



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

Exemplar for Internal Achievement Standard Drama Level 2

This exemplar supports assessment against:

Achievement Standard 91213

Apply drama techniques in a scripted context

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

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence						
1.	<p>For Excellence, the student needs to apply drama techniques effectively in a scripted context.</p> <p>This involves selecting and using voice, body, movement, and use of space to present work with impact. It requires the use of drama techniques to enhance the performance of the scripted context and is a sustained, truthful, and convincing performance.</p> <p>The student plays the role of Jonny in <i>The Pohutukawa Tree</i> by Bruce Mason. He is the only male in the scene.</p> <p>This student has selected drama techniques in the form of an annotated script (3) and provided the character's intention (1).</p> <table border="1"> <tr> <td>00:00-00:52</td> <td>The student applies movement with energy, and he applies techniques to show the interruption of Aroha convincingly, and this also conveys his lower status to his mother.</td> </tr> <tr> <td>01:02-02:44</td> <td>Body techniques such as facial expression, gesture, posture and body language are sustained and used to enhance the performance. Techniques are applied to convey his mannerisms with impact. They also support his intention of being an immature 19 year old (2).</td> </tr> <tr> <td>02:52-04:35</td> <td>Voice techniques such as use of breath, sigh, pause, and contrast in volume convey his relationship with Jezebel, and the situation of having to give her back with impact.</td> </tr> </table> <p>For a more secure Excellence, the student could apply body techniques such as gesture more truthfully at times during the performance.</p>	00:00-00:52	The student applies movement with energy, and he applies techniques to show the interruption of Aroha convincingly, and this also conveys his lower status to his mother.	01:02-02:44	Body techniques such as facial expression, gesture, posture and body language are sustained and used to enhance the performance. Techniques are applied to convey his mannerisms with impact. They also support his intention of being an immature 19 year old (2).	02:52-04:35	Voice techniques such as use of breath, sigh, pause, and contrast in volume convey his relationship with Jezebel, and the situation of having to give her back with impact.
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91213

Statement of intent and context - *The Pohutukawa Tree* by Bruce Mason

Role: Jonny Mataira. 19 years old son of Aroha and brother of Queenie.

I help out my mother with orchard/farm work that is available from Mr and Mrs Atkinson.

I am a Maori boy and have hand me down clothes. I am best friends with a horse named Jezebel. I like drinking alcohol and sketching.

I am a bit childish and immature and this is shown in the scene **(2)**. I enjoy life but expect others to 'carry my weight'.

The era of this play is around 1950s. The play is set in Te Parenga, NZ. The period when the Pakeha's start to mix and mingle with the Maori. Things have changed since this play, a mixed marriage is not so much of an issue nowadays.

Jezebel is going to be taken off me and I don't want that to happen. Aroha forces me to read passages in the bible to find peace. This is a certain point when I am at my breaking point and I don't know what to do.

My intention in this play is to show the audience that I wanted to do things I enjoy and be treated with respect instead of being growled at like I am still a child. Aroha: "*When will you put these childish things away and start being a man*".

This is a breaking point time in the play. I am now not able to look after and ride Jezebel as she is going back to Miss Atkinson. This changes my thoughts about the Pakeha : like how they get everything and Maoris are left with a little. **(1)**

Resting face on hand
 can't believe what
 just happened

51 ACT TWO

JOHNNY clenches his fists. AROHA sits down to unlace her shoes.
 AROHA. Where is Queenie? *Pause*
 JOHNNY. You know she has gone to see Dr Lomas.
 AROHA. Yes I had forgotten. He will do nothing for her.
 A few pills and sign a paper. *(looks bored)*
 JOHNNY. She's been very crabby. For days.
 AROHA. We will wait tea until she comes. *⇒ still bored*

She goes into her room. JOHNNY moves furtively to the fireplace.

AROHA, off: I have news for you, Johnny. Miss Sylvia has sent for her horse.

JOHNNY rears as if struck. AROHA comes in.

JOHNNY. When? *Starts*
 AROHA. A horse float will call at ten tomorrow. Mr Atkinson said to have the saddle clean and the horse well-groomed.

JOHNNY sinks onto the sofa, tense to the limit of endurance.

What is it, boy?
 JOHNNY. I don't want her to go, Ma. *(mumbles)*
 AROHA. It had to come.

JOHNNY, half to himself, inward and passionate: She knows me. She answers when I call. Never thrown me: full of spirit, too. Sometimes I ride along the beach in the dark, with the wind in my face and the waves breaking and spray gets in my hair. I'm in a great forest where horns sound. I want to *(shout and sing)*. . . I don't want her to go, Ma.

Change tone
 shouts this part

SCENE ONE

AROHA. All things come at last, Johnny. *Pause*
 JOHNNY. Why have some people so much? *Miss Sylvia lives on a great farm. If she wanted twenty horses she could have them. But no she must have Jezebel, too. They have taken our land from us, they make us work for them —*

AROHA. Boy, what are you saying? I work for them because I want to. And they bought our land from us! It is a good life we lead here. Together, Maori and pakeha, we make Te Parenga fruitful.

JOHNNY, fiercely: And who takes the fruit! *(Shouting)*

AROHA, after a pause: Johnny: what is troubling you?
 JOHNNY. Ma. I love that horse.

AROHA. It is not yours to keep.
 JOHNNY, in anguish: Ma, I've got nothing. I am nothing.

Nothing! *(Shouts loudly)*
 AROHA. A man's worth is not reckoned by the things he has but by the spirit in him. You know that: the Book tells you.

JOHNNY, raging: HATE THE BOOK *(In an angry shout)*

AROHA looks at him closely, then moves to the sofa and sits.

AROHA. Come here, Johnny.

He takes one pace towards her, sullen and unwilling. *(Get frustrated)*

Listen, boy. To live in this world, you've got to be strong. God has no use for weaklings, snivelling after every little thing that takes their fancy. Look at Him up there.

JOHNNY gives 'The Light of the World' one brief glance and returns to his black rage.

Hating on white people wifari!
 slow and angry
 change tone
 rolling eyes not listening
 ANGRY FRUSTRATED
 Looked straight into her eyes

pleads
 I love Jezebel
 reads on head SUKING

fantasizing

Ⓜ

	Grade Boundary: High Merit				
2.	<p>For Merit, the student needs to apply drama techniques skilfully in a scripted context</p> <p>This involves selecting and using voice, body, movement, and use of space with dexterity, competence, control and a sense of purpose. It involves sustaining a credible character and situation for the duration of the performed text.</p> <p>The student plays the role of Gwendolyn in a scene from <i>The Importance of Being Ernest</i> by Oscar Wilde. The exemplified student is wearing a pale blue dress.</p> <p>This student has selected drama techniques and provided the character's intention (1).</p> <table border="1"> <tr> <td>00:18-02:11</td> <td>The student credibly and competently sustains drama techniques such as posture, diction, accent and emphasis to convey her role and status, her relationship with Cecily, and the situation in the garden.</td> </tr> <tr> <td>02:16-03:20</td> <td>She moves with purpose and at times drama techniques such as body, voice and movement are used to enhance the performance.</td> </tr> </table> <p>To reach Excellence, the student could use eye contact and facial expression to be convincing when first meeting Cecily, and enhance the dramatic irony on the line '<i>I like you already more than I can say..</i>'. She needs to apply techniques to refine her character's mannerisms and not cross her legs. This could result in a more truthful portrayal as a lady of this era.</p>	00:18-02:11	The student credibly and competently sustains drama techniques such as posture, diction, accent and emphasis to convey her role and status, her relationship with Cecily, and the situation in the garden.	02:16-03:20	She moves with purpose and at times drama techniques such as body, voice and movement are used to enhance the performance.
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91213

Statement of intent and context – “The importance of being earnest” by Oscar Wilde.

Role: Gwendolyn

Intention:

My character has been brought up in high society by Lady Bricknell and she is in love and engaged to Mr Earnest Worthington and travels to his country home. At this point she meets Cecily and decides they are going to be friends. She speaks loud and annunciates. As the conflict begins with Cecily she stands tall and makes herself 'larger'. Gradually it gets more intense and she remains assertive but poised.

Voice: When the scene begins my voice has a Victorian English posh accent to show setting and time. The accentuation of my words show my high class status.

Body: Gwendolyn maintains upright posture throughout the performance showing she is has high status. I also use appropriate gestures for the emotions I am portraying.

Movement: Generally I walk gracefully. I march off stage at the end but am so flustered I forget my purse.

Space: I try to use posture to be on a higher level than Cecily to show my apparent superiority over her. I am in a conflict with Cecily about 'who' of us is actually engaged to Earnest. I move into her personal space and directly face her at one point. **(1)**

	Grade Boundary: Low Merit					
3.	<p>For Merit, the student needs to apply drama techniques skilfully in a scripted context.</p> <p>This involves selecting and using voice, body, movement, and use of space with dexterity, competence, control and a sense of purpose. It involves sustaining a credible character and situation for the duration of the performed text.</p> <p>The student plays the role of Cecily in a scene from <i>The Importance of Being Ernest</i> by Oscar Wilde. The exemplified student is wearing a white dress.</p> <p>This student has selected drama techniques and provided the character's intention (1).</p> <table border="1"> <tr> <td>00:00-03:00</td> <td>Drama techniques such as posture, gesture, accent and articulation are sustained credibly. They are competently applied to convey her role and relationship with Gwendolyn.</td> </tr> <tr> <td>03:52-04:00</td> <td>She applies voice techniques and facial expression purposefully to respond to Gwendolyn, and this serves to creates tension and skilfully conveys the situation.</td> </tr> </table> <p>For a more secure Merit, the student could apply gesture more purposefully and demonstrate more control over techniques such as body language. For example, by not crossing her legs, this could result in a more competent portrayal of a lady of this status and era.</p>		00:00-03:00	Drama techniques such as posture, gesture, accent and articulation are sustained credibly. They are competently applied to convey her role and relationship with Gwendolyn.	03:52-04:00	She applies voice techniques and facial expression purposefully to respond to Gwendolyn, and this serves to creates tension and skilfully conveys the situation.
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Excerpt of statement of intent and context - *The Pohutukawa Tree* by Bruce Mason

Role: Cecily - from the play "The importance of being Ernest" by Oscar Wilde

In this scene, Gwendolyn and Cecily meet for the first time in Cecily's garden but it ends in conflict because it is revealed that Ernest is engaged to both of us. I put sugar in Gwendolyn's tea against her request too. We then argue and insult each other. This scene really shows the style of the comedy of manners as I hold the same feelings for the name Ernest as Gwendolyn, as the name means uprightness and honesty, but is ironic as Jack and Algenon have both falsified the name. (1)

Techniques applied:

I use an upper class posh English accent to show my status. I also use an upright posture, controlled gestures and graceful movement to show high status, the time period and the style of theatre. When the scene reaches the conflict, I remain poised but increase my volume and use a very stern tone to argue with Gwendolyn. (1)

	Grade Boundary: High Achieved						
4.	<p>For Achieved, the student needs to apply drama techniques in a scripted context.</p> <p>This involves selecting and using voice, body, movement and use of space to convey an intention for a scripted context through interpretation of a role, relationships and situation.</p> <p>The student plays the role of the fairy queen Titania in a scene from <i>A Midsummer Night's Dream</i> by William Shakespeare. The first line of the exemplified student is <i>'What jealous Oberon!'</i></p> <p>This student has selected drama techniques in the form of an annotated script (1) and provided an intention for her role (2).</p> <table border="1"> <tr> <td>01:00-01:47</td> <td>Drama techniques are used appropriately to convey the situation and her relationship with Oberon.</td> </tr> <tr> <td>03:17-04:10</td> <td>Voice techniques such as tone, phrasing and projection, and facial expression is used with some skill to convey her 'instant love' relationship with Bottom.</td> </tr> <tr> <td>03:15-04:12</td> <td>The student's use of personal space and proximity with Bottom conveys the situation of the dramatic context.</td> </tr> </table> <p>To reach Merit, during the section with Oberon, the student could sustain drama techniques such as posture, gesture and movement to credibly convey the role of the fairy queen. She could apply body techniques of movement and gesture with more control to verify skill.</p>	01:00-01:47	Drama techniques are used appropriately to convey the situation and her relationship with Oberon.	03:17-04:10	Voice techniques such as tone, phrasing and projection, and facial expression is used with some skill to convey her 'instant love' relationship with Bottom.	03:15-04:12	The student's use of personal space and proximity with Bottom conveys the situation of the dramatic context.
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03:15-04:12	The student's use of personal space and proximity with Bottom conveys the situation of the dramatic context.						

FAIRY NEWS

Special points of interest:

- Titania argues with Oberon
- Oberon sprinkles rata juice in the queens eyes
- Titania falls in love with Bottom
- Released from the spell

FAIRY QUEEN CAUGHT KISSING HAIRY BOTTOM!!

My character, Titania, is the Queen of the fairies. She is 307 years old. Her husband is Oberon, The fairy king. In this scene, Oberon is trying to teach Titania to be a faithful wife by sending his fairy Puck to collect Rata juice which he puts in Titania's eyes. The juice is sprinkled in Titania's eyes and it makes Titania fall

hopelessly in love with the first thing she sees. A random hairy guy called Bottom happens to be singing near her so when she woke, she fell in love with him. Throughout this scene, Titania's objective is to woo Bottom and please him by promising him food and fairies that will sing him to sleep. While Titania is under the spell, Oberon enjoys watching her be a fool but eventually he releases the fairy Queen. Titania thinks it's a dream and is shocked when she realizes that it wasn't. I want the audience to understand that my character is a high powered woman who doesn't let her husband boss her around but in this scene she is seen as a desperate woman who wants Bottom. (1)



When thou wakest, it is thy dear:
Wake when some vile thing is near.

Lying down

Act 3 scene 1

TITANIA

[Awaking] What angel wakes me from my flowery bed?

TITANIA

I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.

*voice: high pitched voice
sound 'breath taken'
as as if bottom
takes her breath
away.*

BOTTOM

Methinks, mistress, you should have little reason
for that: and yet, to say the truth, reason and
love keep little company together now-a-days; the
more the pity that some honest neighbours will not
make them friends. Nay, I can glee upon occasion.

*eyes: are focused on
Bottom only.
look very entranced
by Bottom to
show that she is
under the spell of
the Pata juice*

TITANIA

Thou art as wise as thou art beautiful.

BOTTOM

Not so, neither: but if I had wit enough to get out
of this wood, I have enough to serve mine own turn.

→ voice is breathy

TITANIA

Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.

*voice is desperate to
keep Bottom there*

I am a spirit of no common rate;
The summer still doth tend upon my state;
And I do love thee: therefore, go with me;
I'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep,
And sing while thou on pressed flowers dost sleep;

Act 4 scene 1

TITANIA

Come, sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,

*Bottom
pushing/pulling
towards the bed*

*Feel Bottoms
cheek (2)*

	Grade Boundary: Low Achieved						
5.	<p>For Achieved, the student needs to apply drama techniques in a scripted context.</p> <p>This involves selecting and using voice, body, movement and use of space to convey an intention for a scripted context through interpretation of a role, relationships and situation.</p> <p>The student plays the role of Colonel Connolly in a scene from the play <i>Once on Chunuk Bair</i> by Maurice Shadbolt. The exemplified student is wearing a white shirt.</p> <p>This student has provided the intention and selection of drama techniques verbally Refer to video file.</p> <table border="1" data-bbox="312 689 1385 931"> <tr> <td data-bbox="312 689 523 792">00:10-01:08 04:30-05:00</td> <td data-bbox="523 689 1385 792">Voice techniques such as the use of tone and volume are applied appropriately, and convey expectations and the serious relationship with his soldiers.</td> </tr> <tr> <td data-bbox="312 792 523 864">01:55-2:17</td> <td data-bbox="523 792 1385 864">He uses the body technique of gesture appropriately to convey status and to reinforce orders to the soldiers.</td> </tr> <tr> <td data-bbox="312 864 523 931">02:52-03:14</td> <td data-bbox="523 864 1385 931">The student uses body techniques such as posture to convey his high status as Colonel Connolly.</td> </tr> </table> <p>For a more secure Achieved, the student could use space more appropriately to convey the situation of being at war at Chunuk Bair. For example, the student could use levels and his body to convey that he is on a hill on the front line as opposed to the rostra being used literally as stairs and something to lean on.</p> <p>He could also use drama techniques such as facial expression, energy, movement and levels to more appropriately to react to the situation going on around him (front line trench warfare). Audience awareness needs to be demonstrated so that he is not facing upstage during the performance.</p>	00:10-01:08 04:30-05:00	Voice techniques such as the use of tone and volume are applied appropriately, and convey expectations and the serious relationship with his soldiers.	01:55-2:17	He uses the body technique of gesture appropriately to convey status and to reinforce orders to the soldiers.	02:52-03:14	The student uses body techniques such as posture to convey his high status as Colonel Connolly.
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02:52-03:14	The student uses body techniques such as posture to convey his high status as Colonel Connolly.						

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to apply drama techniques in a scripted context.</p> <p>This involves selecting and using voice, body, movement and use of space to convey an intention for a scripted context through interpretation of a role, relationships and situation.</p> <p>There is no student work available at this grade.</p> <p>A student at this grade would provide supporting evidence in the form of an intention and an annotated script.</p> <p>A student would receive this grade because they applied voice techniques with appropriate intent to convey a role in a scene from a published play.</p> <p>To reach Achieved, the student could apply drama techniques to show their relationships with the other characters and the situation of the chosen scene. For example, proximity to others, levels and audience awareness would be used to convey the character's status and relationships. Facial expression, eye contact, focus, movement and stillness could be used to respond to and convey the situation explored by the dialogue.</p>