

Kamo High School Drama

Internal Assessment Resource

Aotearoa Speaks

Internal Assessment Resource

Subject Reference: Drama 3.1

Supports internal assessment for:

Achievement Standard 91512 v1

Interpret scripted text to integrate drama techniques in performance.

Credits: 4

Student Instructions Sheet

This assessment activity is designed to interpret scripted text and develop your ability to interpret a script and then **select and apply** the **drama techniques of voice, body, movement and use of space** to communicate this text in performance.

Your teacher will give you a play or selection of plays of Aotearoa. In a small group, you will interpret, explore, prepare and perform an extract or compilation from one play. Your presentation length should be approximately 4-5 minutes per person.

You will be assessed on your ability to interpret the extract or compilation in the context of the whole play, and on your ability to choose and integrate an appropriate range of drama techniques to communicate this drama script.

This activity will take place over a period of 6-8 weeks and will involve class and out-of-class time. Your assessment will take place in week 11, Term 1 and will be presented in the Drama room at a night performance for an invited audience.

The process of interpretation, selection, preparation, rehearsal, presentation and reflection should be recorded. Your portfolio will provide useful evidence of your interpretation, intentions and understanding. Your written record may also be useful in the development of a response for the external assessment of Drama Achievement Standards.

Your portfolio is to be completed and handed in **before** your performance.

Task Instructions

Task 1 Select a play

This task will help you to select the play you will work with for this standard. You will work on this task individually or as a group. Your teacher will allocate each group a play from a range of plays of Aotearoa. Read the play as a group and then prepare a presentation on this play for the class. This presentation is a spoken one which introduces the play to the rest of the class. It should include a brief synopsis of the play, some indication of the main themes or ideas of the play, an introduction to the characters and an overall impression of the play.

Make your presentation to the class. Make notes while you are watching the presentations from other groups as these will help you to make your choice.

Task 2 Make some decisions

At this point you will need to make some decisions. These can be made as a group, with a partner or on your own. Discuss your decisions with your teacher and record your thinking in your portfolio.

You will need to decide:

- Which play you would like to use
- Whether you want to present a solo, trio or paired performance
- Which part/s of the play would be suitable as an extract or compilation for performance

You will need to have read (or at least skim read) each of the plays to make these decisions.

Task 3 Interpreting the Text

When you have finalised your extract, read the entire play again. Work with a group who are doing the same play. In your group, explore the world of the playwright and the world of the play.

Decide on the **main focus** of the play. Does it entertain? Tell a serious story? Deliver a social or cultural message? Or have more than one purpose?

What is the **theatre form or period** of this play and how is this important to the main focus of the play?

Where does your particular scene fit into the whole picture?

Make some notes about considerations for the physical interpretation of the extract, i.e. is it possible to stage this extract? What could be done in terms of stagecraft to make this extract work dramatically?

Record your findings in your portfolio.

Task 4 Understanding Your Character

Once you have chosen a character, write a profile of this character. Decide on your character's motivation in your chosen extract. Record these in your portfolio.

Decide on drama techniques that would help convey the different aspects of character and would communicate and enhance the meaning of the extract.

Work through possible voice, body, movement and use of space ideas.

Consider the character's relationships and how these techniques could communicate these.

Record ideas for techniques to convey meaning in your portfolio.

For example, what sort of movement would show the rough and ready nature of Tupper the coach in "Foreskin's Lament" by Greg McGee? How could the use of tone, pace and pause show the repressed, nervous character of Honaria Wishart in "Jeannie Once" by Renee? How does use of space reveal the theme of racism in the confrontation scene between Roy McDowell and the Mataira family in "The Pohutukawa Tree" by Bruce Mason? How could Ramari use gesture to show her reaction to Kui's rejection of her in Briar Grace-Smith's "Purapurawhetu"?

Task 5 Planning for Performance

Prepare a performance script for the extract or compilation. You may choose to put together two or more speeches, or a compilation of key lines.

Annotate the script to record techniques you feel will give a clear and effective interpretation of the text, keeping in mind any wider understanding you may have gained from your character and the play as a whole.

You should show what you intend to do and why.

The use of techniques must be smooth and well integrated to meet the achievement standard.

Task 6 Rehearsal

Block your extract and rehearse the techniques you have chosen. Record your blocking on your performance script.

Present your work-in-progress to another person or pair. Critique and reflect on each other's integrated use of techniques to communicate the text.

Keep the focus of your work on the techniques you can show as an interpreter and performer of text rather than technical support.

Keep a record of how this critiquing process informed your performance.

Rehearse and refine your performance.

Task 7 Performance

Perform your extract for an audience.

Task 8 Reflection

Record your answers to the following in your portfolio:

- a. Discuss your use of drama techniques to interpret and convey the meaning of your chosen extract. Use specific examples to show how you integrated techniques.
- b. What were the most effective drama techniques used in other presentations? How did they clarify the meaning of the drama text?

Portfolio Checklist

Your portfolio should contain:

- ☐ Annotated script
- ☐ Record of chosen techniques with justification
- ☐ Character profile
- ☐ Process notes on characterisation
- ☐ Interpretation of text – theme, period/form, background to play and playwright
- ☐ Reflection

APPENDIX A DRAMA TECHNIQUES

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

Voice	pitch	- the highness or lowness of a sound
	pace	- the rate at which words are spoken
	pause	- where sound stops, how often and for how long
	projection	- enables audience to hear the voice
	volume	- how loudly/softly the words are spoken
	articulation	- clarity of voice
	tone	- the feeling/emotion in the voice
	cueing	- when to speak
	inflection	- the rise and fall of a voice
	accent	- particular to a country/society/culture
	breathing	- to allow a controlled use of voice
Body	posture	- stance
	gesture	- movement of any part of the body
	body-awareness	- ability to select appropriate use of body
	eye contact	- establishing eye contact with another actor or the audience
Movement	timing	- when you move
	direction	- where you are going
	energy	- how you move
	ensemble awareness	- moving as part of a group
Space	levels	- low, medium, high
	personal	- own space
	general	- all the other space

Assessment schedule: Drama 3.2: Aotearoa Speaks

task or question	evidence towards achievement	evidence towards achievement with merit	evidence towards achievement with excellence
Interpret scripted text from a play of Aotearoa.	<p>The extract is interpreted in the context of the play as a whole, showing</p> <ul style="list-style-type: none"> • understanding of the world of the play and the playwright • knowledge of theatre form/period • main focus of the play • physical interpretation of the extract • key aspects of the character. <p>Portfolio also includes</p> <ul style="list-style-type: none"> • annotated script • justification of techniques used 	<p>The extract is interpreted in the context of the play as a whole, showing</p> <ul style="list-style-type: none"> • understanding of the world of the play and the playwright • knowledge of theatre form/period • main focus of the play • physical interpretation of the extract • key aspects of the character <p>Portfolio also includes</p> <ul style="list-style-type: none"> • annotated script • justification of techniques used 	<p>The extract is interpreted in the context of the play as a whole, showing</p> <ul style="list-style-type: none"> • perceptive understanding of the world of the play and the playwright • thorough knowledge of theatre form/period • main focus of the play • insightful physical interpretation of the extract • key aspects of the character, showing insight <p>Portfolio also includes</p> <ul style="list-style-type: none"> • annotated script • justification of techniques used
Integrate appropriate drama techniques to present a solo or paired performance of the scripted text.	<p>Appropriate drama techniques (voice, body, movement and use of space) are selected and integrated in performance.</p> <p>Drama techniques interpret and communicate the meaning of the scripted extract.</p> <p>For example, the student who plays Kui/Aggie Rose in “Purapurawhetu” by Briar Grace-Smith shows the contrast between the age of Kui and Aggie Rose through her integration of voice, body, movement and her use of space.</p>	<p>Appropriate drama techniques (voice, body, movement and use of space) are selected and effectively integrated in performance.</p> <p>Drama techniques interpret and communicate the meaning of the scripted extract.</p> <p>For example, the student who plays Kui/Aggie Rose in “Purapurawhetu” by Briar Grace-Smith shows the culture and the contrast between the age and experience of the world of Kui and Aggie Rose through her integration of voice, body, movement and her use of space.</p>	<p>Appropriate drama techniques (voice, body, movement and use of space) are selected and effectively integrated in performance.</p> <p>Drama techniques interpret and perceptively communicate the meaning of the scripted extract.</p> <p>For example, the student who plays Kui/Aggie Rose in “Purapurawhetu” by Briar Grace-Smith shows the culture and the contrast between the age and experience of the world of Kui and Aggie Rose through her integration of voice, body, movement and her use of space to communicate the ‘shared experience of physical and cultural loss’ (Introduction to “Purapurawhetu” by John Huria, 1999).</p>
The presentation length should be 4-5 minutes per person.			

APPENDIX B

PLAYS OF AOTEAROA

Social Climbers	Roger Hall
Michael James Manaia	John Broughton
Wednesday to Come	Renee
Pass it On	Renee
Coaltown Blues	Mervyn Thompson
Daughters of Heaven	Michaelanne Forster
Larnach	Michaelanne Forster
The End of the Golden Weather	Bruce Mason
Blood of the Lamb	Bruce Mason
The Pohutukawa Tree	Bruce Mason
Tomorrow Will Be a Lovely Day	Craig Harrison
Shuriken	Vincent O'Sullivan
Waiora	Hone Kouka
Ka Shue	Linda Chanwai Earl
Foreskin's Lament	Greg McGee
Lovelock's Dream Run	David Geary
Pack of Girls	David Geary
Bare	Toa Fraser
Purapurawhetu	Briar Grace-Smith
Sons	Victor Roger
Playlunch	Lisa Warrington (ed.)
The Bellbird	Stephen Sinclair
Woman Far Walking	Witi Ihimaera
The Songmaker's Chair	Albert Wendt
Verbatim	Miranda Harcourt
Niu Sila	Dave Armstrong and Oscar Kightley
Where We Once Belonged	Dave Armstrong
Revenge of the Amazons	Jean Betts and W. Shakespeare
Ophelia Thinks Harder	Jean Betts and W. Shakespeare
The God Boy	Ian Cross
Joyful and Triumphant	Robert Lord