



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

## **Exemplar for Internal Achievement Standard Drama Level 3**

This exemplar supports assessment against:

**Achievement Standard 91515**

**Select and use complex performance skills associated with a drama  
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 select and effectively use complex performance skills associated with a drama form or period.</p> <p>This involves supporting and enhancing the performance, and drawing out layers of meaning. The performance is convincing, truthful to the drama or theatre form or period, and has impact.</p> <p>The student performed ancient Greek theatre in two different masks, one for chorus work and one for the character of Medea. Medea’s mask has glittery red blood running from the eyes.</p> <p>The statement of intention includes identification of the features of the selected Greek theatre form and a selection of performance skills to exemplify these features (1).</p> <p>This student creates impact in the chorus work using large selective gestures and projects a declamatory voice. They convincingly sustain movement in unison and perform with complete and precise actions. This work draws out layers of meaning and communicates the Chorus’ commentary in a manner that is truthful to the form (V1).</p> <p>As Medea, use of presentational mode with heightened voice and gesture supports and enhances the performance, and intentions for the role are convincingly realised (2) (V2).</p> <p>Mask work and protocol are sustained effectively. Body is positioned so the mask is always facing out. This demonstrates an awareness of an audience that historically would be seated in a large Greek amphitheatre (3) (evident throughout the scene).</p> <p>For a more secure Excellence, the student could use pace and tone more convincingly to draw out layers of meaning of Medea’s tragic role.</p>

### Role

The roles I play are Medea and Chorus, Medea is a powerful character and one not to be messed with. With unsettling emotions and unpredictable actions the audience will soon become worried about what she will do next.

### Setting

The setting of Medea is in a city in Greece called Corinth.

### Action

The action of our performance is mostly between Medea and Jason. A divided view leads to differences and a heated argument. The action was carried throughout the scene, from Medea's careless attitude toward the messenger's knowledge of Medea's actions involved with the killing of the Royal Princess. The escalation of the killing of Medea and Jason's two children lead to a major division between the couple. ②

### Focus

The focus of this scene is mostly on Medea and her outrageous actions. Her horrific actions drive Jason to be truly distraught and a broken mess. This only empowered Medea.

### Complex performance skills- acting style of Greek Tragedy:

Historically performance spaces (amphitheatres and arenas) were huge. The outdoor stage could seat thousands of people during a performance. This means that the delivery of lines need to be heard and movements seen from a distance and from all sides. I used large, restrained, fluid gestures and selected movements that were precise for the upper part of my body. ③

I used heightened word emphasis and spoke in a declamatory manner. This truthfully, somewhat larger than life' delivery conveyed the character of Medea. I used controlled movement and mask work to ensure I was facing out to the audience and predominantly in presentational mode. ①

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to select and skilfully use complex performance skills associated with a drama form or period.</p> <p>This involves sustaining the complex performance skills of the drama or theatre form or period with dexterity, competence, control and a sense of purpose.</p> <p>The student plays multiple roles in Act I scene 3 of <i>The Mother</i> by Bertolt Brecht. She plays the Porter, Second Worker, Policeman and Ivan, an educated worker. She is the Porter at the start, set behind the security truck, red hair tied back.</p> <p>This student has provided evidence of selection of complex performance skills and conventions, in the context of epic theatre. Awareness of the function of the play and specifically the scene underpins the student's selection (1).</p> <p>The action after the initial freeze as Porter is competently stylised and studied in the manner of presentational theatre (V1).</p> <p>The student uses the bell to transition scenes and changes role to become a 'worker'. This is the first change of several multiple roles, adopted with control in full view of the audience (V2).</p> <p>Performance skills during ensemble work are sustained and purposeful throughout the enacted scene and enhance the impact. They display dexterity and the impact of sound is shown in the song (V3).</p> <p>Direct address is skilfully planned and competently executed (V4).</p> <p>To reach Excellence, the student could use a greater variation of gesture and physicality to enhance the demonstrative function of the roles, and the transformation into the Policeman needs definition.</p>

**“Select Performance Skills associated with Epic Theatre”**

①

**The function of the Actor and Multiple roles**

As Porter I represent the lazy official who uses his status stupidly, the uneducated second worker is a stereotype to show the audience how such people know little about the situation in their workplace or the political and economic status of the country. I am the Porter, a security guard at the front gate entrance to a factory in Russia. I am middle-aged, lazy and overweigh, therefore I am mostly found sleeping. Although I do not commit to my job too seriously, I am under the impression that it is a high-priority job. Therefore, I like to think of myself as of a higher status than everyone else because I am an enforcer of the law, which in my eyes is a very important job. My lack of duty as security guards is shown through my easily persuaded nature. For example, when Vlasova has to sneak the leaflets past me into the factory, she needs only to use little persuasion before I let her in so that I may return to my nap.

As Ivan I represent one of the few who can understand the power play at work and as the Policeman, although I feel that I have high status, I fear my superiors, as is shown when strike leaflets enter the factory under my guard.

I use multiple roles and changing of characters to teach the audience the different views in the fight for communism. For example as the Porter it is obvious that my view on the fight for communism is not a strong one as I appear uninterested by falling asleep in my chair with my arms clasped around my exaggerated potbelly. In comparison to the character Ivan who is passionate about changing the current economical state in Russia at the time and this is shown through his participation in the 'march' with his fellow workers. The character Ivan and the use of chorus in the march lets the audience make decisions about the fact that he is a representation of the everyday people on the picket line. Whereas, the Porter's potbelly teaches the audience that he is of higher status than the workers because he is fed better, reflecting the people that benefited from anti-communism at the time of the Russian Revolution. Using a Russian accent while in the multiple roles is due to the fact that *The Mother* is set during the Russian Revolution, in Russia. At times I remove the Russian accent to show the transition into a narrator. For example, when I say "*The problem before this meeting today is quite simply this...*" I stand outside of my role and addressing the audience, as I am teaching them about the reasons for strike. The fact that I am addressing the audience is also influence more because the other workers are in a freeze frame, drawing the attention to me. This shows the audience the overall message of the play that these Russian workers are fighting for change.

**Performance Space**

The space is open, to turn the spectator into an observer and to remove the 4<sup>th</sup> wall. A barrier between the fictional piece and the audience. Actors are not trying to 'be' a character but to portray ideas through the character.

**Alienation device**

My character freezes on Vlasnova's entry, holding a stern attitude but as if he has been put on mute, so that he can be oblivious to Vlasnova's spoken thoughts.

The bell announcing lunch break also suggests the alarms sounded in World War I, reminding the audience of the political ideas in the play.

<p>The alienation effect is used in our piece during the 'march' to force the observer to make decisions about the Russian worker's fight for communism. By using the conventions, dance, song, and chorus, it allows the audience to step back from the flow of the piece. <b>The way I march and use forceful and determined actions, such as kneeling to the floor suddenly and slapping my hand on the ground, paired with my stern and intense eye-contact, has the effect of alienating the audience.</b> This is in order to focus the audience on the words of the chant and the reason why I am rebelling. They understand this further by the use of mime. <b>For example, when I say "Until you come back and show in triumph, what it is you've bought from your conquest, just a slice of bread?", I am on the ground with a confused and disappointed expression, making the audience realize that the 'slice of bread' isn't enough to survive and isn't something to be proud of achieving.</b> Therefore, the helps to support the reasons the Russian workers were rebelling and fighting for a better lifestyle.</p>
<p><b>Function of the play and the Epic Structure</b></p>
<p><b>The date of the original staging of the play when Hitler was gaining power in Germany, and the play was intended to educate society of the time but its ideas can be related to any audience, much like Shakespeare's plays.</b></p>
<p><b>Symbolic Movement</b></p>
<p>In our performance I use high energy physical movements to support the idea of fighting for social change and communism. This is shown when I am a striker of the work force marching on the table, chanting with my fellow workers and then jumping to the ground, punching my first into the air defiantly. <b>The use of gestus by forcing my fist into the air and saying "We'll use all our powers", reinforces to the audience the didactic style of the performance because I am teaching the audience about how, as a Russian worker, I am going to do everything I can to rebel against the current higher status society's rules. This action of raising a fist in the air is done by all the Russian factory workers, as it is a symbol that represents to the audience the rebellion of the workers.</b> This use of gestus educates the audience on how the reason the workers are coming together is to fight for communism so that they can earn enough money to provide for their families as they will not survive another wage cut.</p>
<p><b>Direct address</b></p>
<p><b>As Ivan, when I say -The question before this meeting today...it is out of character and directly to the audience. It is a summary of what is happening and is to get them thinking about their views. Do they agree with the strikers? Or should the workers continue to negotiate?</b></p>
<p><b>Song and Dance</b></p>
<p><b>The song of The Patch and the Coat is made more effective by the sound of marching feet. This is to create essence of a hard world. The use of song breaks the spell of the action and adds impact to the ideas of the play. For example, Just a little patch</b>  <b>Fine you've got the patch</b>  <b>But where's the rest?</b>  <b>The coat itself?</b></p> <p><b>We use dance as an ensemble to choreograph the song. It is a way of making the workers' voices and the ideas of the play more effective through slick imagery.</b></p>

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to select and skilfully use complex performance skills associated with a drama form or period.</p> <p>This involves sustaining the complex performance skills of the drama or theatre form or period with dexterity, competence, control and a sense of purpose.</p> <p>He is the only male in the group standing behind the table at the beginning of the scene. He plays multiple roles as the Butcher and a strike breaker in Bertolt Brecht's play <i>The Mother</i>.</p> <p>This student has provided evidence of selection of complex performance skills (1) that exemplify epic theatre, and demonstrates a purposeful use of them.</p> <p>Roles are changed smoothly from the Butcher to the Strike-breaker. A basic level of competence is indicated (V1).</p> <p>More physical impact is shown with control and a clear sense of purpose in his angry lunge (V2).</p> <p>Use of the Russian accent and use of gesture is sustained and controlled. This is built competently to the altercation with the strike breakers (V3).</p> <p>For a more secure Merit, the student could sustain the dextrous use of the performance skills throughout the first part of the scene.</p>

**“Select Performance Skills associated with Epic Theatre”**

①

**Function of the Actor and Play**

As the overall message of the play, *The Mother* by Bertolt Brecht was focussing on how horrid the living conditions were for the Russian workers in communist Russia during the Russian Revolution, the function of the actor was to communicate this issue to the audience as best as possible. One way that I informed the audience of this message was by the miming of the chopping of the meat, and showing the audience my character, the butcher's position in society as he cuts the meat for the strike-breakers, who he really has a strong feeling of distaste towards. "And I have to serve this trash my best soup..." is one example of the hatred. This allows the audience to understand that the Russian workers have been forced to serve for these people that do not treat them well, and attack them for striking, almost every day. In addition, the way that I educated the audience of the message of the strike-breakers opinions - completely different from the butcher's anti-communistic opinion - of how horrid it was that the strikers were throwing stones at people that they thought were strike-breakers, was by stepping out of role to become the narrator, to address the audience and allow them to be engaged as an observer of the story, and not engaged as an audience usually would be in something that was a non epic theatre piece. This allows me to step outside of role, and directly reflect upon the situation in the story, educating the audience. I do this by completely losing my strong, raspy Russian accent from the butcher, referencing to his angry and slightly unclean self, or completely losing my more pompous Russian accent from the strike-breaker, referencing to his over-confident, cocky self. I also lost any physicality I had used for the character, and spoke to the audience directly, such as when I say "She's got a lump on her head, look, there it is...". The effect that my character, the butcher, has on the audience leaves them feeling quite uncomfortable. The audience become almost scared by the butcher as he begins to get extremely angry in the way that he is beginning his striking, whereas the effect that the strike-breaker has on the audience is almost the opposite to that of the butcher. The audience understands that the strike-breaker completely disagrees with the stone throwing at Vlasova from the strikers, even though Vlasova believes this is completely okay. The audience understands the strike-breakers distress in Vlasova's ignorance in the stone throwing, by me using a slightly pompous frown and speaking very matter-of-factly when telling the butcher and his wife about what happened to Vlasova.

**Symbolic gesture**

For strong gesture I raise my arm in a fist, boldly making a statement of unison ...a sort of recruiting symbol.

**Costume to enhance the purpose of the scene.**

Our group is dressed in neutral black costume as a Brechtian play is all about the message that the actors are trying to educate the audience with....we do wear hats to imply that we are strike breakers.

**Alienation device**

We use frozen image as a device to halt action while its message is emphasised .  
On the line –“This Russian woman was pelted with stones”, we use freeze frame to allow the actors to speak to the audience directly.

The alienation effect is used by my group by stepping out of character completely, and talking to the audience, educating them of the situation that our roles are in, the butcher and his company being in the early stages of striking and the strike-breakers talking angrily of the strikers; “This Russian woman



was pelted with stones by Russian workers...”. In addition, towards the end of our extract we also educate the audience of the strong female character, Vlasova’s position, as, almost the leader of the uprising, by the use of chorus; “This is our comrade Vlasova, hard working, cunning and reliable...”. Bertolt Brecht wanted to make sure that the audience didn’t lose itself completely in the characters, but rather, realise that they are being taught about the issues occurring in society and wanted them to be watching as a ‘consciously critical observer’.

**Presentational performance**

We mimed props and food .As a group we decided that eating did not strongly link towards the message we are trying to educate the audience with.

The presentational style of my groups’ performance of the extract from ‘*The Mother*’ breaks the illusion of the genuineness of the storyline by having the actors speak to the audience, educating them of what is going on in the piece, having the actors transition between characters while on stage, such as my line where I start as the butcher saying “Yeh, and Russian ones too...” and then transition back to myself, look towards the audience and direct “And I’m supposed to serve this trash my best soup...” to them. In addition, the lack of costume, props and set is also anti-illusional, therefore, letting the audience know that they are watching live theatre. By breaking down the script into parts, the story and the explanation of the story, the anti-illusional technique has been used by my group in our Epic theatre piece to try to explain to the audience that reality is changeable.

**Gestus**

I just stand there with my face crunched in anger, my teeth gritted to show the huge disagreement with strike breakers. I am pro-communist, they are anti-communist. During the extract that my group presented from ‘*The Mother*’ by Bertolt Brecht, my character the butcher slaps his wife across the face, very angrily when he believes that she has made the food too hot for Vlasova. With the slapping action, showing that the butcher has the power over his wife, I am using the classic epic theatre technique of gestus. This gesture implies that the Butcher has the upper hand, in the same way that Hitler had the upper hand against the Jewish people at the time. Although the Butcher’s situation doesn’t directly link to Hitler’s reign, the gesture of the slap does resemble the same form of authority that the Nazi’s had over the Jewish people. In this, Brecht would have been trying to educate the audience on the problems that are occurring in the world in his day, such as the second World War, however, I believe that the gestus that I use is also educating the audience on domestic abuse, and violent relationships, and how easily someone can lash out, just as a warning for them.

**Multiple roles**

On the Wife’s line, You sit here, I’ll make you a cold compress, I take the hat from the person originally playing the first strike breaker, to show that I have changed roles.

**Chorus**

On -A Russian mother, pelted with stones, we use chorus to highlight the moment. Again on -Others like her fight cunningly, reliably and with a will.

**Staged violence as a presentational device.**

On the line – Do you have to serve the food... I represent striking my wife, without connecting a blow, to show my violent anger without actually hitting her

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to select and use complex performance skills associated with a drama form or period.</p> <p>This involves making choices and using the complex performance skills of the drama or theatre form or period to communicate a credible interpretation of the text or scenario.</p> <p>This female student stands stage left at the table at the start, blonde hair pinned back beneath a brown trilby hat wearing a bag over her shoulder. She plays multiple roles as Smilgin and Vlasova in Brecht’s play <i>The Mother</i>.</p> <p>This student has selected some performance skills appropriate for the text and compatible with epic theatre performance (1).</p> <p>The initial freeze is the first of several instances where the freeze is credible (V1).</p> <p>Direct address is used at a basic level of skill when her role is giving out the pickled onion bags (V2).</p> <p><i>‘We broke the convention of the fourth wall in our performance, in order to alienate the audience’</i>. The student uses this performance skill as an individual on her ' pickled onion' lines. She drops her accent, enhancing the presentational effect and communicates a credible interpretation of this scene (V3).</p> <p>To reach Merit, the student could show purposefulness and crispness of physical techniques. For example, the intensity and the posture of the freeze needs to be sustained with control, and the position of the student needs to enhance the image. Purposeful performance skills such as eye contact needs to be used for direct address.</p>

Student 4: High Achieved

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**“Select Performance Skills associated with epic Theatre”**

①

**Audience and epic structure**

The audience for *'The Mother'* would be anybody who had a connection within the law or any sort of strike community

The structure of our piece is clearly epic theatre and the audience are aware that they have come to watch a live performance about the social action of wages being cut down. The extract piece is combined with chorus, storytelling, split stage and narration. And the basic structure of our performance piece is epic theatre. I have quick costume and prop changes throughout the whole piece which help me demonstrate my 3 characters that I play. Also the other actors in my piece have a quick costume change when they use the outside of 4 by 4 square performance space. This is where the audience has full visibility of what they were doing but it's not in the performance space. This is something naturally see in epic theatre.

**Direct Address**

When I step forward towards the front of the stage and say “All the man did though was buy a pickled onion” I used the convention of talking to the audience and my accent changes from being a Russian accent into my normal voice.

**Alienation device**

We broke the convention of the fourth wall in our performance, in order to alienate the audience. We freeze at the beginning of the play to show that we are not yet part of the scene.

My movement during this alienation effect changes my voice and eye contact to connect and alienate with the audience. This causes the audience to listen and focus on what I'm about to say as it's the last line of the scene. Also during this moment the audience is able to understand that all the man did though was buy an onion from the factory canteen. All this fuss was sourced and it also helped support the over all message of the play. This is for the Russian factory workers to fight for equal rights and the wages to not be lowered.

**Presentational style of performance (Anti- illusional)**

In my performance I made sure the audience was aware that they were watching a live piece of epic theatre through the need of props and set. Our set was simple as we only used a few chairs, a table and a black canteen bench/window. I also had minimal props to help portray my 3 characters I was playing during the performance. The props were just something small to show the connection and transition between each character. We also had a 4 by 4 line marked out, which elaborate the stage and set a bit. The sets, props and 4 by 4 lines helped emphasise that the actors were educating, the audience about the theatre performance form being Epic theatre. And what sort of beliefs the Russian workers were fighting for.

**Gestus and symbolic movement**

Our gestus was the celebration, which stands for everyone's freedom not just the factory workers' victory in the play.

I use a lot of movements to help reveal all my characters as a whole. I use physical actions which helped me show the social position of my 3 characters. An example of this is when my group and I are showing the frustration and anger about the factory wages being cut down. The Russian factory workers express this through a piece of song and dance. The stomping on the ground and standing

on the tables help present the symbolic of communism and what the Russian workers are fighting for. The arm gestures help show the roles we are playing and the Russian factory workers social positions. Overall this helps emphasise the message of the play and explain why the workers were fighting for equal rights.

#### **Function of the Actor**

In our performance of "*The Mother*" I show that I am demonstrating a role through the use of a Russian Accent. Throughout the play I demonstrated 3 characters and showed the different use of accent from one character to another. For example when I'm in role and say "I'm against leaflets like this being handled out while negotiation is still going on". I'm impersonating the character of Smilgin who is a factory Russian worker. I talk in a low, weak and feeble voice while doing a Russian Accent, which portrays that my character is an old man who is against the whole idea of communism. As the character I direct the overall message to all the other actors on the stage and I exaggerate it a lot so the audience understands what is going on. Another example is when I play the role of Vlasova. I use a strong and confident tone to help depict my Russian accent as I'm a lady. I do this to help show the audience the overall message, which is that the workers are waiting to strike and fight for their right and the social changes. Also that I pretend that I'm not apart of this social action and know nothing about it.

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to select and use complex performance skills associated with a drama form or period.</p> <p>This involves making choices and using the complex performance skills of the drama or theatre form or period to communicate a credible interpretation of the text or scenario.</p> <p>The student sits stage right at the table and is wearing a brown hat. She plays a strike-breaker and Vlasova from <i>The Mother</i> by Bertolt Brecht.</p> <p>This student has selected some performance skills appropriate for the text and compatible with epic theatre performance (1).</p> <p>The student positions herself to face the audience to present the skill of 'direct address' credibly but at a rudimentary level (V1).</p> <p>The student changes role in mid scene as characters cross the audience line of sight (V2).</p> <p>The student freezes as an indication that her role is not carrying the action of the scene (V3).</p> <p>The student joins with others to form an appropriately Brechtian chorus (V4).</p> <p>For a more secure Achieved, the student could have used shifts in accent and greater use of gesture to better define her roles as the observer commenting on the action, and then transitioning into the character in the situation.</p>

<b>“Select Performance Skills associated with Epic Theatre”</b>	①
<b>Epic structure</b>	
The structure of the piece has some traits of traditional epic theatre but still alerts the audience that they are watching a piece of live theatre. During the piece we used chorus, freeze frame and demonstrated roles. We also had many character changes during our performance in full view of the audience which is very typical of epic theatre.	
<b>Alienation effect</b>	
We use the alienation effect in our piece during the moment where Vlasova says her line “how much more sympathy a lump arouses from people expecting lumps than from people handing them out.” As I say this line the rest of the cast freezes and I turn to the audience and break out of character and say the line as myself. This reminds the audience that they are at the theatre. At this moment I am also making eye contact with the audience, this causes the audience to focus on what I am saying in that moment and shows them the importance of the character Vlasova. The use of the alienation effect in this way helps to remind the audience once again of the key message in the play.	
<b>Presentational style of performance (Anti- illusional)</b>	
During the excerpt that we chose to perform we made the audience aware that they were watching a piece of live theatre through our basic set and lack of props. Our performance was done in a marked out small area and our set consisted of a large table and three chairs, two placed at the left side of the table and one placed at the right side of the table. Our props consisted of two hats to help show the change in character. This helped to show the audience that they were watching a piece of educational theatre because there was no elaborate set and props to distract them, our piece relied on pure acting techniques and skill. It also showed the audience that the characters didn't have much to depend on in their lives.	
<b>Gestus and symbolic movement</b>	
During our performance our movements helped to show the audience what the characters did for a living and how they were as a person. Take for example my character Vlasova, during the scene (after the butcher hits his wife for serving the food up “too hot”) my character suddenly stops being so reserved and makes an effort to voice her opinion on what's right and what's wrong. She jumps up from her seat and grabs the butcher confidently showing that although he is larger than her she is not scared of him. She does this as she says the line “No Vasil Yefimovitch the food is not too hot!” this shows the audience that she is an independent woman and is not scared too voice her opinion, it also shows the audience that she plays a key part in getting her country out of their current state and shows that she is fighting for equal rights and social change.	
<b>Function of the Actor</b>	

During the excerpt that we chose to perform I showed that I was demonstrating a role rather than playing a character through the use of freeze frame. Within the scene I demonstrated the role of two characters and also said lines alone to the audience whilst out of character to demonstrate the "V effect". I showed the difference when playing the character Vlasova who had just entered the estate kitchen after being pelted with stones because she was confused for a strike-breaker. She makes her first appearance downstage left, the key line where the audience sees my use of freeze frame is "how much more sympathy a lump arouses from people expecting lumps than from people handing them out." As this line is being said the rest of the cast freezes in their current position to influence the audience's place of attention, also as this line is being said I break out of character and turn to face the audience and say the line as myself rather than the character. This showed the use of alienation towards the audience making them aware that they are watching a piece of educational theatre rather than a story. It also helped to express the turmoil that their country is in at that present time.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to select and use complex performance skills associated with a drama form or period.</p> <p>This involves making choices and using the complex performance skills of the drama or theatre form or period to communicate a credible interpretation of the text or scenario</p> <p>There is no video evidence available at this grade.</p> <p>The student plays a strike-breaker and Vlasova from The Mother by Bertolt Brecht.</p> <p>The evidence for selection is sufficient to attain credit at the low Achieved level (1).</p> <p>The role change is indicated by giving the hat to the other character and the student addresses the audience appropriately. Roles are presented with basic complex performance skills.</p> <p>To reach Achieved, the student could use performance skills to convey embodied knowledge of Brechtian devices, such as demonstration of role and alienation to show some embodied knowledge of the epic theatre form.</p>



Student 6: High Not Achieved

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<b>“Select Performance Skills associated with Epic Theatre”</b>	<span style="border: 1px solid red; border-radius: 50%; padding: 2px 5px;">1</span>
<b>Epic structure</b>	
<p>The structure of the piece has some traits of traditional epic theatre but still alerts the audience that they are watching a piece of live theatre. During the piece we used chorus, freeze frame and demonstrated roles. <b>We also had many character changes during our performance in full view of the audience which is very typical of epic theatre.</b></p>	
<b>Alienation effect</b>	
<p>We use the alienation effect in our piece during the moment where Vlasova says her line “how much more sympathy a lump arouses from people expecting lumps than from people handing them out.” The use of the alienation effect in this way helps to remind the audience once again of the key message in the play. “how much more sympathy a lump arouses from people expecting lumps than from people handing them out.” <b>As this line is being said the rest of the cast freezes in their current position to influence the audiences place of attention, also as this line is being said I break out of character and turn to face the audience and say the line as myself rather than the character. This showed the use of alienation towards the audience making them aware that they are watching a piece of educational theatre rather than a story. It also helped to express the turmoil that their country is in at that present time.</b></p>	
<b>Presentational style of performance (Anti- illusional)</b>	
<p>During the excerpt that we chose to perform we made the audience aware that they were watching a piece of live theatre through our basic set and lack of props. Our performance was done in a marked out small area and our set consisted of a large table and three chairs, two placed at the left side of the table and one placed at the right side of the table. <b>Our props consisted of two hats to help show the change in character. This helped to show the audience that they were watching a piece of educational theatre because there was no elaborate set and props to distract them, our piece relied on pure acting techniques and skill. It also showed the audience that the characters didn't have much to depend on in their lives.</b></p>	
<b>Multiple roles</b>	
<p><b>I showed the difference when playing the character Vlasova who had just entered the estate kitchen after being pelted with stones because she was confused for a strike-breaker by removing my hat.</b></p>	