



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

Exemplar for Internal Achievement Standard

Drama Level 3

This exemplar supports assessment against:

Achievement Standard 91513 A

Devise and perform a drama to realise a concept.

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 a concept.</p> <p>This involves creating an original and compelling drama that is highly engaging and powerful and realising it in performance.</p> <p>This student has devised an original and compelling solo drama, using stylistic choices from Artaud to engage the audience and in which the ideas are conveyed in an abstract form using movement and gesture. She has worked imaginatively with time so the piece flows with original and clear use of conventions between pieces of action.</p> <table border="1" data-bbox="312 658 1385 1140"> <tr> <td data-bbox="312 658 523 759">0:00–02:52</td> <td data-bbox="523 658 1385 759">The concept is clearly explained verbally. Further supporting evidence is not necessary. This evidence can also be used for 91516.</td> </tr> <tr> <td data-bbox="312 759 523 860">03:32</td> <td data-bbox="523 759 1385 860">The connections between pieces of action are original: the buzzing fly (literal/nightmares/fearful thoughts) has layers of meaning and is highly engaging.</td> </tr> <tr> <td data-bbox="312 860 523 900">03:40</td> <td data-bbox="523 860 1385 900">The use of Te Reo supports the concept and adds impact.</td> </tr> <tr> <td data-bbox="312 900 523 969">03:56</td> <td data-bbox="523 900 1385 969">The marching soldier morphs into the fearful soldier. This a seamless transition and is a powerful contrast.</td> </tr> <tr> <td data-bbox="312 969 523 1140">06:01</td> <td data-bbox="523 969 1385 1140">The slow motion salute (ritualised) morphing into the shooting has layers of meaning and is powerful. This morphs into the wiri with the hands in the position of the mother holding a baby – and the wail of grief (the soldier who dies/mother who loses son).</td> </tr> </table> <p>For a more secure Excellence, use of space could be developed to make symbolic connections to other sections in the drama.</p>	0:00–02:52	The concept is clearly explained verbally. Further supporting evidence is not necessary. This evidence can also be used for 91516.	03:32	The connections between pieces of action are original: the buzzing fly (literal/nightmares/fearful thoughts) has layers of meaning and is highly engaging.	03:40	The use of Te Reo supports the concept and adds impact.	03:56	The marching soldier morphs into the fearful soldier. This a seamless transition and is a powerful contrast.	06:01	The slow motion salute (ritualised) morphing into the shooting has layers of meaning and is powerful. This morphs into the wiri with the hands in the position of the mother holding a baby – and the wail of grief (the soldier who dies/mother who loses son).
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	Grade Boundary: High Merit														
2.	<p>For Merit, the student needs to devise and perform a coherent drama to realise a concept.</p> <p>This involves creating an original and convincing drama that has flow and dramatic unity and realising it in performance.</p> <p>The student assessed is at the left of the screen at the beginning.</p> <p>This student has devised a drama from a concept (1) with a clear style of physical theatre that results in a coherent drama with serious ideas juxtaposed with humour. They have performed an original and convincing drama that has flow and dramatic unity while not depending on technical support to make transitions.</p> <table border="1"> <tr> <td>00:00-00:36</td> <td>The stylised physical ensemble work with sound supports physicality and meaning. The use of levels and body shapes makes a series of interesting and convincing tableaux.</td> </tr> <tr> <td>00:42</td> <td>The canon of action device highlights the parallels in their lives.</td> </tr> <tr> <td>01:48</td> <td>As the piece is stylised the non-naturalistic use of space is effective and supports the dramatic pace and the coherence of the drama.</td> </tr> <tr> <td>01:54</td> <td>Simple physical movement (leg raise) allows the actors to move seamlessly into the next scene at school.</td> </tr> <tr> <td>02:51</td> <td>The use of the bodies to create the door which leads into the flashback is convincing.</td> </tr> <tr> <td>05:56</td> <td>The mimed removal of the belt suggests the beating which cannot be enacted on stage and is engaging.</td> </tr> <tr> <td>06:29</td> <td>The stylised movement and acapella singing convincingly convey the inner and external conflict and feelings of the young man.</td> </tr> </table> <p>To reach Excellence, the student could consider the balance between the inclusions of humour, which does not always move the action on, and the maintenance of the pace of the piece.</p>	00:00-00:36	The stylised physical ensemble work with sound supports physicality and meaning. The use of levels and body shapes makes a series of interesting and convincing tableaux.	00:42	The canon of action device highlights the parallels in their lives.	01:48	As the piece is stylised the non-naturalistic use of space is effective and supports the dramatic pace and the coherence of the drama.	01:54	Simple physical movement (leg raise) allows the actors to move seamlessly into the next scene at school.	02:51	The use of the bodies to create the door which leads into the flashback is convincing.	05:56	The mimed removal of the belt suggests the beating which cannot be enacted on stage and is engaging.	06:29	The stylised movement and acapella singing convincingly convey the inner and external conflict and feelings of the young man.
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Student 2: High Merit

NZQA Intended for teacher use only

91513 (3.2A) Student 2 - Extracts from student supporting evidence

Dramatic Concept:

A visit to the museum had us looking at artifacts from the Islands and thinking about how different life was for the people who use these artifacts. This led to a discussion and to develop our concept about the differences between life and expectations at school, where they dare to dream, and life and expectations at home which is a place of very real restrictions and the conflict around these.

The drama was devised using physical theatre conventions.

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	Grade Boundary: Low Merit								
3.	<p>For Merit, the student needs to devise and perform a coherent drama to realise a concept.</p> <p>This involves creating an original and convincing drama that has flow and dramatic unity and realising it in performance.</p> <p>The student assessed plays the mother.</p> <p>This student has devised a drama from a concept (1) and realised it coherently. The drama flows without breaks between scenes in performance.</p> <table border="1"> <tr> <td>00:00</td> <td>The conscious use of split stage, dressed effectively to represent the two families, with rich and poor mums facing in and daughter(s) at the centre supports the concept. Direct address by the daughter to the audience introduces the theme.</td> </tr> <tr> <td>00:59</td> <td>The parallel between the families is established with the mothers involved in the same domestic work. Repetition of the scene is modified to maintain the parallels in the concept but also introduce rich/poor differences.</td> </tr> <tr> <td>08:04</td> <td>A soliloquy is communicated as the daughter packs the suitcase. This gives inner thoughts and links back to the beginning of the piece and adds coherence.</td> </tr> <tr> <td>09:50</td> <td>The final scene reposes the initial question and links back to the beginning creating dramatic unity.</td> </tr> </table> <p>For a more secure Merit, the student could edit the drama further to develop a stronger dramatic pace showing rather than telling more of what is happening.</p>	00:00	The conscious use of split stage, dressed effectively to represent the two families, with rich and poor mums facing in and daughter(s) at the centre supports the concept. Direct address by the daughter to the audience introduces the theme.	00:59	The parallel between the families is established with the mothers involved in the same domestic work. Repetition of the scene is modified to maintain the parallels in the concept but also introduce rich/poor differences.	08:04	A soliloquy is communicated as the daughter packs the suitcase. This gives inner thoughts and links back to the beginning of the piece and adds coherence.	09:50	The final scene reposes the initial question and links back to the beginning creating dramatic unity.
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Student 3: Low Merit

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91513 (3.2A) Student 3 - Extracts from student supporting evidence

Dramatic Concept:

A visit to the museum had us looking at life for the pioneers in New Zealand. This led to a discussion about life for women at that time. We developed our concept about the parallels that a child experiences, whether they are born into wealth or poverty. We wanted to explore whether you can choose their own path or has someone already chosen it for you? ①

The drama was devised using split stage to show the parallel lives of the daughters.

	Grade Boundary: High Achieved												
4.	<p>For Achieved, the student needs to devise and perform a drama to realise a concept.</p> <p>This involves creating an original and credible drama and realising it in performance.</p> <p>The student assessed plays Frieda the dancer.</p> <p>This student has devised a credible drama and realised the concept (1) in performance.</p> <table border="1"> <tr> <td>00:00</td> <td>Voice over of Frieda as an introduction is credible.</td> </tr> <tr> <td>00:09</td> <td>The main character, who is a dancer, dances convincingly. The movement is integrated credibly with the voice over.</td> </tr> <tr> <td>00:55</td> <td>The formal voice over delivers verdict and signals the transition back in time.</td> </tr> <tr> <td>04:36</td> <td>Violence at this point is performed credibly.</td> </tr> <tr> <td>04:57</td> <td>The voice over with the character frozen is convincing.</td> </tr> <tr> <td>07:40</td> <td>The ending ties back effectively to the beginning, with the direct speech of the character replacing the voice over. Taking off the dancing shoes supports the concept.</td> </tr> </table> <p>To reach Merit, the student could create transitions that ensure the drama flows smoothly between scenes, and refinement of dialogue is needed to build a more convincing drama.</p>	00:00	Voice over of Frieda as an introduction is credible.	00:09	The main character, who is a dancer, dances convincingly. The movement is integrated credibly with the voice over.	00:55	The formal voice over delivers verdict and signals the transition back in time.	04:36	Violence at this point is performed credibly.	04:57	The voice over with the character frozen is convincing.	07:40	The ending ties back effectively to the beginning, with the direct speech of the character replacing the voice over. Taking off the dancing shoes supports the concept.
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Student 4: High Achieved

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91513 (3.2A) Student 4- Extracts from student supporting evidence

Dramatic Concept:

The objective of my devised drama is to tell the story of someone who I think is very interesting. I found something in the museum that related to dance in NZ in the 1930's and I found out about Frieda Stark. I would like the audience to see the heart break in Frieda when her lover is killed. I would also like to portray Eric (her husband) so that the audience feel the same as Frieda about him at the end of the play. I was inspired by Frieda's story and wanted the audience to feel the passion for dance and then see how a passion of any kind can be destroyed by life events. There will be 3 settings; an undefined setting when Frieda dances, the courtroom and Eric and Thelma's house.

The style is naturalism with conventions used to create transitions and focus meaning.

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	Grade Boundary: Low Achieved												
5.	<p>For Achieved, the student needs to devise and perform a drama to realise a concept.</p> <p>This involves creating an original and credible drama and realising it in performance.</p> <p>The student assessed is the female that enters first and is wearing black clothing.</p> <p>This student has interpreted an event from the museum visit and moved their interpretation to a modern context (1), devising an original drama which has contemporary relevance. The drama is, on the whole, credible with a central conflict and two characters that are believable.</p> <table border="1"> <tr> <td>00:11</td> <td>The presence of the second character is established by the use of focus, pause and silence.</td> </tr> <tr> <td>00:38</td> <td>The use of the names of finance companies indicates that they may have done some research.</td> </tr> <tr> <td>01:16</td> <td>The presence of the second character is clearly established with the handshake and the response to the invitation to sit down.</td> </tr> <tr> <td>01:28</td> <td>The use of levels signals relative power that supports the concept and is credible.</td> </tr> <tr> <td>03:34</td> <td>The use of monologue conveys the inner conflict.</td> </tr> <tr> <td>05:28</td> <td>A credible final moment establishes the relationships as the third character leaves and this supports the concept.</td> </tr> </table> <p>For a more secure Achieved, the student could make stylistic decisions and be consistent with these to be more credible. This piece was largely naturalistic and the use of monologue needs modification to fit with the style of the rest of the piece. Abstraction in the ideas need to be developed and / or the mode of performance.</p>	00:11	The presence of the second character is established by the use of focus, pause and silence.	00:38	The use of the names of finance companies indicates that they may have done some research.	01:16	The presence of the second character is clearly established with the handshake and the response to the invitation to sit down.	01:28	The use of levels signals relative power that supports the concept and is credible.	03:34	The use of monologue conveys the inner conflict.	05:28	A credible final moment establishes the relationships as the third character leaves and this supports the concept.
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Student 5: Low Achieved

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91513 (3.2A) Student 5- Extracts from student supporting evidence

Dramatic Concept:

In our devised drama we are exploring the concept of power that an individual possesses, specifically in terms of appointed authority and developed and natural dominance. Our drama investigates the way in which people can use their power, and the effects of its possession. We present a situation where those in power abuse their authority, manipulating those who are naturally inferior and powerless in order to regain a largely financial based dominance. The genre chosen to perform in is realism. ①

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to devise and perform a drama to realise a concept.</p> <p>This involves creating an original and credible drama and realising it in performance.</p> <p>There is no video evidence available at this grade.</p> <p>This student interpreted an event from the museum visit and devised an original drama with a simple concept (1) and limited credibility.</p> <p>To reach Achieved, the student needs to develop a consistent style so that the piece is credible. Consideration of the use of the element of space would clarify settings, and transitions need to be planned between scenes so that a stage crew is not moving furniture.</p> <p>Clarification of the use of symbol is also necessary, and the use needs to support the concept. Students are also expected to identify a style for their devised drama.</p>

Student 6: High Not Achieved

NZQA Intended for teacher use only

91513 (3.2A) Student 6- Extracts from student supporting evidence

Dramatic Concept:

In our drama we are exploring the extent a person will go to in order to obtain power and the manipulation involved in obtaining this power. The proximity between the characters depicts the different lives and contrasts the moral standing of the characters. The black fabric symbolizes Helen's power. ①