



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

Exemplar for Internal Achievement Standard

Drama Level 2

This exemplar supports assessment against:

Achievement Standard 91216

Use complex performance skills associated with a drama or theatre form or period

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 effectively use complex performance skills associated with a drama or theatre form or period.</p> <p>This involves presenting work convincingly, capturing the essence of the dramatic context with impact, and refers to using complex performance skills to enhance the performance.</p> <p>The student is identified with an arrow in the video.</p> <p>This student has effectively sustained voice, body, movement and space performance skills associated with the features of epic theatre.</p> <p>The student assumes the role using costume and props, and sustains voice techniques, facial expression, movement and posture to directly address the audience. Performance skills convincingly demonstrate the age, status and traits of Chicago gangster 'Dogsborough' (V1).</p> <p>Voice and body techniques are used to enhance the use of epic performance features and directly address the audience (V2). The role's intention to 'not crack and tell the truth' is effectively conveyed (1). The stage directions are spoken and emphasised: 'dot, 'dot, dot'. These performance skills convincingly create the 'distancing effect' integral to the epic theatre form.</p> <p>The student delivers the subtext around the line "I don't feel well' convincingly and uses body techniques to demonstrate the 'lie'. Exaggerated gesture on the line 'my heart' creates impact. Performance skills enhance the playwright's intention that Dogsborough's traits resemble those of President Hindenberg (2) (V3), whom appointed Hitler as Chancellor in 1933.</p> <p>For a more secure Excellence, the student could use space more effectively in the scene with Ui (V4) and remain upstage to create impact.</p>

We perform scene 4 from Brecht's "The Resistable Rise of Arturo Ui". Our piece captures Ui asking Dogsborough "to ask that you put in a good word for me with the police". I play Dogsborough. Dogsborough disagrees and Ui begins to threaten to expose Dogsborough's dodgy deal with the dockard. The clever trick to the play that Brecht has done is that the entire story, and characters reflect Hitler and the Nazi Party's rise to power. Ui resembles Adolf Hitler in the 1930's, and Dogsborough resembles President Hindenberg. **2**

Brecht has made the play to reflect this but as typical Chicago gangsters. The property that Hitler was after in his rise to power is the Cauliflower Trust. The Cauliflower Trust is what our scene revolves around, this represents the housing.

Our scene shows the connections each character has and the role of each character. We see that in our scene Ui and Dogsborough seem to be the main characters. Both characters have different friends and people to turn to and pull strings. The main action of our scene is showing that Ui wants to protect the Trust with force, and have a good word with the Police from Dogsborough.

Dogsborough's main action is to keep calm and not 'crack' **1** and tell the truth of his deal while Ui is with him. The main purpose is to show power Ui sought and how he believed that Dogsborough could help him achieve this.

Features performed associated with epic theatre:

Gesture – All of us put our arms above our heads in the shape of a house roof to show when the 'Trust' is mentioned it is the properties that they are referring to. This is to remind the audience the Cauliflower Trust represents the housing.

V effect: We go up to the audience and clap in their face to 'wake them up' and remind them that this is a play and not to get invested. So the audience doesn't get involved with the story on an emotional level.

Rhythm: At the beginning and end of the performance we do a rhythm on the boxes while we all say something. This is to engage the audience.

Direct address: During Ui's monologue I will say one of his lines as he is saying 'I must be thinking this.'

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to skilfully use complex performance skills associated with a drama/theatre form or period.</p> <p>This involves working with competence, control and a sense of purpose. It requires the sustained use of appropriate features to support the dramatic context of the performance.</p> <p>This student has presented the form of Greek theatre. The exemplified student plays Antigone, in the play <i>Antigone</i> and is identified with an arrow in the video.</p> <p>The student competently uses heightened physical restraint. Her movements are large, stately and almost ritualistic. Her voice is established using emphasis, purposeful phrasing and projection. It fills the space in a manner that indicates competence in meeting the demands of the Greek amphitheatre. She utilises presentational mode to engage the audience and recognises an awareness of the demands of Mask performance (V1).</p> <p>The student uses large gestures with control and reference is made to the Gods on the line '<i>What greater honour could I wish?</i>'. This reflects the religious function of Greek theatre. The audience is purposefully included, and movement is controlled, stylised and deliberate (V2).</p> <p>The student operates in the orchestra area skilfully, and uses the audience as her chorus to plead the justice of her case. On the line '<i>it was not a slave..</i>' she purposefully utilises gesture to present the two sides of the argument (V3).</p> <p>To reach Excellence, the student could sustain the quality of heightened restraint and conviction to enhance the performance, for example by not allowing her arm to drop listlessly to her side or flick her fingers with a seeming lack of intention.</p>

Student 2: High Merit

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AS 91216 Resource A Supporting Evidence - Student 2 – Greek Drama		
Statement of Intention:		
Role: Antigone I play Antigone, the daughter of Oedipus and fiancé to Haemon, the son of Creon.	Time: Ancient Greece, early afternoon.	Place: Creon's palace in the city of Thebes.
Situation: I have been taken to Creon because I buried my brother who fought against Thebes. Creon is sentencing me to death for disobeying his order that no one shall bury the body and it should be left on the ground.		
Action: Creon and Antigone are arguing over Antigone's decision to bury her brother. Antigone tries to justify her reasons but Creon does not listen to her because he is too stubborn. Ismene, Antigone's sister, tries to help Antigone and be with her but Antigone denies her because she would not help before. I wanted to communicate Antigone's massive will power and how sure of herself that she was tight. I did this by using strong large arm gestures and appealing to the audience/people of Thebes. I also tried to keep Antigone's personality strong by holding my head up high when I was sentenced to death.		
Feature Used:	Purpose in scene:	Purpose within theatre form:
Heightened Movement and gesture	I tried to make my movement slow and purposeful and connected to what was happening in the scene at the time. I tried to show power through my fingers and arms and body posture because my character has a strong grounded personality. I tried to move as naturally as possible but also incorporate large movements so my acting is visible in the large area.	Movement in Greek tragedy is generally slow and gestures are large and specific and mostly in the upper part of the body. Greek tragedy characters were played truthfully but 'larger than life'.
Heightened Voice	I projected my voice out into the audience and tried to speak slower and pause to add emphasis to what I was saying. I also tried to face the audience when I spoke so my voice carried better up the audience space.	In ancient times the amphitheatres were very large and this combined with Mask required the actor to be very effective with projection and clear diction. Ancient Greek actors use varied tones, declamatory and sung mode during key emotional movements.
Costume	I wore a white Chiton to show I was mourning, and a himation as an outer garment.	My himation was gold to show I was wealthy and of high rank.
Mask	I kept my face in contact with the audience.	To be true to the form as all actors wore mask.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to skilfully use complex performance skills associated with a drama/theatre form or period.</p> <p>This involves working with competence, control and a sense of purpose. It requires the sustained use of appropriate features to support the dramatic context of the performance.</p> <p>This student has presented the form of Elizabethan Theatre. The exemplified student plays Friar Lawrence in <i>Romeo and Juliet</i>, and is identified with an arrow in the video.</p> <p>The student presents the role in presentational mode. Lines are articulated competently with appropriate intent. He addresses stage right and front, and his eyes are raised to the upper tiers (V1).</p> <p>The student addresses Romeo directly, and is delivering lines with purpose to stage right (V2).</p> <p>The student demonstrates control, and uses physical contact to convey his status relative to Romeo. He purposefully makes contact, through eyes and gesture, with the audience in upper tiers (V3).</p> <p>The student's use of posture to show his role and status is sustained, and his action reflects the text on the line '<i>Hold thy desperate hand</i>' (V4). The dialogue is projected skilfully.</p> <p>For a more secure Merit, the student could more competently use of the depth of the stage space to support the dramatic context. When he is speaking and listening to Romeo, he could position his body so that he is not in profile, and use body language skilfully to convey a reaction to Romeo's situation. On the line '<i>hark</i>', movement and silence are needed to develop tension.</p>

Student 3: Low Merit
<small>NZQA Intended for teacher use only</small>

<p>AS 91216 Supporting evidence - Elizabethan Theatre</p>	
<p>Statement of intention:</p> <p>Role: Friar Lawrence Time: afternoon – Place: Friar Lawrence’s cell</p> <p>Situation and action: Romeo comes to see me in a very distressed state as he has been ‘banished’ after killing Tybalt. I try to calm him down and help him to make a plan.</p>	
Feature used	Complex performance skills
Acting style, audience interaction and use of the Elizabethan space	<p>I predominantly use presentational mode and address the audience at times – I address a line to the upper gallery as it would resonate with them in terms of their beliefs and status in society.</p> <p>I keep my profile open when Romeo is talking so I don’t close myself off to the audience on three sides.</p>
Shakespearean language	<p>I articulate and project my lines so the audience all around ‘the Globe theatre’ could hear. I use pace, volume and tone to show the urgency of the situation and Friar’s intent. I also adhere to the punctuation in the text.</p>

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to use complex performance skills associated with drama/theatre form or period.</p> <p>This involves demonstrating physical and historical conventions with layers of meaning or a level of abstraction to convey the intention of the dramatic context and support in performance.</p> <p>This student has presented the form of Elizabethan Theatre. The exemplified student plays Paris in <i>Romeo and Juliet</i>, and is identified with an arrow in the video.</p> <p>The student uses some gesture that broadly links to the text, as appropriate to the historical conventions of the form. There is appropriate intent in the delivery of lines (V1).</p> <p>The student directs his lines to the audience in a manner that supports the historic conventions of the Elizabethan theatre (V2).</p> <p>His delivery of an aside to the audience uses appropriate complex performance skills such as voice projection, emphasis and phrasing. This sequence approaches the requirements for Merit. He reaches a point where his use of gesture and delivery of dialogue clearly illustrate Paris' emotional intent towards Romeo (V3).</p> <p>The sword fight is well choreographed, and the space is used skilfully. The student's sense of purpose is clearly borne out by the use of body and voice. The lines are well paced, emphasis and projection are well employed, and the relationship between Paris and Romeo is conveyed (V4).</p> <p>To reach Merit, the student could play forward to the three sides, use the pillars skilfully, and embody the notion of the inner room. Performance skills to exemplify the features of language need to be sustained throughout the performance.</p>

Student 4: High Achieved

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AS 91216 Resource A**Supporting Evidence - Student 4 – Elizabethan Theatre****Statement of Intention:**

Role: Paris **Time:** Night time **Place:** Capulet's Tomb.

Situation and Action:

Paris has gone to the tomb to say one last goodbye to Juliet. He goes with his page which shows he must be wealthy. Paris is quite emotional, often overly emotional. He really seems to have loved Juliet. Which is not obvious at the start, it feels like an arranged marriage. I intend to show that the love Paris has for Juliet is real, that is not so obvious at the start of the play. Paris hates Romeo because Romeo murdered Juliet's cousin Tybalt. We can see this when he sees Romeo break into Juliet's tomb. He has a strong motivation to stop him, even if this ends in him killing him.

Feature used:	Purpose in Scene	Purpose within theatre form
Language	Most of our scene was in blank verse. Blank verse was used by Shakespeare because it is the natural way of speaking and is nice to listen to. Blank verse has a rhythm and pattern. Our scene is the culmination of the fates of all the characters, so this language suits it. In our scene we have a culmination of romance, fighting and a lot of emotion. The romance is the love shared between Romeo and Juliet, even though neither of them is alive at the same time in our scene, they still love each other.	Blank verse was used by Shakespeare because it is the natural way of speaking and is nice to listen to. Blank verse has a rhythm and pattern. The rhythm is called unrhymed iambic pentameter. Having more blank verse in our scene allows us to show more emotion than prose offers.
Stage Combat:	It was much easier using the daggers compared to the full swords we started with. I intend to show that the men in this period were violent and tended to have experience in sword fighting. I want the fight to be realistic and exciting.	The Elizabethan society was interested in violence; a lot of them would have carried a weapon of some sort. We have a fight in our scene and we are going to use daggers because it will build tension for the audience and we can move quicker. And our space didn't work with swords.
Acting Style:	It was really hard for members of our group to do tender moments in this style. It would have also been weird to do these if all the parts were played by men, as they were in Shakespeare's day.	In Elizabethan times actors had to use loud voices and grand gestures. At first this felt fake and over done, but the more we practised, the more natural it became. I intend to let the audience hear every word. I will need to really project.
Costume	The common male wore a shirt with puffy shirt, stockings and a cod piece. This protected his gentle pieces and made him look bigger and manlier. I intend to wear my costume like it was everyday attire, even though it feels unnatural.	The only female in our scene is Juliet. She is wearing a long loose white dress. In Shakespearean times she would have been played by a boy.
Minimal props and set	It needed to be night time because of the spooky imagery around the tomb. Paris and Romeo both carry daggers. As soon as the audience sees them they think about when they will use these weapons.	Props were used to emphasise the words in the script. We use a torch to reinforce for those in the audience that it was night time, because there was no lighting.

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to use complex performance skills associated with drama/theatre form or period.</p> <p>This involves demonstrating physical and historical conventions with layers of meaning or a level of abstraction to convey the intention of the dramatic context and support in performance.</p> <p>This student has presented the form of Elizabethan Theatre. The exemplified student plays the nurse in <i>Romeo and Juliet</i>, and is identified with an arrow in the video.</p> <p>The nurse brings in the cords (rope ladder) that suits the action in the text, and this reflects the historical conventions of the form. Performance skills are used to show the age of the character, and the wringing of the hands reflect the situation and emotional state of the character (V1).</p> <p>On the line '<i>He's dead, he's dead, he's dead</i>', the student uses appropriate voice projection, and displays some awareness of the different areas of the audience. The delivery is recitative, but does convey the intention of the dramatic context (V2).</p> <p>Complex performance skills such as the declamation gesture are used to suit the text. The student's voice is projected clearly, and emphasis is given to convey meaning (V3).</p> <p>The student matches gesture to the action of the text (V4).</p> <p>The student plays forward utilising presentational mode (V5).</p> <p>On the line '<i>Hie ye to Friar Lawrence's cell</i>', the use of gesture and action link to the text (V6).</p> <p>For a more secure Achieved, the student could address the three sides of the thrust stage adequately. Phrasing and the soliloquy need to be delivered in a manner to support an historical approach.</p>

Student 5: Low Achieved

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AS 91216 Resource A**Supporting Evidence - Student 5 – Elizabethan Theatre****Statement of Intention:**

Role: Nurse **Time:** Afternoon **Place:** Juliet's chamber.

Situation and Action:

The nurse strikes me as a character that is quirky and humorous. The nurse is old and I think it might be hard to sustain an old ladies voice for the whole performance. The nurse is talking about Tybalt's death in this scene. She is worried because Tybalt is Juliet's cousin and she has to deliver the bad news. I intend to show how worked up the nurse is by using gesture, the wringing of my hands, and strong facial expressions. The nurse is a nice character who is trying to help people. I inform Juliet of what is happening. I intend to use space that we are really close, like putting my arm around her when I say "There is no trust, no faith, no honesty in men".

Feature used:	Purpose in Scene	Purpose within theatre form
Acting Style	In the lines it is clear that I am old and tired and I am showing this with my body posture. I can do this by moving around the stage and addressing all three sides of the audience at different times in the scene. For example, at the beginning of the scene I will go stage left to avoid looking Juliet in the eye with the bad news I have to tell her.	I will need to still ensure all of the audience can hear me and feel how upset I am.
Thrust staging	A convention we use in our scene is outside stage, we perform outdoors and so that means we use this convention throughout our scene. In our scene I will need to project my voice to overcome background noise and make sure that the audience can hear my lines.	Many of Shakespeare's plays were performed at the Globe theatre which was outdoors. This meant actors had to compete with the weather and other distractions.
Costume	The Nurse's costume is a long dress in a dark class with lower class fabric. The dull colours show she is lower in status. Juliet's costume is likely to be made of silk so there is a definite contrast. Class structure was very important in Shakespeare's time and something the audience would easily recognise.	Her dress is long and flowing which is important as in Shakespeare's day all the parts were played by men. This long dress would have covered up the males figure.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to use complex performance skills associated with drama/theatre form or period.</p> <p>This involves demonstrating physical and historical conventions with layers of meaning or a level of abstraction to convey the intention of the dramatic context and support in performance.</p> <p>The associated theatre period is Elizabethan Theatre.</p> <p>There is no video available at this grade.</p> <p>A student would receive this grade for demonstrating some skills associated with the drama form. For a student playing Romeo in <i>Romeo and Juliet</i>, for example, movement on the entrance would have reflected the state of the character, such as that he is injured from the last scene. The student would have used some action to suit the text when he falls to the ground, and used gesture and action to suit the text with the use of the dagger.</p> <p>To reach Achieved, the student would need to have visibly used complex skills to exemplify Elizabethan theatre. For example, they need to connect with the audience on three sides, and slow down the delivery of lines to support the level of diction appropriate for the form. Lines need to be projected and articulated to create meaning and to support the vocal demands of the Elizabethan stage.</p>

Student 6: High Not Achieved

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AS 91216 Resource A**Supporting Evidence - Student 6 – Elizabethan Theatre****Statement of Intention:**

Role: Romeo **Time:** Afternoon **Place:** Friar Lawrence's cell.

Situation and Action:

Romeo doesn't seem to be much into fighting; he's pretty sensitive about girls. In this scene Romeo has come from the fight with Tybalt and Romeo killed him, so he is all angry and upset because he thinks Juliet won't love him anymore. Then to top it off he gets banished, and then he gets really depressed. Friar Lawrence is trying to calm him down. Friar Lawrence took control of the situation in my scene. He's trying to lead Romeo to do the right thing instead of going off to get himself killed. I find reading hard anyway, but Elizabethan language was impossible.

Feature used:	Purpose in Scene	Purpose within theatre form
Acting Style	I need to have big gestures so the audience can clearly see what I am doing. This is quite hard because at the moment I am having problems with the lines and still holding the script.	
Thrust staging-Globe Theatre	Performing outside means I have to try and be louder. It was also really big, three stories, which means I have to look up and around a lot. This will be hard because our stage is smaller	At the Globe theatre there were thousands of people and they made quite a lot of noise.