

NZQA Approved

While internet access is helpful for this task, it can be done without connectivity if student has access to a recording device like a phone

Remote Internal Assessment Resource

Drama Level 3

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| This resource supports assessment against:  Achievement Standard 91512  Interpret scripted text to integrate drama techniques in performance |
| Resource title: Get real |
| 4 credits |
| This resource:   * Clarifies the requirements of the standard when delivered remotely * Supports good remote assessment practice * Should be subjected to the school’s usual assessment quality assurance process * Should be modified to make the context relevant to students in their school environment and ensure that submitted evidence is authentic |

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| Date version published by Ministry of Education | Originally published December 2012 and edited April 2020  To support remote internal assessment due to COVID-19 |
| Quality assurance status | These materials have been quality assured by NZQA. NZQA Approved number A-A-5-2020-91512-01-6441 |
| Authenticity of evidence | Teachers must manage authenticity for any assessment from a public source, because students may have access to the assessment schedule or student exemplar material.  Using this assessment resource without modification may mean that students’ work is not authentic. The teacher may need to change figures, measurements or data sources or set a different context or topic to be investigated or a different text to read or perform. |

Internal Assessment Resource

Achievement Standard Drama 91512: Interpret scripted text to integrate drama techniques in performance

Resource reference: Drama 3.1AR

Resource title: Get real

Credits: 4

Teacher guidelines

The following guidelines are supplied to enable teachers to carry out valid and consistent assessment using this internal assessment resource.

Teachers need to be very familiar with the outcome being assessed by Achievement Standard Drama 91512. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it.

Context/setting

This activity requires students to select and perform an extract from Tennessee Williams’s *The Glass Menagerie*. The length of their individual presentations should be between 3-5 minutes.

Students will be assessed individually on their ability to interpret their extract and integrate drama techniques effectively in their performance. The character portrayal and interpretation of the extract should be consistent with the themes and ideas of the whole play.

Students should submit a statement of intention and an annotated script as supporting evidence.

Before beginning preparation for this activity, take the students through practical workshops exploring the drama techniques of voice, body, movement, and use of space. Be aware of how you can do this via distance.

This activity could be used in preparation for assessment against Achievement Standard Drama 91514, but must be different from that used for assessment of Achievement Standard Drama 91517.

Conditions

This assessment activity, and any preparatory activity, will take place over approximately four to six weeks of in-class and out-of-class time.

It is expected that students will have spent time exploring the analysis of a script and the integration of drama techniques in performance prior to the application of this assessment activity.

The students should work individually.

Resource requirements

Resources – note that these may need to be posted out for those students who don’t have online access:

* text of *The Glass Menagerie* and information about Tennessee Williams
* information about the theatre form post-war realism in America
* an appropriate performance space – students may need advice on how to utilise their homes for this
* basic stage furniture such as screens, lengths of fabric, props, rostra, chairs, tables
* DVD player (if music or sound effects are required)
* a glossary of drama techniques (provided as Resource A).

Additional information

None.

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| Achievement | Achievement with Merit | Achievement with Excellence |
| Interpret scripted text to integrate drama techniques in performance. | Interpret scripted text to integrate drama techniques skilfully in performance. | Interpret scripted text to integrate drama techniques effectively in performance. |

Student instructions

Introduction

This assessment activity requires you to perform an extract from Tennessee Williams’s *The Glass Menagerie*, as a monologue. You are required to portray a character and communicate an interpretation consistent with the ideas of the whole play. You will also submit a statement of intention and an annotated script as supporting evidence for your character portrayal and interpretation of the play.

You will be assessed individually on your ability to perform an extract from this play and to integrate drama techniques effectively.

The presentation length should be between 3-5 minutes, performed at a time organised by your teacher using a video conferencing tool such as Zoom or recorded and sent to your teacher.

Your assessment task will take place over approximately four to six weeks of in-class and out-of-class time.

Task

Prepare a statement of intention and annotate your script

Identify the given circumstances in the text. Describe the motivations of the character(s) you intend to present. Use the headings role, time, place, situation, and focus to guide your description. Ensure your intention reflects your character’s actions, attitudes and behaviours throughout the play and indicates the importance of this scene within the whole play.

Consider the following questions:

* Where does your particular scene(s) fit into the overall development of the play?
* How does this placement affect your character’s motivations in the scene(s) you are presenting?
* Where does your scene take place in terms of both time and place?
* How would you describe your role in this scene?
* How will you show this by integrating the techniques of voice, body, space and movement?
* What are the main messages you wish the audience to take away from your performance?

Script notations could include subtext, techniques (with reasons for their use), and the purpose of stage directions. Notes about basic stage technologies could be added if they are relevant to the portrayal of the characters in the extract, but remember that the focus of this assessment is not on drama technology.

Share a copy of your annotated script and statement of intent with your teacher well before your performance to check that your statement of intention and annotations are valid.

Perform your extract

Perform your extract to convey your interpretation of your character in relationship to the play as a whole. Remember that you are aiming to integrate the drama techniques of voice, body, movement, and space in a performance that is sustained, truthful, convincing, and has impact. This will need to be recorded, either using a video conferencing tool or using a mobile device at home.

Hand in your statement of intention and annotated script before your performance.

Resource A: Glossary of voice, body, movement, and use of space techniques

Voice

Accent particular to a country/society/culture

Articulation clarity in forming/saying words

Breathing breathing to enable controlled use of voice

Cueing when to speak

Inflection the rise and fall of the voice

Pace rate at which words are spoken

Pause where sound stops, how often, and for how long

Phrasing grouping words in sense units

Pitch highness or lowness of a sound

Projection enabling the audience to hear the voice

Tone reflecting feelings/emotions in the voice

Volume how loudly/softly words are spoken

Body

Body language using the body (facial expression/eye movement/gesture/ stance) to show meaning

Eye contact establishing eye contact with another actor or the audience

Facial expression a smile, a frown, a quizzical look, a glare …

Gesture movement of any part of the body

Stance the way the actor stands, sits, or lies to show meaning

Movement

Direction where you are going

Ensemble awareness the ability to move as part of a group

Movement/stillness in particular, contrast between these two

Showing energy how you move or stand on stage

Timing when you move

Use of space

Audience awareness knowing the placement of the audience

Exits/entrances use for dramatic effect and intent

Grouping relationships between actors on stage

Levels difference between low, medium, and high

Proximity to other actors, the set, and the audience

Assessment schedule: Drama 91512 Get real

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| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| The student provides an annotated script and statement of intention that interprets the extract, including the given circumstances. The student has included references to the play as a whole and to character motivation/objectives.  In performing the extract, the student integrates voice, body, movement, and space techniques in a seamless manner to communicate a credible interpretation of the scripted text throughout the performance.  **Example**  **Statement of intention**  Role – I play Amanda, who is a middle-aged solo mother with two children, Laura and Tom. I represent the ‘faded Southern Belle’ and have suffered a reversal of economic and social fortune when my husband deserted me years ago. I try to escape the realities of the real world by living partially in the world of my youth and gentlemen callers.  Time – 1937.  Place – My apartment in St Louis, USA.  Situation – I am desperately trying to find a husband for my daughter Laura and a way to survive with very little money. From my delusions and wish for control, I force my children to either stay and be controlled or flee and remain distant.  Action – I ask Tom to bring home a gentleman caller (Jim) for Laura and then redecorate the apartment, make a new dress for her, and prepare a special meal. I lay on the Southern charm when I introduce myself to Jim, and my flaw is that I live in constant pursuit of my bygone youth. Throughout the play, although I am convinced I am not doing so I withdraw from reality into fantasy, making efforts to engage with people and the world outside my family.  **Performance**  As Amanda, the first time I meet Jim I want to make a good impression so I have taken great care with my appearance. I shake my hair, which I have curled, and smile very sweetly, like a young girl. I twirl around in a circle to show off my dress when I talk about my “light dress”. My voice is light and enthusiastic, and I make sure I laugh at some of the things I say. I dart around the room inviting Tom to sit down and walk towards the door when I tell him to leave it open to get some fresh air.  *The examples above relate to only part of what is required, and are just indicative.* | The student provides an annotated script and statement of intention that interprets the extract, including the given circumstances. The student has included references to the play as a whole and to character motivation/objectives.  In performing the extract,the student sustains the integration of voice, body, movement, and space techniques with purpose, dexterity, competence, and control to communicate a credible interpretation of the scripted text throughout the performance.  **Example**  **Statement of intention**  Role – I play Amanda, who is a middle-aged solo mother with two children, Laura and Tom. I represent the ‘faded Southern Belle’ and have suffered a reversal of economic and social fortune when my husband deserted me years ago. I try to escape the realities of the real world by living partially in the world of my youth and gentlemen callers.  Time – 1937.  Place – My apartment in St Louis, USA.  Situation – I am desperately trying to find a husband for my daughter Laura and a way to survive with very little money. From my delusions and wish for control, I force my children to either stay and be controlled or flee and remain distant.  Action – I ask Tom to bring home a gentleman caller (Jim) for Laura and then redecorate the apartment, make a new dress for her, and prepare a special meal. I lay on the Southern charm when I introduce myself to Jim, and my flaw is that I live in constant pursuit of my bygone youth. Throughout the play, although I am convinced I am not doing so I withdraw from reality into fantasy, making efforts to engage with people and the world outside my family.  **Performance**  As Amanda, the first time I meet Jim I want to make a good impression so I have taken great care with my appearance. I shake my hair, which I have curled, and smile very sweetly, like a young girl. I twist one of the ringlets in my hand in almost a flirty way. I twirl around in a circle to show off my dress when I talk about my “light dress”. I know I may be middle-aged, but I am proud that I have kept my figure. My voice is light and enthusiastic, and I make sure I laugh at some of the things I say. When I laugh about my dress being terribly old, I am covering up for not having anything new to wear. I dart around the room inviting Tom to sit down and walk towards the door when I tell him to leave it open to get some fresh air. By talking continually, I am trying to create the impression that the house is full of life and laughter.  *The examples above relate to only part of what is required, and are just indicative.* | The student provides an annotated script and statement of intention that interprets the extract, including the given circumstances. The student has included references to the play as a whole and to character motivation/objectives.  In performing the extract,the student sustains the integration of voice, body, movement, and space techniques to enhance the interpretation of a scripted text in a performance that is truthful, convincing, and has impact. Their performance draws out layers of meaning.  **Example**  **Statement of intention**  Role – I play Amanda who is a middle-aged solo mother with two children, Laura and Tom. I represent the ‘faded Southern Belle’ and have suffered a reversal of economic and social fortune when my husband deserted me years ago. I try to escape the realities of the real world by living partially in the world of my youth and gentlemen callers.  Time – 1937.  Place – My apartment in St Louis, USA.  Situation – I am desperately trying to find a husband for my daughter Laura and a way to survive with very little money. From my delusions and wish for control, I force my children to either stay and be controlled or flee and remain distant.  Action – I ask Tom to bring home a gentleman caller (Jim) for Laura and then redecorate the apartment, make a new dress for her, and prepare a special meal. I lay on the Southern charm when I introduce myself to Jim, and my flaw is that I live in constant pursuit of my bygone youth. Throughout the play, although I am convinced I am not doing so I withdraw from reality into fantasy, making efforts to engage with people and the world outside my family.  **Performance**  As Amanda, the first time I meet Jim I want to make a good impression so I have taken great care with my appearance. I shake my hair, which I have curled, and smile very sweetly, like a young girl. I twist one of the ringlets in my hand in almost a flirty way. This is going back to my youth when I flirted with all the young men in Blue Mountain. I twirl around in a circle, swinging the skirt, to show off my dress when I talk about my “light dress”. I know I may be middle-aged, but I am proud that I have kept my figure. Because I am so desperate to find a gentleman caller for Laura, I don’t realise that it is terribly painful for her to watch me move so freely when she is crippled. My voice is light and enthusiastic, and I make sure I laugh at some of the things I say. Again, I appear confident and assured in complete contrast to Laura, who can hardly speak to Jim because she is so shy. When I laugh about my dress being terribly old, I am covering up for not having anything new to wear. I do not want to let him know the family circumstances. That is, that we have no money and I am desperate to change our situation. I dart around the room inviting Tom to sit down and walk towards the door when I tell him to leave it open to get some fresh air. By talking continually, I am trying to create the impression that the house is full of life and laughter. I am also used to covering up for Laura’s inability to make social conversation, so I am overcompensating for her. I also use a melodramatic gesture to support my statement, “All of a sudden – heavens!” I raise both my hands beside my head and look upwards.  *The examples above relate to only part of what is required, and are just indicative.* |

Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.