

# KAMO HIGH SCHOOL DRAMA

## Internal Assessment Resource

Subject Reference: **Drama 2.2**

**“Tell him Justice is waiting for him. Okay Justin”**

Supports internal assessment for:

Achievement Standard 91214 version 1:

### **Devise and perform a drama to realise an intention**

**Credits: 5**

<b>Achievement with Excellence</b>	<b>Achievement with Merit</b>	<b>Achievement</b>
Devise and perform an effective drama to realise an intention.	Devise and perform a coherent drama to realise an intention.	Devise and perform a drama to realise an intention.

---

### **Student instructions**

---

#### **Introduction**

This assessment activity requires you to devise and perform an original drama based on a topic or theme that arises from a study of social injustice, using drama elements and conventions. .

This activity will take place over six weeks of in-class and out-of-class time. The due date for this assessment is Week 1 of Term 2. This assessment will take place in the drama room at night in front of an invited audience.

You will work in small groups but you will be assessed individually.

You will need to actively participate in the devising and performing of the drama in order to achieve this standard.

You will supply a statement of intention and devised drama outline or script to support the final drama.

In your performance you need only basic or simple technology to support or enhance your use of elements and conventions.

You will be assessed on how coherently and effectively your devised drama realises your intention in performance.

#### **Task**

This assessment task has several stages: complete all stages. Refer to the Student Resource and/or consult with your teacher for further guidance as you work.

#### **Exploration**

As a class examine stimulus material and explore aspects of social injustice, using discussion and improvisation as key tools.

#### **Discussion**

Your teacher will decide on the group you will work with. As a group, brainstorm possible themes or issues linked to your exploration of social injustice that appeal to you and that you think would work well as the basis of your own devised drama.

Discuss with your group which theme or idea you would like to focus on then repeat the brainstorming process for this theme or idea.

Research the theme or idea.

## ***Statement of Intention***

As a group, write a preliminary statement of intention for your drama. Discuss and record your decisions about:

- the rationale for your devised drama
- the style of your devised drama, e.g:
  - whether you will perform using a particular style
  - how you might frame your drama for greatest impact.

This information is likely to evolve over the devising process and should be finalised just prior to final submission.

In your rationale, consider:

- what your drama will be about
- how this supports your chosen theme or idea
- how it links to the idea of social injustice
- what your message will be
- what you want the audience to feel, think, see, understand, or learn.

The style of your devised drama might be, for example: realism, episodic, a documentary approach, or a combination.

To frame your drama for greatest impact you might, for example, involve the audience as characters in the drama, use the framework of a news report with live action sequences cut in, or play it out from each character's perspective.

## ***Devise your drama***

### **Explore and experiment**

In your group devise and create your drama:

- Improvise scenes based on your chosen theme or idea
- Explore and experiment with a variety of conventions and elements to see which best suit your intention and how they might be used within your drama..

### **Structure and sequence**

Plan what might happen scene by scene.

Discuss and choose basic technical features that will enhance your drama in performance. For example, using a basic set and neutral costume would allow for quick transitions between scenes.

Add decisions about staging and use of technology to your Statement of Intention.

### **Devised drama outline or script**

Record your decisions for your devised drama as you plan it. Adapt and change your record to keep it up to date as you progress. Use this information to inform the creation of your final devised drama outline or script.

### **Selection and Rejection**

Think about how the drama is structured. Are you getting across your theme or message in a coherent and effective way? How can you utilise dramatic conventions to support the creation of the dramatic elements and communicate your overriding intention for the drama?

Edit weaker sections through agreement with the group. Select sections which support your statement of intention, and reject those which are unnecessary.

### **Shape your drama using elements and conventions**

Make use of *structural conventions* to link scenes or parts of your drama.

Be aware of their impact on the *elements* of the drama. For example, you may be able to create a more rounded role by including a narration, or enhance the mood of a scene by adding choral speaking.

### **Reflect and refine**

Rehearse your devised drama.

During the rehearsal process, reflect on the effectiveness of your drama, and refine it accordingly.

Make any changes to your statement of intention and your drama outline / script as necessary.

You may choose to perform your drama or part of your drama to another group. Listen to their feedback and reflect on any suggestions.

Return to your Statement of Intention and compare your original goals to this performance.

### ***Supporting evidence***

Finalise your statement of intention and drama outline or script. Ensure it is legible and reflects the decisions you have made about your devised drama.

### ***Perform your drama***

Actively participate in the performance of the drama to the class at the specified time.

Hand your Statement of Intention and Devised Drama Outline to your teacher **before** you go on stage.

### **USEFUL THINGS:**

#### **Devised drama outline**

Recording your devised drama means making decisions and recording the following details:

- a title for your devised drama
- a list of characters and who might play each role
- a script or devised drama outline of the action, scenes, links
- decisions made about what elements will be used where, and why
- decisions made about what conventions will be used where, and why.

#### **Shaping using elements and conventions**

This might include shaping the drama by using:

- exits and entrances
- narration
- flashback and flash forward
- spoken thoughts
- still images
- telephone conversations
- slow motion
- chorus
- split stage.

#### **Assessment schedule: Drama 91214 Social Injustice**

<b>Evidence/Judgements for Achievement with Excellence</b>	<b>Evidence/Judgements for Achievement with Merit</b>	<b>Evidence/Judgements for Achievement</b>
<p>The student has devised and performed in an effective drama to realise an intention to realise an intention based on a topic or theme that arises from a study of social injustice.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <ul style="list-style-type: none"><li>• discussion</li><li>• exploration and experimentation of elements and conventions</li><li>• selection and rejection</li><li>• shaping using elements and conventions</li></ul>	<p>The student has devised and performed in a coherent drama to realise an intention based on a topic or theme that arises from a study of social injustice.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <ul style="list-style-type: none"><li>• discussion</li><li>• exploration and experimentation of elements and conventions</li><li>• selection and rejection</li><li>• shaping using elements and conventions</li><li>• structuring and sequencing</li></ul>	<p>The student has devised and performed in a drama to realise an intention based on a topic or theme that arises from a study of social injustice.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <ul style="list-style-type: none"><li>• discussion</li><li>• exploration and experimentation of elements and conventions</li><li>• selection and rejection</li><li>• shaping using elements and conventions</li><li>• structuring and sequencing</li></ul>

<ul style="list-style-type: none"> <li>• structuring and sequencing</li> <li>• reflecting and refining</li> </ul> <p>The student has also provided a statement of intention and a devised drama outline.</p> <p>The devised drama is, convincing and captures the essence of the dramatic context. It has impact and originality.</p> <p><b>Note:</b> Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p> <p><b>For example:</b>  <b>Statement of Intention:</b>          We want to show how doing nothing in the case of domestic violence can be disastrous. We want to encourage people to speak out against domestic violence and get involved to protect the victims. We want people to learn a lesson from our drama and encourage them to change things by taking even a small stand.</p> <p><b>Drama in performance:</b>          The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news. It begins with two women (chorus) sitting in a kitchen, talking about what is happening in the house across the road. Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation. The drama all occurs in this kitchen, which allows for smooth transitions and clear dramatic flow. All of the violence happens off stage and the drama traces the two women's interaction with the victim from across the road, who appears to borrow some baking powder. Justifications and excuses from both sides are articulated. The abuser appears only as a disembodied voice and hurls abuse at the victim, belittling them and commanding them back 'home' where further violence occurs. The two women debate what they should do. The debate purposefully 'seeds' ideas in the audience about appropriate actions. The debate is</p>	<ul style="list-style-type: none"> <li>• reflecting and refining</li> </ul> <p>The student has also provided a statement of intention and a devised drama outline.</p> <p>The devised drama is original, performable and communicates a dramatic intention as indicated in the statement of intention. It is structured to have flow, dramatic unity and has smooth transitions between scenes.</p> <p><b>Note:</b> Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p> <p><b>For example:</b>  <b>Statement of Intention:</b>          We want to show how doing nothing in the case of domestic violence can be disastrous. We want to encourage people to speak out against domestic violence and get involved to protect the victims. We want people to learn a lesson from our drama and encourage them to change things by taking even a small stand.</p> <p><b>Drama in performance:</b>          The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news. It begins with two women (chorus) sitting in a kitchen, talking about what is happening in the house across the road. Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation. The drama all occurs in this kitchen, which allows for smooth transitions and supports the flow of the drama. All of the violence happens off stage and the drama traces the two women's interaction with the victim from across the road, who appears to borrow some baking powder. Justifications and excuses from both sides are articulated. The abuser appears only as a disembodied voice and hurls abuse at the victim, belittling them and commanding them back 'home' where further violence occurs. The two women debate what they</p>	<ul style="list-style-type: none"> <li>• reflecting and refining</li> </ul> <p>The student has also provided a statement of intention and a devised drama outline.</p> <p>The devised drama is original, performable and communicates a dramatic intention as indicated in the statement of intention.</p> <p><b>Note:</b> Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p> <p><b>For example:</b>  <b>Statement of Intention:</b>          We want to show how doing nothing in the case of domestic violence can be disastrous. We want to encourage people to speak out against domestic violence and get involved to protect the victims. We want people to learn a lesson from our drama and encourage them to change things by taking even a small stand.</p> <p><b>Drama in performance:</b>          The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news. It begins with two women (chorus) sitting in a kitchen, talking about what is happening in the house across the road. Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation. The drama traces the two women's interaction with the victim from across the road when they meet at the supermarket. Justifications and excuses from both sides are articulated. The two women debate what they should do but decide to do nothing. The final scene is shaped around a telephone conversation where one woman receives a phone call and consequently informs the other. Who is again sitting in the kitchen, of the death of the victim at the hands of the abuser?</p>
--	---	---

<p>finally ended when a police officer (the messenger) appears to ask questions relating to a homicide in the house across the road</p> <p>The students then stop the play and question the audience about where things went wrong. The audience is questioned about how the situation could be changed to help the victim and avert the homicide. The point of intervention is identified and the students replay the drama from that point, integrating audience suggestions for change that largely stem from the earlier seeding and allow the students to have prepared an outcome.</p>	<p>should do but the debate is finally ended when a police officer (the messenger) appears to ask questions relating to a homicide in the house across the road</p>	
--	---	--

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