies to create a drama

An annotated exemplar is a sample of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade.

New Zealand Qualifications Authority

To support internal assessment

Grade: Achieved

For Achieved, the student needs to participate in creative strategies to create a drama. This involves demonstrating active involvement in a devising process and using elements and conventions to create a devised drama.

Students must also demonstrate whanaungatanga by using creative strategies that support the devising of drama.

Title of drama: Growing pains. In the performance of the drama, this student is wearing a brown patterned dress.

The student has explicitly evidenced how they demonstrated whanaungatanga during the creative process. For example, they describe challenges the group faced and provide evidence of how their group relationship and ways of communicating were a strength.

Teacher observation notes confirm the student has demonstrated involvement in the devising process at the Achieved level. They have identified the key message for the drama and described how they have used and established elements such as role and situation with hair and costume technologies.

Growing pains

Title of Performance: Growing pains

Teacher observation comment:

“You were open to others’ ideas and always willing to give things a go as the piece developed. As a next step, it is about how you apply creative strategies to create a drama, making offers as well as responding to those made by others.”



Growing pains

Our piece is titled “Growing pains”, and it shows how friendships/relationships can change over time.

A key idea/message in our piece was change, this was inspired by the change in personalities as time goes on in the dawn raids. An example of change in the dawn raids could be when, Sione's mother says “you used to play here when you were kids” towards Steve, a family friend who changed overtime trying to fit into society but lost a strong friendship with Sione. We made our piece “Growing pains” about loss in friendships and also change in people because our group knew it was something the audience could relate to.

The process

My group have shown whanaungatanga in the process of our piece by exploring everyone's ideas and connections towards change.

I have shown whanaungatanga in the process of our piece by expressing my connections and ideas to our performance. I have created a relationship with my group by communicating my feelings and thoughts but also showing manaakitanga towards others by listening and trailing everyone's ideas.

Our group had to overcome many obstacles such as attendance and resetting our piece. Not everybody could show up all the time making our performance harder to organise. Our first piece we came up with was messy and confusing we didn't have a performance with meaning so we restarted creating a stronger piece.

My groups key strength during this process was our communication, we weren't scared to express ideas and we always talked through anything that looked out of place. We all communicated strong ideas such as making scene one a split screen to represent what each “friend” was doing in that moment.

Set the piece

We decided to add props such as tables and chairs to show our piece is based inside. My group also decided to have the mothers walk on stage holding boxes filled with toys to resemble how much they have done/experienced together. The boxes of toys were filled to the top to represent how many adventures each friend had while growing up. We used costumes to show our characters personalities but to also show age change. In the scene “childhood” one of the children has fairy wings on her back showing that she's young but after the scene where they grow up she takes them off and places a dark coloured jacket on showing change in personality, age and appearance. In our piece ‘growing pains’ I wear a dark purple dress and my hair in a slick back bun to show maturity, and age. Our group used lighting by placing a spotlight on each of the friends during the split stage in scene one to show they were not in the same space/room. Sound, we play a light tone of a music box whenever memories get brought up. The first time the music box is played is when the children see their box of toys again and during the end when they donate their toys showing they are ready to forget.

Final performance (main ideas)



Scene one: Nostalgia (memories of the past friendship)



Scene four: Growing apart (the separation of the two friends and how they have changed)



Scene six: The two ex friends giving away their toys showing they are ready to move on

Grade: Merit

For Merit, the student needs to apply creative strategies to create a drama. This involves contributing and responding to ideas in a devising process, and experimenting with and selecting elements and conventions to shape a devised drama.

Students must also demonstrate whanaungatanga by using creative strategies that support the devising of drama.

Title of drama: Influences. The student is wearing a black top and pants and is sitting down on the second chair 'stage right' at the start of the performance.

There is explicit evidence of this student demonstrating whanaungatanga during the creative process. For example, they describe how the group safely voiced their opinions, perspectives, and experiences around the given topic; then while developing the drama, worked around challenges faced to ensure everyone in the group had their say and were in agreement.

They have contributed to group brainstorms and discussions and responded to ideas during the devising process to reflect the key message: "*for the audience to learn the influences affecting teenagers' journey of faith*".

They have experimented with conventions (chorus and movement), and selected lighting, props, and set items to establish the elements of drama. The student has rejected dramatic material and selected the idea of using two or three short montage scenes to create dramatic action to show the 'influences', and to shape the devised drama.

ASSESSMENT 1.2 PORTFOLIO

TITLE: INFLUENCES

1. Timeline or draft idea: what inspired you?
2. Rejected Ideas/ Changes

IDEA/VISION: Teenagers journey to discovering and strengthening faith in God

Our intention is for the audience to learn about the influences affecting teenagers journey of faith

Why do people believe	Why do people not believe
<ul style="list-style-type: none"> - Place to reconnect - The community can be empowering - Peaceful, can help with depression and anxiety - A place to learn - Gives people something to believe in, purpose in life - 	<ul style="list-style-type: none"> - Some believers can be forceful with their beliefs, e.g. their views about homosexuality etc - Can be boring due to how long it is - Parental expectations to follow God can become overbearing and overwhelming - Believe science because of the hard proof/facts - God can't physically be seen

After visiting the church and having group discussions we created a brainstorm of ideas that had the constant theme of 'journey to discovering God'.

We decided on this for our idea and then we specified the 'journey' by choosing to show the influences that affect a young person's faith in this generation.

From this we started to plan out our ideas and intention for our piece by making this brainstorm

SCENE IDEAS

1-

Convention - chorus

Start from waking up and standing in a straight line on our phones and act as if we just found out some news. We all say in our own way "Oh there's a party".

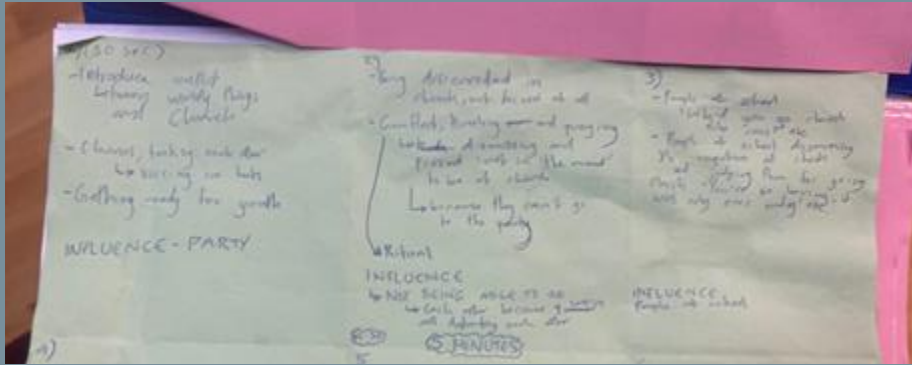
How we're easily influenced by our phones/social media and by our friends or in this case our sisters.

Second idea - more movement based and less dialogue (how we act differently compared to being in a Holy Space like church than to being in a youthful social space like a party)

We rejected the beginning of our first idea for the first scene and decided to place our timeline in the middle of the day rather than in the morning 'waking up'.

3. Evidence of Whanaugatanga pictures videos discussion

4. Storyboard/ storyline



6. Technology, lighting, props, set



Scene 1 Set: Home
Lighting: Bright white lighting



Scene 2 Set: Church
Lighting: Soft white lighting



**Scene 3 Set: Split stage - Party on the left,
school on the right**
Lighting: Spotlight lighting



Scene 4 Set: School
Lighting: Soft white lighting



Scene 5 Set: Home/dinner table
Lighting: Soft white lighting

Personal response to the devising process

1. *How did your devising go? Be honest*

Our group devising didn't go as well as it should've, mostly because it was self led and we were unmotivated and distracted most of the time. We would brainstorm ideas but not know how to convey them and put them into action in a way that would show our intention. However, when we put our minds to it we would complete at least 2 scenes or ideas thoroughly. Our planning part of the devising process went well because we knew what we wanted to show however creating the scenes

2. *How did you demonstrate Whanaungatanga in your group? Give an example of how you worked together as a team.*

I demonstrated whanaungatanga in my group by making sure to be inclusive and encouraging each others ideas so there were no disputes and tension within the group. We also made sure to compromise with each other so everybody's ideas and opinions were considered to have middle ground. We demonstrated whanaungatanga by learning about each other's perspective and experiences with the Church as that was our assessment topic. We worked together as a team to make our ideas more specified and intention based which we did by voicing our opinions on each scene and if what we were doing was even relevant, this helped us to make our piece convey the intention thoroughly and precisely.

3. *What is a challenge you faced? How did you overcome this as a group?*

As a group one of our biggest challenges was attendance, most lessons at least one person would be missing so devising and planning was hard to do because we didn't want to create something that they didn't agree with. In order to overcome this we made sure that we put in the work when we were all present, missing days of school is inevitable because if you can't make it then there is nothing that can be done. So in order to overcome this we made sure to make up for loss time and practice by putting in the work on days we were all present so whenever somebody wasn't we could run through lines and discuss the scenes.

Personal response to the devising process

4. How did you celebrate or acknowledge good ideas/ achievements?

We were honest with each other, when someone would voice their opinion or idea and we agreed with it and thought it fit well with what we were creating we would 'hype' each other up. Since our devising process wasn't as productive and smooth as it should have been due to absences and lack of motivation or creativity, whenever we would complete a scene and run through well we would congratulate each other and ourselves for doing well despite our challenges.

5. How did you actively participate in the devising process? What was the best idea you gave?

I actively participated in the devising process by asking questions about the topic idea and their opinions to see if we could create anything from it. I think the best idea that I gave was the idea to use the montage convention to show the influences. I proposed the idea to have at least 2 or 3 short montage scenes that show 3 different types of influences instead of creating longer scenes that explained the influences rather than showing.

Grade: Excellence

For Excellence, the student needs to refine the use of creative strategies to create a drama. This involves negotiating and extending ideas through collaboration in a devising process, and extending the use of elements and conventions to create a coherent devised drama.

Students must also demonstrate whanaungatanga by using creative strategies that support the devising of drama.

Title of drama: Blooming Love. In the performance of the drama, the student wears a plain white shirt.

This student's audio file provides explicit evidence of demonstrating whanaungatanga during the creative process. For example, the student describes how they initially bonded to "*better their connections and form kinship with each other*", and used specific strategies to preserve peace in the group to create a shared vision.

The student has negotiated with the group to extend the recurring flower motif. They have extended the use of technologies such as sound, lighting, and props to clearly establish drama elements and confirm coherent drama. The student has the idea to use a montage of song, dance, and narration, which extends the element of situation.

Blooming Love

The piece is about the forbidden romance between an interracial couple, and their love facing judgement by one of their fathers and his racist views. The key message is that love struggles to overcome prejudice. It is inspired by the love shown in the Dawn Raids struggling in a world of racism.

My group used the Dawn Raids play for inspiration to extract key ideas from the story. We used these to workshop ideas through freeze frames. An example was the theme of love and family, so I had the idea to create one with a wedding. I felt this was a good way to show love quickly but I realised it was overused so I offered the idea to start the piece with a proposal instead, which can still express the love shown between two of the characters, which is essential to the piece.



Early wedding concept (left)



Proposal in final piece (right)

My group decided we needed a scene before the proposal to frame the piece, so we added a classic meet-cute moment where my character picks up a dropped flower to hand back to his love interest and the love at first sight is clear. I thought we could use sound and lighting to support this, such as a pink spotlight and a cliché love song. A pink spotlight would have been difficult to execute however so it was changed to lights on the side which still worked. I pitched the idea for the flower to become a recurring motif, at the start, middle and end of the piece to represent the “blooming” love. We tried to work this into many parts of the piece, but it would be overused so we reigned it back to only appear three times



Each repetition
of the flower
motif

We decided to further our piece using the drama components. Our use of space specifically with transitions wasn't good, so we had to refine our transitions by having members stay on stage and move into other background roles, so we weren't going on and off stage. This cleans up the wait time for the audience and makes the piece seamless. We considered the use of time in our piece, as it features the full lifetime of a relationship which wouldn't have an impact if it was short lived. We decided to make the relationship long-term and initially conveyed this in three separate scenes showing the love. However, this took too much time and worsened the pace of the piece, so I suggested a montage to quickly speed through the relationship. This montage also features the use of song, dance, and narration.



Montage sequence with dance and song, (red) is narrating.
Example of characters (green) moving to the background for transitions

Wednesday 23rd August

How have YOU used creative strategies to overcome blocks or obstacles so far, for example, in group dynamics regardless of the outcome.

When I notice an argument start to form I try to change the subject to diffuse the situation. If I feel I am getting heated I try to step back so nothing starts. When some people were absent I got some members of other groups to step in so we could continue to practice.

Thursday 24th August

Whanaungatanga is about forming and maintaining relationships and strengthening ties between kin and communities.

In what way have you conveyed whanaungatanga (kinship) with your group and the piece this week?

I have accepted others ideas and collaborated with the group. We all collectively input mini ideas into a scene/interaction to make it better and we all have fun doing it together.

Evidence of reflection over time, supporting ideas in voice recording