



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

2007

Internal Assessment Resources

Subject Reference: **English 2.7**

Internal assessment resource reference number:
Eng/2/7_C5

Rich Talk

Supports internal assessment for:

Achievement Standard 90374

Deliver a presentation using oral and visual language techniques

Credits: 3

Date version published:

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**Ministry of Education
quality assurance status:**

For use in internal assessment from
2007.

Teacher Guidelines:

The following guidelines are supplied to enable teachers to carry out valid and consistent assessment using this internal assessment resource.

Context/setting:

Students should choose an important character they identified with or understood well from a drama studied in class. Students prepare and present an important section as a dramatic performance which highlights a problem faced by the character. Their audience is other students and those who know the play well.

Students will base their performances on characters chosen from a drama. Students may use parts of the text combined with their own words or develop their own scripts. In a character chosen from a drama, a student could adapt and combine some of the character's lines from various parts of the play or choose lines from one section from the play.

A student may choose to incorporate a suitable prop or costume or music as part of their performance. These items should suit a classroom based performance.

Conditions:

This activity requires both classroom and homework time for preparation and rehearsal. Students perform their scripts in front of the class. If they have access to video equipment, they may video their performances. Any video work must be completed at school.

Students who video their performances will use a single shot and perform their scripts in a single 'take' similar to the way they would give a single continuous performance in front of the class. They may not video their performances as several different shots where they video different parts at different times which they then edit together. However just as they could repeat a live performance, they may re record their whole performance on video as one 'take' if they wish to improve on it.

The performance can be a monologue or other student(s) can read lines or parts of the text as other characters. Students in this sort of supporting role will not be the focus for assessment. Students will need opportunities to rehearse in pairs or groups.

It is possible for two or more students to perform a scene and be assessed for this achievement standard. In this case each student must have a significant role as sufficient evidence is needed for the assessment of individual performance. Students must check with their teachers before preparing and presenting a group performance. It is likely that group performances will be longer than individual ones in order to provide teachers with sufficient opportunity to assess each student involved.

This activity is intended for classroom based performance. Access to props, music or lighting may be possible but is not necessary. The focus is on 'rich talk'—effective delivery of significant text from a drama using oral and visual techniques.

Resource requirements:

Access to:

- a text from classroom based programmes
- exemplars contained in the activity
- costumes/props/music as appropriate
- video equipment, if available, for students who decide to video their performances.

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Rich Talk

Achievement Standard 90374

Deliver a presentation using oral and visual language techniques

Credits: 3

Student Instructions Sheet

Choose an important character you identified with or understood well from a drama studied in class. Prepare and present an important section of the play as a dramatic performance. You should choose text which offers plenty of potential to perform as your character and will allow you to speak for a minimum of two minutes.

The performance can be a monologue or other student(s) can read lines or parts of the text as other characters. Students in this sort of supporting role will not be the focus for assessment.

Your audience is other students and those who know the play well.

You can either deliver your presentation live to the class or video your performance. Any video work must be completed at school.

You will be assessed on how well you

- present your character clearly
- use appropriate oral and visual techniques in your performance.

Introduction

A character in a drama often needs to work through problems. Even in one scene as they face a challenge their moods and feelings will shift. Your performance will highlight these pivotal points and bring out your character's inner changes in a convincing way for your audience.

This activity is all about 'rich talk.' How you say your lines really matters. Your audience will not be watching you as you perform – they will be watching the character you have brought to life in front of their eyes.
First you need to choose some suitable 'rich text' and understand its meaning fully.

Task 1: Choosing 'rich text'

- a) **Choose an important character** you identified with or understood well. Identify some important aspects of your character's personality.
- b) Map out some **important parts** of the drama where these character aspects are evident and which may be suitable to perform as that character. They should be:
 - scenes where your chosen character has a significant role
 - significant for that character. They could be times of crisis or conflict from key parts of the drama. In a Shakespearean tragedy you could look at soliloquies delivered by your character.
 - rich in possibilities for delivery. You might choose parts featuring strong or evocative imagery which reveal a character's motives, feelings or dilemmas.
- c) Decide on the part(s) of the drama which offer plenty of potential to perform as your character and will allow you to speak for a minimum of two minutes.
- d) You could use different sections of the drama which bring out a contrast or different sides of your character's personality. To show this contrast you could combine two separate sections of a drama. A student performing as Iago from Shakespeare's *Othello* could compile a script using lines from one scene where Iago is outwardly loyal and concerned for Othello combined with another scene where Iago's envy and hatred drives his wish to destroy Othello.

To link two separate sections of a play in this way, you may need to use a second 'voice' to comment on the change in your character. You could step out of role during the performance and act as a narrator to explain the shift in scene and character.

- g) You could also adapt chosen part(s) of the drama to a different setting or context. Imagine you had chosen Macbeth's soliloquy from *Macbeth*, Act 1

scene 7 where he weighs up the risks and difficulties associated with killing King Duncan but then allows his “vaulting ambition” to guide his actions. You could take Macbeth’s motives and thoughts and develop a script and a performance placing these character aspects in a modern day political or business setting.

- h) You could choose to develop your own script based on a drama (see exemplar B on page 12). Make sure it is rich in possibilities for delivery and offers you plenty of potential to perform as your character.
- i) Your performance can be a monologue, or other student(s) can read lines or parts of the text as other characters. Students in this kind of supporting role will not be assessed.
- j) It is possible for two or more students to perform a scene and be assessed. In this case each person must have a significant role as sufficient evidence is needed for the assessment of individual performance. You must check with your teacher before preparing and presenting a group performance. It is likely that group performances will be longer than individual ones in order to provide teachers with sufficient opportunity to assess each student involved.

Task 2: Pivotal points

- a) Read your script carefully to understand its **full meaning**. During this process you should adapt lines as necessary to help you discover meaning. You could rewrite sections into the language you might use in everyday life to help you understand meanings or emotions behind the text.
- b) Identify **pivotal points** in the text where the character’s mood or feelings change. Look at Act 1 scene 7 of *Macbeth* where pivotal points have been identified to show changes in Macbeth’s feelings during the scene.
- c) Changes in feelings are often shown by changes in the character’s behaviour. These changes might be subtle (such as a shift in eye contact) or major and dramatic (shouting). Look at the **techniques** used to present some of the shifts in Macbeth’s mood during the scene. You will also identify the techniques you could use to reveal character changes in your own text.

Pivotal points showing changes in character's feelings:

Techniques shown in italics:

Pivotal point:
shows his decisiveness, quickness to action which has brought him success in battle.
Technique: strong tone, emphasise "quickly."

Pivotal point:
hopes there will be no further consequences from killing Duncan.
Technique: swiping gesture to imitate a sword blow which finishes suddenly to match his hopes.

Pivotal point:
transition as he balances up the reasons for not killing Duncan.
Technique: address the audience as if arguing Duncan's case.

Pivotal point:
imagining the outraged reaction to Duncan's murder in the country.
Technique: drop tone to show sense of disgust.

Pivotal point:
nervous, very aware of Duncan's presence at the castle.
Technique: speak quickly, lift tone to show anxiety.

Pivotal point:
overcome by the seriousness of his plan to kill the king.
Technique: hesitate between statements. Faltering delivery.

Scene 7 A room in Macbeth's castle

Music and torches. Servants, carrying dishes for a feast, hurry across the stage. Then enter Macbeth

Macbeth If it were done, when 'tis done, then 'twere well it were done quickly; if th' assassination could trammel up the consequence, and catch, with his surcease, success; that but ~~this blow might be the be-all and the end-all~~—here, but here, upon this bank and shoal of time, we'd jump the life to come. But in these cases, we still have judgement here; that we but teach bloody instructions, which, being taught, return to plague the inventor; this even-handed justice commends the ingredients of our poison'd chalice to our own lips. He's here in double trust: first, as I am his kinsman and his subject, strong both against the deed; then, as his host, who should against his murderer shut the door, not bear the knife myself. Besides, this Duncan hath borne his faculties so meek, hath been so clear in his great office, that his virtues will plead like angels, trumpet-tongu'd, against the deep damnation of his taking-off; and pity, like a naked new-born babe, striding the blast, or heaven's cherubin, hors'd upon the sightless couriers of the air, shall blow the horrid deed in every eye that tears shall drown the wind. I have no spur to prick the sides of my intent, but only vaulting ambition, which o'er-leaps itself and falls on the other.

Enter Lady Macbeth

How now ! what news?

Lady Macbeth He has almost supp'd: why have you left the chamber ?

Macbeth Hath he ask'd for me?

Lady Macbeth Know you not, he has ?

Macbeth We will proceed no further in this business: He hath honour'd me of late; and I have bought golden opinions from all sorts of people, which would be worn now in their newest gloss, not cast aside so soon.

Lady Macbeth Was the hope drunk, wherein you dress'd yourself? Hath it slept since, and wakes it now, to look so green and pale at what it did so freely ? From this time such I account thy love. Art thou afeard to be the same in thine own act and valour as thou art in desire ? Wouldst thou have that which thou esteem'st the ornament of life, and live a coward in thine own esteem, letting 'I dare not' wait upon 'I would', like the poor cat i' the adage?

Pivotal point:
regains some composure.
Shows more resolve. He now
feels the right course of action
is not to kill Duncan.
*Technique: increase volume,
speak more decisively.*

Macbeth *Prithee, peace. I dare do all that may become a man; who dares do more, is none.*

Lady Macbeth *What beast was't, then, that made you break this enterprise to me? When you durst do it, then you were a man; and, to be more than what you were, you would be so much more the man. Nor time nor place did then adhere, and yet you would make both: They have made themselves, and that their fitness now does unmake you. I have given suck, and know how tender 'tis to love the babe that milks me: I would, while it was smiling in my face, have pluck'd my nipple from his boneless gums and dash'd the brains out, had I so sworn as you have done to this.*

Pivotal point:
feels self doubt despite Lady
Macbeth's chilling words
*Technique: cannot look Lady
Macbeth in the face.*

Macbeth *If we should fail—*

Lady Macbeth *We fail? But screw your courage to the sticking-place, and we'll not fail. When Duncan is asleep, whereto the rather shall his day's hard journey soundly invite him, his two chamberlains will I with wine and wassail so convince, that memory, the warder of the brain, shall be a fume, and the receipt of reason a limbeck only; when in swinish sleep their drenched natures lie, as in a death, what cannot you and I perform upon the unguarded Duncan? What not put upon his spongy officers, who shall bear the guilt of our great quell?*

Pivotal point:
excited at Lady Macbeth's plan
*Technique: shout, increase
pace.*

Macbeth *Bring forth men-children only! For thy undaunted mettle should compose nothing but males. Will it not be receiv'd, when we have mark'd with blood those sleepy two of his own chamber, and us'd their very daggers, that they have done 't ?*

Pivotal point:
now committed to action
*Technique: speaks slowly and
deliberately.*

Lady Macbeth *Who dares receive it other, as we shall make our griefs and clamour roar upon his death?*

Pivotal point:
becomes furtive, secretive –
realises he needs to hide
actions
Technique: drop voice.

Macbeth *I am settled, and bend up each corporal agent to this terrible feat. Away, and mock the time with fairest show: false face must hide what the false heart doth know.*

These lines from Act 1 scene 7 will be developed by a student performing as Macbeth for an individual assessment. If you are completing an individual performance and your script includes another character whose lines will be read by another student, you should annotate those lines in a similar way to help that student speak in character. This will help set the scene and support you to perform more convincingly in role.

Task 3: Developing your 'rich talk'

- a) Photocopy the chosen the part(s) of the text you will use. Annotate and adapt your text in the same way as the annotated script in task 2(a) matching techniques to specific sections.
- b) Read your script carefully to understand its **full meaning**. During this process you should adapt lines as necessary to help you discover what your character is thinking and feeling.
- c) As in the script in task 2(b), identify **pivotal points** where your character's feelings change. As you work through your text, identify **techniques** especially beside these pivotal points which will help show these inner changes.
- d) Focusing on each technique in turn, work through your whole script identifying where it could be used to show these changes. You do not need to incorporate all the techniques suggested here. You should focus especially on how you use your **voice**. The examples in this section are drawn from *Macbeth* Act 1 scene 7 as shown in task 2(c).

- *firstly*, how could you incorporate **inflection** or **shifts in your tone** and **vary your pace**?

Your speed and tone or pitch should match your mood. Look at how Macbeth's voice speeds up to match his excitement at the thought of carrying out their plans: *"Bring forth men-children only!"*
Note how he speaks slowly and deliberately to show how he is totally committed to killing the king: *"I am settled, and bend up each corporal agent to this terrible feat."*

- *secondly*, how could you incorporate **volume**?

Vary your volume. Make it boom out, whisper, mix it up. Your volume should match your emotional state. Look at how Macbeth drops his voice to a whisper when he realises he needs to hide his actions: *"False face must hide what the false heart doth know."*

- *thirdly*, how could you incorporate

- **pausing?**

Pausing can create emphasis or a sense of expectation in your audience. Look at when Macbeth falters as he says *"We will proceed no further in this business..."* as he realises the seriousness of his actions.

- **emphasis?**

Stress certain key words or ideas. Look at when Macbeth reveals his decisiveness and quickness to action by stressing the word *"quickly."*

- *fourthly*, how could you incorporate

- **movement, and stance?**

How old and physically active is your character? How will this influence the way your character moves? Macbeth is an active and successful soldier. His movements are quick and decisive.

- **positioning?**

Act towards your audience. To draw them in by direct address, speak to your audience as if they were an imaginary character. Look at how he addresses the audience when balancing up all the good reasons he should not kill Duncan: *"first, as I am his kinsman and his subject, strong both against the deed; then, as his host..."*

- **gesture?**

Look at how Macbeth's swiping movement to imitate a sword blow has been matched to the lines *"that this blow might be the be-all and end-all..."* where he hopes there will be no further consequences from his killing Duncan.

- **facial expression?**

How do your expression and eye contact reflect different feelings? Look at how Macbeth shows his feelings of self doubt by looking away from Lady Macbeth when he says *"If we should fail?"*

- e) Complete several readings of your script. Add to your delivery notes to help you achieve your intended character interpretation. Evaluate whether the techniques you are using are appropriate and effective in revealing your character. Do they reveal key character traits seen in your character throughout the drama?

- f) You could select a prop or a costume item suitable for a classroom performance to help you present your character. It could also be symbolic, reflecting a key aspect of your character's attitude to life, actions/behaviour, or values.
- g) During an early reading you should time your performance. Your speaking part should last for at least two minutes. If other student(s) are supporting your performance by reading lines or parts of the text as other characters, the whole performance will extend beyond two minutes.
- h) Before giving your performance, look at the exemplars on the NCEA Level 2 *Speeches and Performances* video issued to schools by the Ministry of Education and available through www.vislearn.co.nz. Discuss their strengths and areas they could be improved. You may not use this material in your own performance.
- i) Present your performance.

Assessment schedule: Eng/2/7_ C5

Deliver a presentation using oral and visual language techniques

	Descriptor	Example
Achievement	Communicate straightforward ideas. Use appropriate oral/ and visual language and presentation techniques for a specific audience and purpose. Present material clearly.	Refer to achievement exemplars on the Level 2 Exemplar video tape.
Achievement with Merit	Communicate developed ideas. Combine appropriate oral and visual language and presentation techniques for a specific audience and purpose. Present material coherently and confidently.	Refer to merit exemplars on the Level 2 Exemplar video tape.
Achievement with Excellence	Communicate fully developed ideas. Integrate appropriate oral and visual language and presentation techniques for a specific audience and purpose. Present material coherently and confidently in ways that are striking or innovative.	Refer to excellence exemplars on the Level 2 Exemplar video tape.