

AS 2.1 (90299) Apply drama techniques in an improvised group context	<b>Achieved</b>	AS 2.2 (90300) Apply drama techniques in a group within a scripted context	<b>Achieved</b>	AS 2.3 (90301) Use elements and conventions to structure, record and perform devised drama	<b>Achieved</b>
	<p><b>Student Portfolio:</b> I was pleased with the way I kept focus and used several different voice techniques, like the old person who had lost her teeth. I wish I'd used more conventions, like a solo monologue, to explain things and give more meaning...</p> <p><b>Teacher's comments:</b> The student's comic timing and effective mime created a moment of discovery despite weak technique in the digging sequence. She demonstrated a range of characters and voices but tended to play them superficially. She failed to demonstrate the interactive skills of offering and accepting that would have developed the relationships and progress the story.</p>		<p><b>Student Portfolio:</b> I learnt that the pitch of your voice helps you to feel more like your character. I will apply this in future to other characters I play. I was annoyed at the last section of the play when I was supposed to assume the stronger role but failed to do so. I kept my head down to show my character's nervousness when going to his boss, I was summoned to his office and didn't want to be there...</p> <p><b>Teacher's comments:</b> The student had an appropriately nervous physicality that helped to make the reactions to the boss convincing. He used consistent and clear interaction with some change of character status although this could have been built up towards the end. His voice lacked volume, range of expression and sustained application.</p>		<p><b>Student Portfolio:</b> <i>Mission statement:</i> to explore what influences people to change their body image to be more socially acceptable through movement, role and tension. <i>Brainstorm:</i> the media = internet; news; tv; magazines; stereotypes; sex symbols. We're showing how Barbie is a symbol for people's judgements. I liked the way I was the main character for the angry scene and the way everyone turned their backs on me to isolate me. This was a chorus of voices.</p> <p><b>Teacher's comments:</b> The student accepted the ideas of the group rather than offering many herself. She kept an accurate record of the process and of the final script but didn't show understanding of the dynamics of scene shaping, thus her preparation lacked coherence. She tended to play her roles in a similar style and didn't always have complete focus.</p>
	<b>Merit</b>		<b>Merit</b>		<b>Merit</b>
	<p><b>Student Portfolio:</b> I think we used a good range of space and variation of movement. The movement helped define our characters, for example the stillness and stealthy head movements of the burglars. We varied the levels by using the chairs in different scenes. I accepted all the offers...</p> <p><b>Teacher's comments:</b> The student established the scene with purpose and an awareness of space. She had focused and sustained character energy, although her vocal range could have been explored further. She had a tendency to respond to offers rather than to give them. Her movements were strong, if not always effective.</p>		<p><b>Student Portfolio:</b> We wanted the situation to be humorous and surprising. As all the class were working with the same text we wanted to find a situation that wasn't as obvious in the text. The audience are meant to wonder what the relationship is between the men, the macho role of plumbers who might be more than just workmates. We couldn't decide how to end the scene and probably using the violence didn't really say enough about the relationship...</p> <p><b>Teacher's comments:</b> The student has strong vocal and physical skills and a clear understanding of how he can use a range of vocal aspects to reinforce a characterisation. He presented a very briefly annotated script that suggested situation and character but didn't explore the nuance or development of situation and how that would be interpreted physically. He could have used space with more effect.</p>		<p><b>Student Portfolio:</b> <i>3 techniques to incorporate =</i> 1) Fo's folk song – something old to show a new message; 2) Fo's twisting well known stories – to create a new message; 3) Brecht's no illusion of reality – audience is shown a message rather than a story. <i>Convention</i> with the most powerful effect was ritual. The way we projected an image between every scene was very effective, beside giving us time to change it really got our message across. <i>Closing moment</i> - we originally had a Barbie scene but that didn't make enough impact so we came out of role to recite lines from a poem to get our point across...</p> <p><b>Teacher's comments:</b> The student made a good contribution to the group and kept an accurate record. She understood the importance of shaping and suggested changes to the first and last scene to increase impact. She performed with focus throughout a range of roles and used several conventions to heighten the tension and underline the message in her own performance.</p>
<b>Excellence</b>	<b>Excellence</b>	<b>Excellence</b>			
<p><b>Student Portfolio:</b> I made better offers in this piece than I had before, I was trying to get the piece to flow and so offered the watch, and the advert in the paper, and the rugby on TV with the idea of driving the action and setting up possible problems. We used space and stillness well in the burglary scene – stillness for the monologues and space when we reached forward to steal the jewels.</p> <p><b>Teacher's comments:</b> The student demonstrated sustained and varied use of body, voice, movement, and use of space in the range of and transition between characters. She had controlled tension and focus. There was a good use of stillness before the alarm. Her characterizations were effective, especially those of the wife and Frank. She used strong offers to shape the narrative.</p>	<p><b>Student Portfolio:</b> [full blocking diagrams and a fully annotated script with gesture and movements as well as beat and vocal colour notes given] Mr Fibbs is a bit of a workaholic. He likes to do things the old fashioned way and sort of still lives in the 1970's. He doesn't like change. He is very calm but sometimes gets angry and fast. He knows everything about every machine name and every employee name. I need to use my voice (pace, pitch, tone etc) to show that I am powerful and professional but when we change status I need to use it more weakly...</p> <p><b>Teacher's comments:</b> The student is technically strong. He set the situation up effectively with the telephone and the simplistic arrangement of an office set. He used eye-glasses seamlessly as an extension of gesture to support his character's point of view. He used a range of techniques effectively even though his voice was often too rushed to be completely clear. His script annotation and process of exploration showed imagination and an understanding of the range of possibilities in subtext. He sustained supportive interaction, and balanced his use of space with that of his partner's.</p>	<p><b>Student Portfolio:</b> I'd like to incorporate Fo's use of humour to tell the truth because people are attentive to comedy. It gets into painful political issues and shows the strange, absurd, or unacceptable in life. We used role in the therapy scene and in other scenes to explore the opinions, feelings and motivations of another character. It helps the audience see issues from a range of perspectives. We defined space in the office scene with the box set to establish place and create function and levels. We used motif with the Barbie image to reinforce our message about people making judgments about body image...</p> <p><b>Teacher's comments:</b> The student thought carefully about the ideas generated through research and group brainstorming and considered the wider social impact of theatre at all times. She suggested several cuts of scenes to manipulate time and place and refocus the message. Her performance was always focused and she worked with a range of roles with equal conviction. Her timing supported the rhythm of the scenes.</p>			

# NCEA Level 2 Drama

## To accompany the video ‘Standards in Action 2’

AS 2.4 (90302) Apply knowledge of a drama/theatre form or period through performing a role in a presentation	<b>Achieved</b>	AS 2.5 (90303) Perform a substantial acting, technical or production role	<b>Achieved</b>	AS 2.5 (90303) Perform a substantial acting, technical or production role	<b>Achieved</b>
	<p><b>Student Portfolio:</b> I had just had an argument with Oberon and he instructed Puck to play a trick on me - this trick was that I fell in love with an ass! I was quiet and still as the fairies placed me on my bed, to show my status and my dignity. I needed to get the rhythm of the speech, especially all the ‘O’ sounds that I use with Oberon for which I raise my eyebrows and lift my soft palate. It was unusual having to play to three sides of the audience. You have to be loud and clear but I still wanted to be graceful, especially as a girl playing a boy playing a girl! But you could see the audience’s reactions and know if they were understanding what was going on...</p> <p><b>Teacher’s comments:</b> The student showed awareness of Elizabethan role and status through her upright stance, movement from a higher level down to the commoners, and fluent delivery of the heightened verse. She showed awareness of the relationship with the audience by playing out. These are all features that were clearly identified in her research summary and linked to an annotated script.</p>		<p><b>Student Portfolio:</b> I had to position the smoke machine and fan carefully so that the smoke would be blown well into the stage area and seem to be fully surrounding the dancers but not blow straight into their eyes. It took several goes to get the degree of opening on the smoke hose so that just the right amount of smoke came out. I learned how every single job has to be followed through really carefully when you’re doing technical...</p> <p><b>Teacher’s comments:</b> The student attended all the production team meetings and kept a clear time-line and record of work that had to be done. He collected and returned resources and was fully involved in the rigging, patching and focusing of the lights. His understanding of the role was from an operational rather than a design perspective although he did demonstrate understanding of the symbolic role of colour with smoke. He operated the smoke machine and was a stand-by operator for the lighting desk.</p>		<p><b>Student Portfolio:</b> I tried to talk faster than I normally would because the character rambles with one idea leading directly to another. We skimmed through the full play and looked for the best bits to use – the ones with some action. We cut the boring bits out. I based all the movement around the stump, trying to get contrasts in the way we used space, the person who was on the stump had the status at the time. Although we all contributed to the ideas, the movements were mine.</p> <p><b>Teacher’s comments:</b> The student was an active part of the production process and, along with his partner, plotted all movement in the extract. His process showed an understanding of this extract, but not of how it fitted into the play as a whole. He developed and sustained his role with confidence. His interaction was sustained although he wasn’t always sure how to relate voice to character.</p>
	<b>Merit</b>		<b>Merit</b>		<b>Merit</b>
	<p><b>Student Portfolio:</b> As Bottom I had to take myself seriously even if everyone else laughed at me. I am nervous with Titania and confused that such a pretty lady adores me. To show this I use jerky paw and body movements to show the transition from person to ass. I do this straight out as it’s supposed to be for both groundlings and lords and ladies. I found it hard to say the words correctly and not to have falling inflexions and to angle myself so that all sides could see me and I wasn’t blocking anyone. I knew that my gestures should be big so that everyone could see them, but I don’t know if they were...</p> <p><b>Teacher’s comments:</b> As well as the features associated with staging and use of the audience, the student demonstrated an understanding of the comic, physical, improvisational features. She understood that Bottom was the light relief and showed this understanding in her improvised steps and song and through reference to other comic low-status characters such as the servant class in other plays in her research.</p>		<p><b>Student Portfolio:</b> I was really pleased with the smoke effects – the cue change to the deep red gel when another poisoning was about to happen was effective and supported the evil atmosphere. I wanted the sound and rhythm of the smoke pumping in to accentuate the rising intensity of the sound track. It took us several goes to get that right but I think it pretty much worked. Writing smoke cues was a bit weird and I realized when I helped to call the cues just how all the production processes work together and that all the tech crew need to understand the play really well...</p> <p><b>Teacher’s comments:</b> As well as being a supportive and well organized team-member the student was able to understand and interpret the director’s vision for the play. She researched health and safety regulations, drew up a hazard identification chart, ran a fire-drill with the cast and crew, and took responsibility for all aspects of safety. She designed the smoke effects and worked as an operator for the lighting desk.</p>		<p><b>Student Portfolio:</b> R&amp;G swap roles with sometimes one being intellectual and the other funny. We used black and white costumes to show this – how their characters are opposites but intertwined. They are parallel characters in that they are both extreme but at opposite ends of the scale. They talk about everything whilst talking about nothing, like the characters in ‘Waiting for Godot’, so this is absurdist theatre too. We wanted to create a strong ending with coins dropping to link to the ending in ‘Hamlet’ where nothing remains for ever...</p> <p><b>Teacher’s comments:</b> The student prepared for the role with a commitment to his group and provided research material and designed the costumes. His script annotations, character charts and reflections are detailed and show some insight into the transitions within his character. His performance is confident and sustained with a strong vocal energy, sustained interaction and appropriate physical techniques. At times his performance is rather externalized.</p>
<b>Excellence</b>	<b>Excellence</b>	<b>Merit</b>			
<p><b>Student Portfolio:</b> It disconcerted me that I couldn’t be seen from all the audience at once. It was easier to use the stage as Puck, because as a spirit I could move, turn and spin, to play to all three sides, but as the doctor I was paranoid that I was blocking the others. As the Elizabethan actors often performed in everyday dress the audience would have been paying much more attention to what they heard. I translated my lines into modern English then put that inflection into Shakespeare’s words. Puck’s voice was bouncy, quick and cunning; the doctor’s was careful and slow. It would have been so much easier to point the jokes in Elizabethan times when the audience was used to the words and the inflections...</p> <p><b>Teacher’s comments:</b> This student played several of Puck’s scenes and gave, out of role, a linking seminar address that showed how the aspects of magic and fate were linked to the Elizabethan world view and were translated to stage. She also played a contrasting part as the doctor from King Lear. Her understanding was sophisticated and comprehensive. Her vocal and physical clarity and focus meant that her performance was an effective demonstration of the period.</p>	<p><b>Student Portfolio:</b> I was most proud of my gauze effect. The director wanted to give the production an ‘other worldly’ feeling to link the scenes that happened in different times and places and also to disconnect it from reality so that the audience had to think about what really happened and who was responsible. The gauze is both distancing and mesmerizing, especially with the shadows of the stark, open white sidelights, I used par 65’s for this. I liked doing the whole process, from the storyboards to the calling. This was the first time I had done that.</p> <p><b>Teacher’s comments:</b> The student was supportive and organized in meetings. As the technical director he was responsible for the overall design, training the other crew members as appropriate, and calling the cues during the performances. His previous experience meant that he was able to produce sophisticated ideas that he adapted through discussion with the production team. He was always responsive to the ideas of the director. His final design was quite stunning and was effected without fault.</p>	<p><b>Student Portfolio:</b> My character is quite sure of himself so I put the centre of gravity in the chest, the male place. Later in the play I get a hunched back as he becomes unsure and has too many ideas bouncing around in his head. The play is ‘dark, with the theme of heaven to hell – live life to the max’. We used blue light as we wanted to get the almost sinister mood of shadow light to get across the journey the central character was going through – bright light wouldn’t get across the theme of the journey of life and the value of decisions we make.</p> <p><b>Teacher’s comments:</b> The student’s preparation for the role was extensive. He researched classical references including Dante’s inferno and incorporated the concepts of the inferno into his characterization, in particular the three animals and their relationship to destiny. He suggested the reduction of characters and set to intensify the play and focus the audience on the central character. He was involved in every aspect of the production decisions, which were always perceptive. His performance, whilst not always vocally accomplished, had integrity and truth.</p>			