



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 91214

Devise and perform a drama to realise an intention

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 devise and perform an effective drama to realise an intention.</p> <p>This involves creating a drama that is convincing, captures the essence of the dramatic context, and has impact and originality.</p> <p>This student (the female whale trainer) has sufficiently met the requirements of the devising process. This is evidenced by teacher verification.</p> <p>The devised drama realises the intention convincingly. Technologies are used with originality and create impact.</p> <p>Mask is used to establish the 'whale' characters (1), and tension is created with the storytelling: '<i>don't go past the reef</i>' (2). Impact is created by the use of the cloth to capture the whales, and voice to make the sounds of the distressed whales (3).</p> <p>The drama moves the action forward to represent the 'Whale Resort' performance (4). Mood is created as the lights change to red and the whale trainers use action to convincingly mistreat the whales (5).</p> <p>Soundscape, sound effects, and the creation of shadows through lighting and movement are used with originality to create impact (6). Realistic props are used to effectively set the scene, and dialogue convincingly conveys the conflict emerging between the whale trainers (7).</p> <p>The projected image creates impact as it informs the audience of the realities and atrocities of whale hunting and capturing (8).</p> <p>For a more secure Excellence, the student could sharpen transitions and entrances to create more contrast in dramatic pace.</p>

Student 1: Low Excellence

NZQA Intended for teacher use only

91214 The Whale Tale

Statement of Intention for the drama

We want to raise audience awareness of the experience that many whales endure when they are taken captive for 'Marineland' entertainment, and at times how they are treated cruelly with little regard to the effect of confinement on a mammal so large. We also use projected image to show the atrocities of whale hunting in general.

We personify the whales at the beginning of the drama, and use mask, projected image, movement, lighting and a large piece material to engage the audience and to create the situations with impact.

	Grade Boundary: High Merit										
2.	<p>For Merit, the student needs to devise and perform a coherent drama to realise an intention.</p> <p>This involves creating a drama that is structured to have flow, dramatic unity, and smooth transition between scenes.</p> <p>The student assessed begins the drama as a news reporter. All students in the group receive this grade.</p> <p>This student has devised a drama titled <i>Animal Cruelty</i>. It coherently realises the intention, and uses Epic theatre devices and the personification of animals.</p> <p>Teacher verification confirms that students have met the requirements of the devising process. Supporting evidence has been provided by the group (1).</p> <table border="1" data-bbox="312 775 1385 1189"> <tr> <td data-bbox="312 775 520 813">Throughout</td> <td data-bbox="520 775 1385 813">Smooth transitions are used between scenes.</td> </tr> <tr> <td data-bbox="312 813 520 882">00:10</td> <td data-bbox="520 813 1385 882">The direct address/narration is coherent, creating satirical humour and supporting the dramatic intention.</td> </tr> <tr> <td data-bbox="312 882 520 987">00:33</td> <td data-bbox="520 882 1385 987">The drama is crafted via an interview with bystanders, to focus the audience on the ignorance of the general public about the conditions for animals on some farms.</td> </tr> <tr> <td data-bbox="312 987 520 1093">01:32</td> <td data-bbox="520 987 1385 1093">The drama flows to the interview with the farmer and creates tension. This tension is contrasted with an interview with animal rights activists, which creates satirical humour.</td> </tr> <tr> <td data-bbox="312 1093 520 1189">03:02</td> <td data-bbox="520 1093 1385 1189">The use of bodies to create a space to convey the conditions of the pig supports the intention. Physical actions and concise dialogue creates mood and has dramatic unity.</td> </tr> </table> <p>To reach Excellence, the student could create sufficient impact by further refining the drama and developing the interviewees' roles to be less clichéd.</p>	Throughout	Smooth transitions are used between scenes.	00:10	The direct address/narration is coherent, creating satirical humour and supporting the dramatic intention.	00:33	The drama is crafted via an interview with bystanders, to focus the audience on the ignorance of the general public about the conditions for animals on some farms.	01:32	The drama flows to the interview with the farmer and creates tension. This tension is contrasted with an interview with animal rights activists, which creates satirical humour.	03:02	The use of bodies to create a space to convey the conditions of the pig supports the intention. Physical actions and concise dialogue creates mood and has dramatic unity.
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Portfolio Tasks

Task 1: Statement of Intention

1. Write a rationale for the devised drama.

Your rationale should be a discussion of the approach you wish to take and a justification of your decisions.

- **Write one sentence explaining your chosen provocation/issue.**

Our chosen Provocation is animal cruelty. Farm animals are tortured before providing us with their meat and protein, and are treated unnatural. Farm animals should be raised outside in the grass and not in cages so small that they can't move.

- **Write one sentence explaining your motivation. Think about why you want create this particular piece of performance.**

We want the audience to be aware. Because this is wrong and shouldn't be encouraged we have portrayed this into our play intending to influence the audience to know it is wrong.

- **Write one sentence stating your intention. discuss Think about the impact you wish to have on your audience.**

Our groups intention is to aware the audience of animal cruelty, and to show them that it is wrong. This will impact the audience as it will perusade them to be against animal cruelty, by informing them how animals are treated and looked after in the farming industry. Although we want to amuse the audience at the same time to be able to enjoy the play to, but frighten them and challenge them to think of how some animals are kept and live.

2. The style of the drama.

Write a sentence describing the style of the drama, eg realistic and set in the present day.

The style of this play presentational is very realistic. As it represents the problems and issues we face today about Animal cruelty. This is occuring in lots of locations. The style of the drama is mainly narration and is set in the time period of today, if something isnt done to stop this, the situation will just get worse.

3. Staging decisions.

Write about your staging decisions and use of technologies.

On our stage, we only use two blocks. We have chosen the stage to be very simple, this is because we don't want the audience to focus on the set, but to think about the meaning of the play and to highlight animal cruelty. Our costume is just black, to keep it simple and easy.

	Grade Boundary: Low Merit						
3.	<p>For Merit, the student needs to devise and perform a coherent drama to realise an intention.</p> <p>This involves creating a drama that is structured to have flow, dramatic unity, and smooth transition between scenes.</p> <p>The student assessed is the only female student. All students in the group receive this grade.</p> <p>This student has devised a coherent drama titled <i>Wall of Judgement</i>, and the intention is realised.</p> <p>Teacher verification confirms that students have met the requirements of the devising process. Supporting evidence has been provided by the group (1).</p> <table border="1" data-bbox="312 779 1390 1099"> <tr> <td data-bbox="312 779 523 882">Throughout the drama</td> <td data-bbox="523 779 1390 882">The use of freeze frame maintains focus, and the split stage convention coherently establishes roles and the situation, allowing for smooth transitions.</td> </tr> <tr> <td data-bbox="312 882 523 1016">02:31-05:51</td> <td data-bbox="523 882 1390 1016">Dialogue is developed to create satirical humour, and is crafted to focus on the intention of prejudice against women on construction sites. The dialogue selected drives the action, has dramatic unity and is refined to maintain dramatic flow.</td> </tr> <tr> <td data-bbox="312 1016 523 1099">02:44 and 03:54</td> <td data-bbox="523 1016 1390 1099">Mime is used to maintain coherence to create the 'wall'.</td> </tr> </table> <p>For a more secure Merit, the student could maintain dramatic unity by choosing props that accurately reflect the time era of the drama. For example, as it is set in present day, real tools or mime could have been used as opposed to weapons from the ancient Roman era.</p>	Throughout the drama	The use of freeze frame maintains focus, and the split stage convention coherently establishes roles and the situation, allowing for smooth transitions.	02:31-05:51	Dialogue is developed to create satirical humour, and is crafted to focus on the intention of prejudice against women on construction sites. The dialogue selected drives the action, has dramatic unity and is refined to maintain dramatic flow.	02:44 and 03:54	Mime is used to maintain coherence to create the 'wall'.
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We have to decide to call our play 'the wall of judgement' because our story shows how Angela is being judged upon her looks and body image. We used the wall as a symbol to show that females can do an equal or better job than males can do

Statement of intent:

We are going to write a play about sexism and how a female works together in a predominantly male job. There are going to be two groups, one with males (Jasper and Arthur) and the other with a female (Angela). The males are very angry and disturbed about the female working alongside them in a construction site; they are annoyed but also turned on. The two guys start to see how the female's wall is being perfectly made and they are astonished. We want to show the audience that most females get judged and criticized at their work places (predominantly male) because of their looks and body image. Our target audience is the people that judge others of how they are and not of the capability to work. We also want to show that females can do a good job as men if not better. We also want to show that people shouldn't judge other just because of their looks.

Our play is going to be a naturalistic in acting style but we are going to use split stage to show the difference between the males and females work ethics. We think that using split stage will help the audience see how the males are provoked of female working together with them. This will make the scene more motivating to the audience because it shows how all the characters feels of the situation that is happening.

	Grade Boundary: High Achieved						
4.	<p>For Achieved, the student needs to devise and perform a drama to realise an intention.</p> <p>This involves creating an original drama. It is an ongoing cycle that requires active participation in the creative processes by all members of the group, which involves:</p> <ul style="list-style-type: none"> • discussion • exploration of and experimentation with elements and conventions • selection and rejection • shaping using elements and conventions • structuring and sequencing • reflecting and refining. <p>The devising is to be supported by a statement of intention.</p> <p>The exemplified student plays the mother. All students in the group receive this grade.</p> <p>Teacher verification confirms that students have met the requirements of the devising process. Supporting evidence has been provided by the group (1).</p> <table border="1" data-bbox="312 1010 1386 1283"> <tr> <td data-bbox="312 1010 520 1115">02:21</td> <td data-bbox="520 1010 1386 1115">The meeting in the second scene to organise the protest against the Springbok tour establishes the situation, and informs the audience of the key messages to be explored by the drama.</td> </tr> <tr> <td data-bbox="312 1115 520 1216">04:24</td> <td data-bbox="520 1115 1386 1216">The use of freeze frame and split stage, showing the protest march and the parents watching television, creates tension and supports dramatic unity.</td> </tr> <tr> <td data-bbox="312 1216 520 1283">08:25</td> <td data-bbox="520 1216 1386 1283">The dialogue and action in the scene with her daughter is crafted to create mood.</td> </tr> </table> <p>To reach Merit, the student could refine the use of dialogue, dramatic pace, space, exits and entrances so that the drama maintains dramatic flow and is not overly long.</p> <p>The second protest march scene requires further refinement after Emma is injured. Direct address or narration by the actors in the drama could be used at this point instead of the voice over to support dramatic unity.</p>	02:21	The meeting in the second scene to organise the protest against the Springbok tour establishes the situation, and informs the audience of the key messages to be explored by the drama.	04:24	The use of freeze frame and split stage, showing the protest march and the parents watching television, creates tension and supports dramatic unity.	08:25	The dialogue and action in the scene with her daughter is crafted to create mood.
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	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to devise and perform a drama to realise an intention.</p> <p>This involves creating an original drama. It is an ongoing cycle that requires active participation in the creative processes by all members of the group, and involves:</p> <ul style="list-style-type: none"> • discussion • exploration of and experimentation with elements and conventions • selection and rejection • shaping using elements and conventions • structuring and sequencing • reflecting and refining. <p>The devising is to be supported by a statement of intention.</p> <p>There is no student work available at this grade.</p> <p>A student would receive this grade because they had devised and performed a drama that marginally realised the intention.</p> <p>Teacher verification would confirm that the student has met the requirements of the devising process. Supporting evidence including the dramatic intention would have been provided by the group.</p> <p>The drama would be crafted into scenes, and focus to some degree on the key ideas explored by the piece. Elements of role, time, space and action and some tension would be evident.</p> <p>For a more secure Achieved, the student could refine the drama through the devising process to create some contrast in dramatic pace, further editing the dialogue to support the intention. The crafting of the drama would need to consider the audience - dialogue and action would need to convey the information needed from their point of view for the intention to be more securely realised.</p>

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to devise and perform a drama to realise an intention.</p> <p>This involves creating an original drama. It is an ongoing cycle that requires active participation in the creative processes by all members of the group, and involves:</p> <ul style="list-style-type: none"> • discussion • exploration of and experimentation with elements and conventions • selection and rejection • shaping using elements and conventions • structuring and sequencing • reflecting and refining. <p>The devising is to be supported by a statement of intention.</p> <p>There is no student work available at this grade.</p> <p>A student would receive this grade because teacher verification confirmed that the student attempted to meet the minimum requirements of the devising process. Supporting evidence would be submitted, and the student would perform in the devised drama.</p> <p>The devised drama would be performed and have a simple storyline. One dimensional roles and the elements of time and place would be evident.</p> <p>To reach Achieved, the student could develop and refine the dialogue and action so that it builds tension, with conventions used to structure the drama. It would need to be crafted to focus on the key ideas for the intention to be realised through action, and not by 'telling'.</p> <p>Decisions for transitions during the devising process would need to ensure that they do not diminish the performability of the drama, e.g. furniture moving and lengthy blackouts.</p>