

Internal Assessment Resource

Drama Level 2

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| This resource supports assessment against:  Achievement Standard 91216 Version 3  Use complex performance skills associated with a drama or theatre form or period |
| Resource title: Elizabethan Theatre |
| 4 credits |
| This resource:   * Clarifies the requirements of the standard * Supports good 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 | February 2015 Version 3  To support internal assessment from 2015 |
| Quality assurance status | These materials have been quality assured by NZQA.  NZQA Approved number: A-A-02-2015-91216-03-5456 |
| 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 91216: Use complex performance skills associated with a drama or theatre form or period

Resource reference: Drama 2.4A v3

Resource title: Elizabethan Theatre

Credits: 4

Teacher guidelines

The following guidelines are designed to ensure that teachers can 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 91216. 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 use complex performance skills associated with Elizabethan theatre in an extract from a play written during this period.

You should guide students through the preparation activities for this task and provide them with sufficient opportunities and resources to explore their scenes.

They will complete supporting written evidence that describes a brief intention for the role and a list of features used that involve complex performance skills of the drama or theatre form.

Prior learning

Before beginning the assessment task, provide opportunities for your students to explore the history and practices of Elizabethan theatre, including research into the form, historical context, and social and political influences, viewing performances in this style, and workshopping the performance features and complex performance skills through use of texts from the period.

Workshops should be used to identify and discuss the features of this theatre form, which might be categorised under the following headings:

* The size, use, and shape of the stage and/or space e.g. The Globe Theatre and thrust staging
* The relationship between the actor and the audience
* The use of movement, voice, and body techniques during the Elizabethan period
* The use of language and rhythm
* Conventions particular to this theatre form
* The influence of the Elizabethan worldview on performance

Conditions

Students will work individually or in groups of two or three but will be assessed individually. Their choice of extracts from the plays should ensure that each member is able to reach all levels of the standard.

Students will work on the preparation for the assessment tasks over five to seven weeks, in and out of class.

The extract should take between three and ten minutes to perform, depending on whether it is performed as a solo or as a group.

Students will submit supporting evidence, including a brief statement of intention and a list of the features used that involve complex performance skills and a rationale for the use of those skills. However, the focus of the assessment is the demonstration of the complex skills in performance and not the supporting evidence, which merely augments the evidence. Each student must identify their own use of complex skills, not those of group members.

The performances should take place before an audience and under performance conditions. (The audience could be other class members or an invited audience.)

Performances must be filmed for moderation purposes.

Resource requirements

* A3 light card
* Plays written by Elizabethan writers, such as Christopher Marlowe or William Shakespeare
* A range of resources and websites dedicated to these works
* A suitable space that reflects features of the theatres of the time, such as the Globe. (A school hall that has a square stage marked out, with the audience sitting on three sides, is useful.)

Additional information

None.

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| Achievement | Achievement with Merit | Achievement with Excellence |
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| Use complex performance skills associated with a drama or theatre form or period. | Skilfully use complex performance skills associated with a drama or theatre form or period. | Effectively use complex performance skills associated with a drama or theatre form or period. |

Student instructions

Introduction

This assessment activity requires you to use complex performance skills associated with the physical and historical conventions of Elizabethan theatre in an extract from a play written during this period.

You will perform individually or in groups of two or three but will be assessed individually. The performance will be filmed.

You will be assessed on how effectively you use complex performance skills associated with Elizabethan theatre.

To meet the requirements of this standard, you will be expected to perform in an Elizabethan style.

Task

Choose an extract

Choose an extract from one of the available Elizabethan plays that you will perform for an audience of your classmates and teacher. You may work individually or in a group of two or three. For soloperformances the length should be 3-5 minutes, for pairs 5-8 minutes, and for trios 8-10 minutes. Choose an extract that offers enough opportunities for all group members to perform a range of features that involve complex performance skills of Elizabethan theatre.

When you have chosen your extract, attach a copy of it to the centre of an A3 page.

To develop an understanding of the play and of how it might have been performed in Elizabethan times, you could readthe full-length version of the play, watch a live or filmed version, or read a synopsis.

Discuss with a group or your teacher what you think the playwright’s intentions might have been.

* Who did they write it for?
* How does your role add to the overall presentation of ideas in the play?

State your intention

You will write down your intention for the role and the way you will convey a level of abstraction (or layers of meaning) through the complex performance skills that you plan to use. Include a rationale for the use of those skills in your statement of intent. This will help you clarify your understanding of the theatre form and your extract.

On the left of your A3 page, write answers to the following questions:

* Who is your character?
* How will you make clear the time and period of the play?
* What is the situation in the scene?
* What importance does the order of events or the action have?

Keep adding to this chart as you rehearse and make discoveries. For each addition, record how your presentation will relate to Elizabethan theatre.

Explain how the skills will be used to exemplify the features

On the right of your A3 page, write:

* the features you will use that involve complex skills associated with the physical and historical conventions of Elizabethan theatre
* how and when you will use them (link this to a line in the extract)
* the reason you will be using those skills (the intended effect)

You need to identify the skills for your own role, not those of others in your group. Do this for each feature you will use.

Give the A3 page to your teacher before your performance.

Rehearse the extract

You will be expected to learn lines, rehearse, and demonstrate the complex performance skills that exemplify the features of the theatre form, complete the written work, and attend extra rehearsals outside of class time.

During the rehearsal period, you will need to use complex performance skills to exemplify the physical and historical conventionsof Elizabethan theatreand convey the intention of the dramatic context. Develop your understanding of:

* the intent and meaning of the lines you are saying
* the rhythm and pace of the dialogue – try throwing a ball to each other as a way to cue the rhythm in shared lines, or use galloping to get the iambic rhythm flowing
* how the language reflects the emotion or mood of the characters
* the message signified by a break in the rhythm or the opportunity it presents
* the presentational mode of acting and use of gestures
* the status of the different characters
* the Elizabethan use of space, the inner room, use of pillars, exits and entrances, and levels – block and plot your moves
* the importance of addressing the audience on three sides (thrust staging) and the three tiers through stage position or with specific use of language
* the significance of conventions in your scene, such as the use of trapdoors, overlooking, hiding, disguise, eavesdropping, sword play, or playing across gender.

Memorise your lines by following your blocking as you say them.

Practise presenting your work convincingly, to communicate the key ideas and mood of the extract to the audience – capturing the essence of the dramatic context with impact. Use complex performance skills associated with Elizabethan theatre to enhance the performance and aim to work with competence, control, and a sense of purpose. Your actions need to be sustained and support the dramatic context of the performance in an Elizabethan framework.

If you think that costumes, sets, or props will support your use of Elizabethan features, discuss with your teacher whether these are available for you to use. For example, a student playing the Nurse may find a long skirt useful to help her curtsy, and a student playing Benedick might want a pillar to hide behind as he is listening in on Beatrice.

Perform

Perform your extract to an audience of your classmates and teacher. It will also be filmed.

Assessment schedule: Drama 91216 Elizabethan Theatre

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| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| The student has used complex performance skills associated with a drama or theatre form or period.  To do this, they have:   * performed an extract from an Elizabethan play demonstrating physical and historical conventionswith layers of meaning or a level of abstractionto convey the intention of the dramatic context and to support it in performance, for example: *The student chooses to play Viola from* Twelfth Night *in Act 1 Scene 5. In their performance they use:* * *an Elizabethan bow to show Olivia respect as she greets her* * *tall, straight stance in a wide second dance position* * *lower pitch to disguise the fact she is really a boy dressed as a girl dressed as a young man* * *conventional vocal techniques in her first speech to Olivia, as becomes the opening lines to an elevated personage (Elizabethan use of compliment)* * *iambic pentameter in lines 271-274 by using the rhythm to enhance the character’s mood and motivation. Making use of interruptions or variations in the verse.* * provided supporting evidence showing their intentions for their performance and the features involving complex performance skills demonstrated in the performance | The student has skilfully used complex performance skills associated with a drama or theatre form or period.  To do this, they have:   * performed an extract from an Elizabethan play working with competence, control and a sense of purpose * demonstrated the sustained use of complex performance skills to support the dramatic context of the performance, for example: *The student chooses to play Viola from* Twelfth Night*. In their performance they demonstrate:* * *voice techniques and eye contact with the audience for the line “I am not that I play” to show they understand the use of puns* * *appreciation of the puns to do with sailors in lines 216-219 and body language to match, such as a slap on the thighs* * *understanding of her status as a messenger and appropriate use of body language to support this* * *asides to the audience on tiers for the iambic lines and to the groundlings for the puns* * *effeminate use of body language to amuse the audience yet confuse Olivia* * *understanding of the importance of the romantic letter convention through using flowery and exaggerated voice techniques and gestures as they deliver the message to Olivia from Orsino.* * provided supporting evidence showing their intentions for their performance and the features involving complex performance skills demonstrated in the performance. | The student has effectively used complex performance skills associated with a drama or theatre form or period.  To do this, they have:   * performed an extract from an Elizabethan play presenting work convincingly, capturing the essence of the dramatic context with impact, and using complex performance skills to enhance the performance, for example: *The student chooses to play Viola from* Twelfth Night*. In their performance they demonstrate:* * *a superior sense of the poetry and emotion of the whole extract, not just certain parts* * *a clear observation of where their audience will be* * *inventiveness in their use of space and the Elizabethan stage features* * *vocal quality is convincing and reminds the audience that they are acting out an awkward role. The speech “Make me a willow cabin at your gate” is played with sincerity.* * provided supporting evidence showing their intentions for their performance and the features involving complex performance skills demonstrated in the performance. |

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