



Student name: _____

Form class: _____

PNBHS Drama NCEA Level 2 2023

Teacher: Mrs S Coetzee



- SKILLS FOR LIFE -

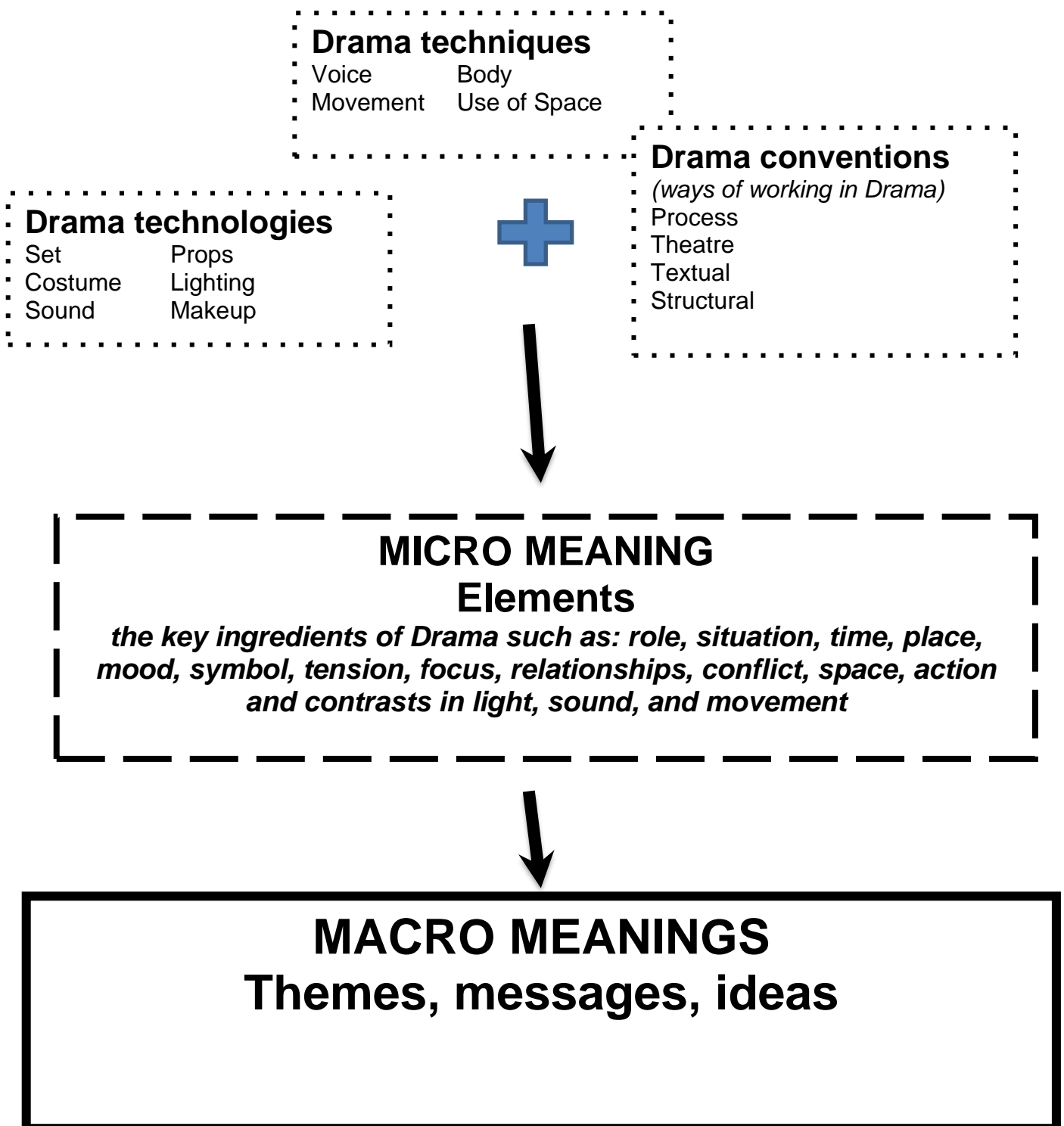
The purpose of ALL Drama is to convey meaning

Drama techniques, conventions and technologies

work together to do this.

The first (**micro**) level of meaning they convey is **elements**.

The second (**macro**) level they convey is **themes/messages/ideas**



NCEA Level 2 Drama (Curriculum Level 7 Drama Achievement Objectives)

Understanding Drama in Context (UC)

Research the purposes of production, performance, and technologies of drama in a range of contexts, including New Zealand drama.

Explore how drama reflects our cultural diversity.

Developing Practical Knowledge (PK)

Select and refine the use of techniques, conventions, and technologies in specific dramatic forms.

Developing Ideas (DI)

Research, critically evaluate, and refine ideas to develop drama in specific dramatic forms.

Communicating and Interpreting (CI)

Rehearse and perform works in a range of dramatic forms.

Respond to and make critical judgments about rehearsal processes and performances

Level 2 Achievement Standards - 17 credits

AS 91216 2.4 4 credits Internal

Use complex performance skills associated with a drama or theatre form or period
(*Commedia dell'Arte*)

AS 91214 2.2 5 credits Internal

Devise and perform a drama to realise an intention
(*New Zealand Disasters*)

AS 91215 2.3 4 credits External

Discuss a drama or theatre form or period with reference to a text
(*Commedia dell'Arte*)

AS 91219 2.7 4 credits External

Discuss drama elements, techniques, conventions and technologies within live performance.
(*Centrepoint Performance*)

The second half-year report will include assessment results for completed Achievement Standards and the Term 3 exam (2.3 and 2.7).

The Term 3, week 8 and 9, PNBHS examination will consist of a 2–3-hour *practice* exam for external Standards 2.3 and 2.7.

These **two External Achievement Standards (2.3 and 2.7)** will be assessed by external examination at the end of the year. It should be noted that if a student has to apply for compassionate consideration during these external examinations in November, his results from the Term 3 PNBHS exams will be significant.

To meet the Department course requirements and the criteria for some Achievement Standards, students must complete the set written AND practical tasks.

The two **internal** Achievement Standards will be assessed:

2.4 – Daytime, class time, H Block.

2.2 – Night time performance in H block, to a public audience.

All the standards will involve some background work being done in the students' own time.

No reassessment opportunities are being offered.

The following grades can be awarded:

Not achieved NA 0 or 1 or 2
Achieved A 3 or 4
Merit M 5 or 6
Excellence E 7 or 8

Student Personal Record of Achievement

All grades are provisional until officially posted by NZQA in January.

Internal Achievement Standards

| Achievement Standard | Credits | Date | Grade awarded |
|--|----------------|-------------|----------------------|
| 2.4 Perform features of a complex drama or theatre form or period. | 4 | | |
| 2.2 Devise and perform a drama to realise an intention. | 5 | | |

External Achievement Standards

| Achievement Standard | Credits | Grade in practice assessment |
|--|----------------|-------------------------------------|
| 2.3 Discuss a drama or theatre form or period with reference to a text | 4 | |
| 2.7 Discuss drama elements, techniques, conventions and technologies within live performance | 4 | |

Script annotation: please note that this exemplar is an excerpt of an annotated script. It is at Excellence grade for Level 3 Drama AS 3.6

Script excerpt

Larry: Seymour! Over here.

Foreskin: Hey bud. How are you?

Larry: I'm good. Unlike Ken. →

Foreskin: I know. That was my next question. Any news?

Larry: Still unconscious, but stable. Coma I think .

Foreskin : Aw shit. How are you holding up? →

Larry: It's not me you should be worried about. I just still can't believe that -

Foreskin : Yeah, I know . Nobody can. Can't believe Clean could go to such lengths

Larry : I don't think he has any substantial length.

Foreskin: (laughs) You would know.

Larry : (laughs, pauses...)

Foreskin : Well. ..I'm hanging up my boots.

Larry : Retiring?

Foreskin : Yeah . Too much shit comes with this bloody game . All blindly framed under a single notion of tradition. I've gotta get myself out before it's too late

Larry hears Foreskins' voice and jumps to his feet. He interrupts him and gestures Foreskin over.

They shake hands at first, to acknowledge each other in a friendly but formal way, avoiding showing emotion – although neither fits the Kiwi male contemporary stereotype, they aren't able to avoid this ingrained reluctance to show emotion.

They both sit.

Here Foreskin is just asking a few questions about the situation Ken is in. Larry gives all the information he can at this stage, showing little emotion, but it is obvious from his fragile vocal control that he is upset. Eye contact between them is irregular due to their awkwardness.

Foreskin briefly puts his left hand on Larry's right shoulder to show support

Foreskin interrupts Larry in his eagerness to support him

Larry makes a joke to try and cheer them both up as the atmosphere around them is sad; in the subtext he is showing he understands the male culture of sexual innuendo and that he can laugh at himself.

There is an awkward silence between them after the joke.

Foreskin stands and take several paces DSR away from Larry, avoiding eye contact as he brings up the topic of leaving – this emphasises his awkwardness with the situation and the subtext that he's worried people might think he's running out on the team after Ken's death.

Foreskin returns and sits, his stirring emotions of anger and frustration demonstrated by a raising voice and angry tone delivering the trio of minor sentences emphasised by the pauses of punctuation, each building on its predecessor.

Drama Literacy: academic vocabulary/terminology

Revisit the diagram on p2 of this booklet.

(Note there are more extensive glossaries on Stratus)

Students are expected to be familiar with and use appropriate drama terminology in their oral and written responses.

1. The four **Drama Techniques** are the most basic building blocks of Drama. Success as a performer requires understanding the many ways we can use and integrate **voice, body, movement and space to convey meaning**.

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

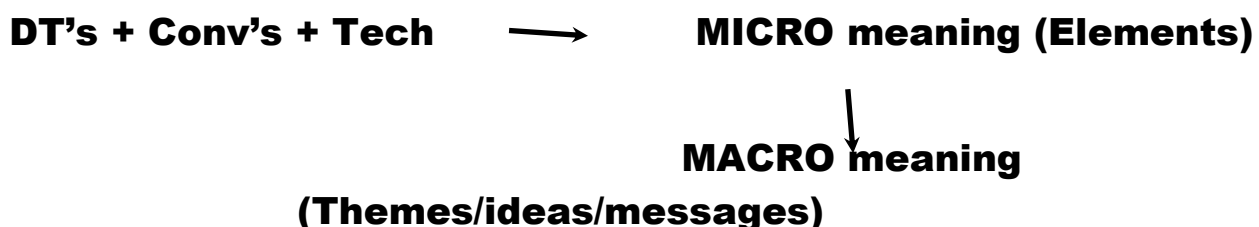
| | |
|-------------------|---|
| Eye contact | establishing eye contact with another actor or the audience |
| Facial expression | a smile, a frown, a quizzical look, a glare ... |
| Gesture | movement of any part of the body |
| Stance | the way the actor stands, sits, or lies to show meaning |

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

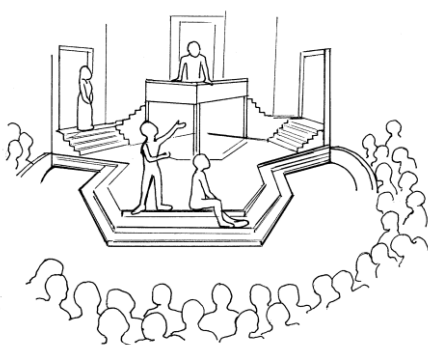
| | |
|--------------------|---|
| Audience awareness | knowing the placement of the audience |
| Exits/entrances | use for dramatic effect and intent |
| Grouping | relationships between actors on stage |
| Levels | difference between low, medium, and high |
| Proximity | nearness to other actors, the set, and the audience |



2. **Drama Conventions** are established ways of working in Drama that explore meaning or deepen understanding, or established practices in theatre.

- *Theatre conventions* are established practices in theatre which both performers and audience must accept for the performance to succeed and include: actor/audience relationship, soliloquy, aside, use of drama/theatre technologies*.
- *Structural/performative conventions* are used in performance and give the performance its shape and include: entrances, still image/freeze frame/tableau, flashback, narration, slow motion, mime, exits/entrances, spoken thoughts. Often they include *Textual* conventions (below).
- *Process drama conventions* are methods of exploring and developing drama and include: role on the wall, hot seating, Mantle of the Expert, Teacher-in-Role, visualisation, telephone conversations, exploring a theatre form or technical/production/acting role, mapping, rehearsing, designing. Note that structural conventions can also be used as process conventions.
- *Textual/script conventions* are written into the script and may include: interior monologue, dialogue, stage directions, flashback, exits and entrances.

Descriptions and uses of some conventions:



Suspension of Disbelief (Theatre convention)

This is perhaps the most fundamental convention of all as it requires the audience to accept that what they see is not an exact reproduction or creation of reality. When a traditional proscenium stage is used, the audience observes a convention or custom where performers and audience assume that the audience is watching the play through a "fourth wall". The other three walls of the stage, which define the performance space, may represent a room or similarly specified location. This is an example of how stage drama relies on the audience's **suspension of**

disbelief.

We suspend our disbelief at the theatre or in the classroom when we are able to assume that there is a door through which a character enters, or an active light switch by which a character lights the stage, when there is actually neither door nor light switch. We suspend our disbelief when we accept that two or three trees constitute a forest. A flashback or a flashforward may move the time; a sleeping or helpless character huddled in a corner may define the significant space; and slow motion may recreate a moment of tragedy or crisis. Suspension of disbelief and its conventions are important in communicating and responding to meaning and are part of the context in which we explore visual language.

Freeze Frame/Still Image/Tableau

All participants are still using their bodies and spatial arrangement to convey meaning. Allows actors to make audience focus on a key moment and/or an idea. If juxtaposed with contrasting images moving scenes, the effect is intensified.

Stillness

One or more actors freeze all or part of their bodies, usually as a strong contrast to preceding and/or succeeding movement. Intensifies focus of audience.

Slow motion

Movement at a slower than normal rate. Allows focus on detail of process while maintaining normal speed of thought for audience and actor.

Repetition

Repeating words or movements a number of times to give emphasis.

Overheard conversations/Telephone conversations

Both are ways of adding tension by introducing extra information into the plot without having to involve more characters or settings. The group can go backwards or forwards in time using these conversations to illuminate the present situation.

Narration

Direct story-telling by one or more participants in a drama. Can be used to add information (e.g. introduce characters, settings, complications etc), move the plot forwards efficiently, create dramatic irony and thus humour/tension by making the audience aware of things the actor is not.

Hot Seating

The actors are questioned about their actions, motivations, attitudes etc and must respond in character. An excellent way of developing deeper group and individual understanding of characters and also to expand opportunities for plot and character development.

Role-on-the-Wall

An important character or role is physically represented on some writing medium eg sheet of paper/whiteboard and information is added as the process of the drama or exercise unfolds. Another effective way of exploring and expanding character with the added bonus of a written record for note-taking.

Mime

Using Body and Movement precisely to convey meaning rather than voice and or physical objects. Tension is created through the absence of what is being mimed and the ability of all actors to accept, work within and extend the physical boundaries that the miming defines.

3. **Drama/Theatre Technologies** are types of equipment that help to create, present, explain, document, analyse, view, interpret or learn about dramatic work e.g. puppets, masks, lighting, props, set, costume, makeup, recording equipment, sounds etc
4. By using drama techniques and conventions, **drama elements** are the first level of meaning we, as actors, convey (see diagram on p2). *They are the key ingredients of Drama such as: role, situation, time, place, mood, symbol, tension, focus, relationships, conflict, space, action and contrasts in light, sound, and movement.*

See the NZ Curriculum Glossary of Drama Terminology on Moodle for further detail.

Situation is the Who? What? Where? When? and Why? of a scene or beat. At the core of this will be either the absence or presence of conflict as physical, verbal or psychological conflict is at the centre of all drama; its absence is usually simply a deliberate contrast

(antithesis) to its presence and often a step in setting up its presence. Conflict is likely to be rooted in one or a combination of these factors: political, social, personal. Look for evidence in the script that characters are being influenced by one or more factors – it will be in their words, actions, emotions and attitudes.

Extension activity: consider how, as a director, you might isolate, identify and convey this conflict using processes such as drama techniques, conventions, technologies etc.

5. **Themes/ideas/messages.** Conveying an overall meaning is the writer’s intention which underpins and links everything he or she does. It is the reason they write the play and something we should be aware of in any play we are working with.

It could be to explore the experiences of Kiwi soldiers on Gallipoli (*Once on Chunuk Bair*) or to consider the influences on a jury’s decision (*Twelve Angry Men*).

Stage areas for an end-on performing area

(Always taken from the actor’s perspective)

| | | |
|---------------------------------------|-----------|-----------|
| UR Upstage right | UC | UL |
| CR Centrestage right | C | CL |
| DR Downstage right | DC | DL |

AUDIENCE

