

# speaking

vibrations, voice, airflow from the lungs  
engage the audience

high or low pitch, amplitude, character

express thoughts dramatically

complex movements, decodable sounds

conversation, waves, sound bites

## language

”

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**SYLLABUS 2010**  
**THEATRE IN ACTION**





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# Theatre in Action

## Syllabus 2010

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## Aims and objectives

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The aim of this syllabus is to:

- develop appreciation of the art of theatre
- develop increasing competence in the techniques and skills of presentation, interpretation and creation of drama and theatre.

It is designed to:

- complement the SNZ Speech and Drama syllabus
- work alongside a wide range of community activities in drama and theatre
- complement the Drama Strand of the Revised New Zealand Arts Curriculum at primary and secondary levels.

Candidates will learn to:

- collaborate with others in a group situation
- communicate creative, personal and researched ideas
- communicate and interpret ideas through poetry, stories and drama
- develop ensemble presentational skills
- communicate with audiences.

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**Our website provides information including details of our syllabuses.**

**To contact your Local Secretary phone 0800 SPEECH (0800 773324).**

# Introduction to grade examinations in Theatre in Action

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**All examinations in this syllabus are designed specifically for group presentations. All groups should give themselves a name.**

## **GROUP SIZES:**

A small group is between 2 to 6 performers.

A large group is between 7 to 20 performers.

The time limits remain the same regardless of group size.

Please see General Information on Page 22 for details on managing entries, presentations and audiences.

### **Learning outcomes**

The broad learning outcomes for candidates in groups using this syllabus are:

1. Learning the languages of drama
2. Developing ideas in drama
3. Communicating and interpreting meaning in drama
4. Understanding drama in context

Specific learning outcomes for each activity are listed after the syllabus prescription for each grade. These give specific information to candidates and teachers and should be read in conjunction with each grade to assist in understanding syllabus requirements and to recognise the elements inherent within each section.

## **GLOSSARY**

A detailed glossary of terminology is to be found at the back of the syllabus.

## RESOURCES

The Speech New Zealand website, [www.speechnz.co.nz](http://www.speechnz.co.nz), carries an increasing range of resources, many written especially for this Theatre in Action syllabus.

Other resource material, available from time to time, is advertised in *ClipBoard* or on the website.

*ClipBoard*, a regular newsletter distributed free to teachers, is available on request. It contains articles relating to specific teaching points, examinations, Speech New Zealand policies and is of general interest to teachers.

Specific requests for information regarding clarification of the syllabus content or management of the examinations are welcome and should be addressed to the National Office.

[See P22 for general information, entry procedure and examination procedures.]

# Prescriptions and learning outcomes

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## INITIAL

*Time: 20 minutes*

These activities introduce candidates to examinations in a relaxed and friendly manner.

1. Present a performance based on a myth, legend or fairy-story.
2. Devise and present a performance piece based on a poem for a specific purpose/audience: e.g. class on Anzac Day.

*Total performance time 10 – 15 minutes*

3. Talk with the examiner about your ideas and reasons for your choices in performance.

Bring with you a programme as on page 23 and a copy of the text or a plan of action for Sections 1 and 2.

Text may be memorised, or in your own words developed from a plan of action.

### Learning Outcomes

#### In order to achieve well at this level ...

For Sections 1 and 2:

- Create a scene with a simple shape
- Believe in your characters
- Be focused within the scene
- Listen and respond to other actors
- Share your performance with the audience.

Section 1:

- Base your performance on a specific myth, legend or fairy story.

Section 2:

- Use a poem, or part of a poem, as a stimulus for this performance.

Section 3:

- Listen carefully and respond to the examiner
- Share your ideas with audibility and clarity
- Interact courteously with others in the group.

## GRADE 1

*Time: 20 minutes*

1. Present a performance based on a myth, legend or story.  
Include the use of mood and the **element of action** to enhance the storyline.
2. Devise and present a performance piece based on personal experience or an actual event for a specific purpose/audience: eg on bullying for a junior assembly or class.

*Total performance time 10 – 15 minutes*

3. As a group talk with the examiner about your performance and reflect on how you developed the mood and the element of action.

Bring with you a programme as on page 23 and copy of the text or a plan of action for Sections 1 and 2.

Text may be memorised, or in your own words developed from a plan of action.

### Learning Outcomes

#### In order to achieve well at this level ...

For Sections 1 and 2:

- Create a well-defined dramatic shape
- Listen & respond to other actors
- Sustain belief in your character and the action
- Use motivated movements
- Use space and movement to enhance the dramatic tension
- Fit your performance pieces within the given time frame.

Section 1:

- Base your performance on a specific myth, legend or story
- Include use of mood and the element of action to enhance the storyline.

Section 2:

- Base your performance piece on personal experience or an actual event
- Prepare your performance for a specific purpose and/or audience.

Section 3:

- Listen carefully and respond to the examiner
- Share your ideas with audibility and clarity
- Interact courteously with others in the group.



**GRADE 2***Time: 25 minutes*

1. Present a performance piece based on a text or poem that includes the use of the **elements of tension and space** to enhance the storyline.
2. Devise and present a performance piece using **masks or puppets** for a particular purpose/audience: eg a story to entertain a younger group. Include the use of levels within your scene.

*Total performance time 15 – 20 minutes*

3. As a group join in discussion with the examiner and reflect on the processes and development of pieces.

Bring with you a programme as on page 23 and copy of the text or a plan of action for Sections 1 and 2.

Text may be memorised, or in your own words developed from a plan of action.

### **Learning Outcomes**

**In order to achieve well at this level you need to apply all the skills learned for the previous grades AND ...**

For Sections 1 and 2:

- Communicate ideas clearly with the audience.

Section 1:

- Use text or a poem to develop your performance piece
- Use elements of tension and space to enhance the storyline.

Section 2:

- Devise a performance piece for a particular purpose/audience
- Use masks or puppets within that performance to enhance the storyline
- Use levels to enhance the presentation.

Section 3:

- Listen carefully and respond to the examiner and others in the group
- Share your ideas with audibility, clarity and courtesy.

## GRADE 3

*Time: 25 minutes*

1. Present a text based performance piece from a published play or story, which includes **elements of focus and role** to enhance the storyline.
2. Devise and present a performance piece for a particular purpose/audience. Include at least **two conventions** to enhance the storyline.  
Range: slow motion, freeze frame, soundscape, mime, chorus of voice or movement, narration, status.  
*Total performance time 15 – 20 minutes*
3. As a group join in discussion with the examiner and reflect on:
  - a. conventions and elements used in the process of rehearsals for both sections and how they enhanced your performance
  - b. performance choices in devised piece that relate to their specific purpose and audience.

Bring with you a programme as on page 23 and copy of the text or a plan of action for Sections 1 and 2.

Text may be memorised, or in your own words developed from a plan of action.

### Learning Outcomes

**In order to achieve well at this level you need to apply all the skills learned for the previous grades AND . . .**

For Sections 1 and 2:

- Show all members working as a team to achieve the overall intention of the scene.

Section 1:

- Use an extract from a published play or story to develop your performance
- Use the elements of focus and role to enhance the storyline.

Section 2:

- Devise your performance piece for a particular purpose/audience
- Use at least two conventions within the performance to enhance the storyline.

Section 3:

- Express personal ideas on conventions and elements used in rehearsals and how they enhanced the storytelling in performance
- Express personal ideas on the content and performance choices you made in your devised piece and how they were developed for your specific purpose/audience.

## NOTES

## GRADE 4

*Time: 30 minutes*

1. Present a text based performance from a published play, musical or story, which includes the elements of **symbol and time** to enhance the storyline. The text for this section must be memorised.
2. Devise and present a performance piece for a particular purpose/audience. Include at least **three conventions** to enhance the storyline.

Range: as previous grades, flashback/flash-forward, spoken thoughts.

*Total performance time 20 minutes*

3. As a group join in discussion with the examiner and reflect on:
  - a. conventions and elements used in the process of rehearsal and how they enhance performance
  - b. performance choices in your devised piece that relate to the specific purpose and audience.

Bring with you a programme as on page 23 and copy of the text for Section 1 and a copy of the text or a plan of action for Section 2.

## Learning Outcomes

**In order to achieve well at this level you need to apply all the skills learned for the previous grades AND . . .**

For Sections 1 and 2:

- Show how characters change or develop through the scene
- Work as a team to shape the dialogue and achieve the objective of the scene.

Section 1:

- Memorise your text
- Use an extract from a published play, musical or story
- Use the elements of symbol and time within your performance to enhance the storyline.

Section 2:

- Devise your performance for a particular purpose/audience
- Use at least three conventions within the performance to enhance the storyline
- Memorise your text or use your own words developed from a plan of action.

Section 3:

- Express personal ideas on the elements and conventions used in rehearsals and performance and how they enhanced the storytelling
- Express personal ideas on the content and performance choices you made in your devised piece and how these helped understanding for your specific purpose/audience
- Support your ideas with reasons or examples from the work presented.

## GRADE 5

*Time: 30 minutes*

1. Present a text based performance from a published play, musical or story which includes a range of elements to enhance the storyline.  
Range: tension, space, focus, role, symbol, time.
2. Devise and present a performance piece for a particular purpose/audience. Include at least **four conventions** to enhance the storyline.  
Range: as previous grades, plus any others you may choose.

*Total performance time 20minutes*

3. As a group create a mind map or flow chart to show aspects of:
  - a. the elements, techniques and conventions used in Sections 1 & 2 and reasons for their inclusions
  - b. relevant background research, discussions, games/exercises and materials used in preparing and rehearsing for Sections 1 & 2.

As a group take part in discussion and reflection on these with the examiner.

**NOTE: 72 hours prior to the examination provide the Local Secretary with:**

- i. A programme for your performances, which should include titles, cast, and the specified audience/purpose for Section 2.
- ii. A copy of the text for Section 1.
- iii. A copy of the text or a plan of action for Section 2.
- iv. A copy of the mind map or flow chart for Section 3.

## **Learning Outcomes**

**In order to achieve well at this level you need to apply all the skills learned for the previous grades AND . . .**

For Sections 1 and 2:

- All roles and characters should be sustained throughout the performance
- All roles and characters should be performed with confidence
- Memorise your text or, section 2 only, use your own words developed from a plan of action.

Section 1:

- Use an extract from a published play, musical or story
- Use a range of elements within your performance to enhance the story telling.

Section 2:

- Suit your performance to your specified purpose/audience
- Use at least four conventions within the performance to enhance the storytelling.

Section 3:

- Express personal ideas on the elements, techniques and conventions used in rehearsals and performance and how they enhanced the storytelling
- Express personal ideas on relevant background research, discussions, games/exercises and materials used in preparation and rehearsals
- Support your ideas with reasons or examples from the work presented.

### **Note:**

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

## GRADE 6

*Time: 35 minutes*

1. Present a text based performance from a published play, musical or story which includes a range of elements and conventions to enhance the storyline.
2. Devise and present a performance using a stimulus from a short story or a novel.  
Give your performance a title.  
This should be prepared for a specific audience and a specific purpose.  
*Total performance time 25 minutes*

3. As a group create a mind map or flow chart to show aspects of:
  - a. processes used to develop the characters for performance
  - b. techniques used to enhance the storytelling of your pieces.As a group take part in discussion and reflection on these with the examiner.

**NOTE: 72 hours prior to the examination provide the Local Secretary with:**

- i. A programme sheet which includes details of both your performance pieces, including cast, and for Section 2 the title of your devised piece, the specific audience and purpose of the performance.
- ii. A copy of the text for Section 1.
- iii. A copy of the text or a plan of action for Section 2.
- iv. A copy of the mind map or flow chart for Section 3.



## **Learning Outcomes**

**In order to achieve well at this level you need to apply all the skills learned for the previous grades AND . . .**

For Sections 1 and 2:

- Show clear relationships between characters
- Show a clear development of the dramatic shape.

Section 1:

- Use an extract from a published play, musical or story
- Use a range of elements and conventions to enhance the storytelling.

Section 2:

- Devise your performance using a stimulus from a short story or a novel
- Give your piece a title that will relate to your audience
- Suit your performance to your specified audience and purpose.

Section 3:

- Identify and explain processes used to develop characters
- Justify aspects of your interpretation of characters
- Identify and explain processes used to develop and enhance storytelling in both sections
- Support your ideas with reasons and examples from your performances.

**Note:**

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

## GRADE 7

*Time: 40 minutes*

1. Present a text based performance from a published play, musical or story which includes a range of elements and conventions to enhance the storyline.

2. Devise and present a performance using a stimulus from a poem or the works of a poet.

Give your performance a title.

This should be prepared for a specific audience and purpose.

*Total performance time 25 minutes*

3. As a group plan and present a demonstration explaining
  - a. An aspect of language & voice related to one of your performances

OR

- b. A drama technique of your choice.

These should be presented as to other drama students of a similar age or experience level. Specify the audience.

*Time limit 5 minutes*

4. As a group create a mind map or flow chart to show aspects of vocal techniques and drama games used to enhance use of language and vocal presentation within your performance pieces.  
As a group take part in discussion and reflection on these with the examiner.

### **NOTE: 72 hours prior to the examination provide the Local Secretary with:**

- i. A programme sheet which includes details of both your performance pieces, including cast, and for Section 2 the title of your devised piece, the specific audience and purpose of the performance.
- ii. A copy of the text for Section 1.
- iii. A copy of the text or a plan of action for Section 2.
- iv. A copy of the mind map or flow chart for Section 4.

## **Learning Outcomes**

**In order to achieve well at this level you need to apply all the skills learned for the previous grades AND . . .**

For Sections 1 and 2:

- Use space, movement, focus and commitment to enhance the dramatic tension
- Use voice and speaking to support and enhance the demands of the roles/ characters.

Section 1:

- Use an extract from a published play, musical or story
- Use a range of elements and conventions to enhance the story telling.

Section 2:

- Devise your performance using a stimulus from a poem or the works of a poet
- Give your piece a title that will relate to your audience
- Suit your performance to your specified audience and purpose.

Section 3:

- Involve your whole group in the presentation and demonstration
- Be creative in developing 'live' means to convey the information
- Structure your presentation to include an introduction, key points and a conclusion
- Ensure content is relevant to the specified audience and fits the time limit.

Section 4:

- Identify and justify vocal techniques and drama games used in rehearsals and/or in your performances to enhance use of language and vocal presentation
- Support your ideas with reasons and examples from your performances.

**Note:**

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

## GRADE 8

*Time: 45 minutes*

**This examination must be conducted with a minimum audience of 6.**

1. Present a text based performance from a published play, musical or story which includes a range of elements and conventions to enhance the storyline. In performance, clearly establish the genre of the piece.
2. Devise and present a performance based on a genre of play and using a genre that contrasts strongly with section 1.  
Give your performance a title.  
This should be prepared for a specific audience and purpose.  
*Total performance time 30 minutes*
3. As a group plan and present a demonstration explaining genre in theatre.  
This should be presented as to other drama students of a similar age or experience level. Specify the audience.  
*Time limit 5 – 6 minutes*
4. As a group create a mind map or flow chart to show aspects of genre and specific techniques, elements and conventions considered in performing each of the genre presented.  
As a group take part in discussion and reflection on these with the examiner.

**NOTE: 72 hours prior to the examination provide the Local Secretary with:**

- i. A programme sheet which includes details of both your performance pieces, including genre, cast, and for Section 2 the title of your devised piece, the specific audience and purpose of the performance.
- ii. A copy of the text for Section 1
- iii. A copy of the text or a plan of action for Section 2.
- iv. A copy of the mind map or flow chart for Section 4.

## **Learning Outcomes**

**In order to achieve well at this level you need to apply all the skills learned for the previous grades AND . . .**

For Sections 1 and 2:

- Performances should show secure ability to think, feel, move and speak in role and have impact on chosen audiences.

Section 1:

- Use an extract from a published play, musical or story
- Use a range of elements and conventions to enhance the story telling
- Use specific techniques to develop the genre of the performance.

Section 2:

- Devise your performance using a genre with a clear contrast to Section 1
- Give your piece a title that will relate to your audience
- Suit your performance to your specified audience and purpose.

Section 3:

- Involve your whole group in the presentation and demonstration
- Be creative in developing 'live' means to convey the information
- Structure your presentation to include an introduction, key points and a conclusion
- Ensure content is relevant to the specified audience and fits the time limit.

Section 4:

- Identify and justify aspects of genre in your performances and specific techniques, elements or conventions that were used in the process of developing these performance genre
- Support your ideas with reasons and examples from your performances.

### **Note:**

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

## ADVANCED CERTIFICATE

*Time: 50 minutes*

**This examination must be conducted with a minimum audience of 6.**

1. Present a programme based on a theme and for a specified purpose or occasion and audience.  
Give your work a title.  
The programme must contain an extract from a published play and devised work and may use other performance styles.  
*Time limit 30 minutes*
2. As a group plan and present to a specified audience  
EITHER
  - i. An informative demonstration on a specific drama technique related to your programmeOR
  - ii. An informative presentation on an aspect of your programme. This may be background material on a period, style or writer or other relevant information for your audience.*Time limit 10 minutes*
3. Develop a flow chart and/or mind map to show the planning and rehearsal process for **each** section. Further brief supporting material **may** be included. This will be used as the basis for a group discussion with the examiner on planning, preparation, rehearsal and performance of Sections 1 and 2.

**NOTE: 72 hours prior to the examination provide the Local Secretary with:**

- i. A programme for Section 1 detailing the theme, the title, the purpose or occasion, the material used, the cast, and the specific audience for whom the performance is intended.
- ii. A copy of all texts for Section 1.
- iii. A flow chart or mind map for **each** of Sections 1 and 2. You may include further brief supporting material if you wish.

## **Learning Outcomes**

**In order to achieve well at this level you need to apply all the skills learned for the grade examinations AND . . .**

### Section 1:

- Show competency in a range of vocal and performance skills and styles
- Suit content to the specified theme, audience and purpose or occasion
- Introduce theme, link pieces and build to a clear conclusion
- Develop and present a programme with impact and power.

### Section 2:

- Involve your whole group in the presentation and demonstration or presentation
- Be creative in developing 'live' means to convey the information
- Structure your presentation to include an introduction, key points logically developed to a clear conclusion
- Ensure content is relevant to the specified audience and fits the time limit
- Present ideas and information with impact.

### Section 3:

- Extend, justify or express personal opinions on aspects identified in your flow charts and/or mind maps
- Justify or express personal opinions on your presentations in Sections 1 and 2
- Support your ideas with reasons and examples from your performances.

### **Note:**

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

## General information

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**All examinations in this syllabus are designed for group presentations.**

### GROUP SIZES

A small group is between 2 to 6 performers.

A large group is between 7 to 20 performers.

The time limits remain the same regardless of group size.

#### **Large groups please note:**

- Before the time of entry you must liaise with the Local Secretary to ensure the standard examination venue provides sufficient performance space.
- If an alternative venue has to be found, additional to the venue hired for other examinations, the cost of the alternative venue will be added to the base entry fee for the group overall.
- Where teachers can identify a home-based, cost-free venue, say at a school, and the use of that venue for 'Theatre in Action' is less than half a day, the estimated cost of examiner travel to the venue will be added to the base entry fee for the group overall.

### PRESENTATION

Chairs and a small table will be provided — any other required props are the responsibility of the candidates and must be kept to a minimum.

The use of simple accessories, such as hat, jacket, shawl, and skirt, if appropriate, are recommended. Full costume and makeup are not encouraged. Rehearsal 'blacks' are a simple base and can be very effective.

Groups may include a 'technical' assistant if required to operate CD player or similar for simple effects, or an accompanist for musical numbers.

Please note it is the responsibility of the group to provide keyboard, piano or any technical requirements.

Tutors should remember at all times that it is the work of the students that is being assessed and NOT technical effects.

### TIME LIMITS

Time limits throughout are the **maximum** allowed and **include** set up and strike time and any changes in dress. Groups which go over limits may find there is insufficient time to complete later sections.



In devised work, or with smaller groups, the purpose of a section may well be fulfilled in a shorter time. Tutors should not feel compelled to use the whole time available, particularly in the lower grades.

## AUDIENCES

Because an audience is vital to the existence of theatre, **audiences are encouraged** at all levels. However it is not until Grade 8 and above, that these are compulsory. Audiences will not normally be present during the discussion section of examinations, although an examiner MAY call for questions from an audience immediately after each of the first two sections are presented.

At all levels teachers/tutors must liaise with the Local Secretary BEFORE TIME OF ENTRY to discuss space in the examination venue and to discover availability of space for audiences, either optional or compulsory.

When several groups are presenting work, a morning, afternoon, or evening presentation may be arranged to create a sense of occasion. Tutors MUST liaise with the Local Secretary BEFORE TIME OF ENTRY, so that appropriate arrangements can be made.

## PROGRAMMES

**A written programme must be provided for each group**, together with clear copies of all scripted prose, verse or drama used.

The programme should include:

- Section 1 — the title and the author  
the setting, the characters and a very brief synopsis (no more than 80 – 100 words) of the play or storyline.
- Section 2 — the title and (where applicable) the theme  
an outline of the performance piece or a text and a very brief explanation of how the piece evolved.

Where specified the intended purpose, occasion, audience and venue must also be included.

From Grade 5 upwards the programme, texts or other stipulated requirements are to be in the hands of the Local Secretary 72 hours before the examination time.

## ASSESSMENTS

In addition to specific performance skills noted in the achievement objectives at each level, all groups will be assessed on:

- listening and cooperation skills
- focus and teamwork
- peer courtesy and consideration.

Grades will be given as follows:

Not Achieved Further practice and development are needed to meet the level.

Pass Most achievement objectives are met at a basic level but some require further development.

Credit Most achievement objectives are met adequately.

Merit Most achievement objectives are met competently.

Honours Most achievement objectives are mastered.

Where some works are particularly commendable in any of these categories examiners may award a 'plus' on the candidate's report.

The plus will also appear on the certificates.

## REPORTS AND CERTIFICATES

Each group will be assessed as a whole by the examiner who will provide **ONE** written report. All members listed on the entry form of successful groups will each receive a certificate.

## EQUIVALENT LEVELS

The level required at each grade approximates to the level required at each grade of Speech New Zealand's Speech and Drama syllabus.

Where there is an approximation or connection to NZQA levels these are found in the chart on page 30.

These are given as guidelines only. More detailed information will be found in the resource section of the Speech New Zealand website.

When adult groups are entered the maturity and experience of members and the skills they wish to develop should be taken into account.

## TERMINOLOGY – CONVENTIONS AND ELEMENTS

Many of the definitions used within this syllabus and defined in the glossary have been developed for use within the current school drama curriculum [The Arts in New Zealand Curriculum]. The actual titles given to techniques in the glossary may well be known by other names to many experienced practitioners. Tutors may also recognise them as variations or extensions of familiar activities.

The conventions listed are intended as guidelines and possible tools for tutors.

Conventions are strategies for working in drama and may be used in two ways:

- for dramatic effect to move the storyline forward within a presentation
- in preparation, exploration and rehearsal as tools to achieve or explore dramatic purpose.

Tutors may use their own terminology, but also need to be familiar with those named in the syllabus. What is important is that students develop an understanding and a vocabulary of skills and techniques that are transferable when they work with a variety of tutors and directors and move on to other classes or theatre situations.

## Entry procedures

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### ENTRIES

Entry forms, available from the Local Secretary, must be completed by the teacher or candidates.

Accurate entries, together with the registration fee, must be received by the Local Secretary no later than the closing date notified by Speech New Zealand.

To contact your Local Secretary, phone 0800 SPEECH.

### INACCURATE ENTRIES

Inaccurate spelling of names or inaccurate grades which have to be corrected at the time of examination or certification will incur a financial penalty.

### LATE ENTRIES

Late entries carry a penalty of 50 percent of the examination entry fee.

They will be accepted by the Local Secretary only during the seven-day period following the notified closing date.

### SUBSTITUTIONS

In the event of illness of a group member a substitution may be made. The substitute may carry a script to enable the group to perform. However, particularly in the event of this happening in a smaller group, a re-entry may be more appropriate.

### RE-ENTRY

Candidates who are unable to attend the examination because of illness must notify the Local Secretary immediately.

Applications for re-entry on medical or compassionate grounds must be made in writing together with supporting documents.

## **REFUNDS**

Applications for refunds must be made in writing with supporting documentation.

A copy of Speech New Zealand's full policy on refunds is available on request and may be obtained from either Local Secretaries or the National Office.

Speech New Zealand's guidelines for refunds comply with the legal requirements of the various Consumer Protection Acts.

## **EXAMINATION CENTRES**

The Local Secretary will notify candidates of the place and time of attendance. Once notified these times are final. For Theatre in Action in the event of the tutor arranging a change of venue, times will be considered in liaison with the Local Secretary.

## **ATTENDANCE**

Candidates must attend the examination centre 15 minutes before the examination time stated on their form.

## Procedures within examinations

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Examinations are conducted in English, but brief introductions or phrases in other languages are acceptable.

Name tags should be worn by all candidates and will be supplied by the Local Secretary.

Time limits must be strictly observed. Candidates may be disadvantaged in discussion if prepared work exceeds time limits.

### EQUIPMENT

It is the candidates' responsibility to provide any equipment necessary for the presentation of their work.

If candidates intend to use electronic equipment they should advise the Local Secretary **at time of entry** so that the Local Secretary can schedule the timetable to accommodate this.

### BACKGROUND MATERIAL AND/OR TEXTS

Background material and/or texts specifically requested, are to be handed in 72 hours prior to the examination to the Local Secretary to allow the examiner time to be fully conversant with the content.

Failure to provide time for this background work disadvantages the candidate and increases pressure on examiners.

**At Grade level:** Where candidates do not provide required material for the examination, within the specified time period, this omission will be reflected in the level of achievement awarded.

**At Advanced Certificate level:** Where a candidate does not provide the required material within the specified time the examination **may not be able to proceed**.

### TRAINEE EXAMINERS

**From time to time a trainee examiner will be in the examination room and, under the direction of the examiner, may take part in the examination.**

### VIDEOING

**Videoing or the taking of photographs is NOT permitted during examinations.**

## EXAMINATION REPORTS AND CERTIFICATES

One report only will be issued to the group and this will be distributed to teachers by Local Secretaries.

Each candidate named on the entry form of a successful group will be awarded a certificate. When certificates are received from National Office the Local Secretary will notify teachers.

Reports and certificates are the property of the candidates.

## Complaints procedure

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Complaints must be received within 14 days of the receipt of results of the examination.

These must be set out in writing and addressed to: The Manager, Speech New Zealand, PO Box 12–023, Wellington.

## Resources

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*Clipboard*, a regular newsletter distributed free to teachers, is available on request. It contains articles relating to specific teaching points, examinations, Speech New Zealand policies and is of general interest to teachers.

The Speech New Zealand website, [www.nzspeechbd.co.nz](http://www.nzspeechbd.co.nz), carries an increasing range of resources many written especially for this Theatre in Action syllabus.

Other resource material, available from time to time, is advertised in *Clipboard* or on the website.

Specific requests for information regarding clarification of the syllabus content or management of the examinations are welcome and should be addressed to the National Office.

**The examiner's decision is final.**

## Equivalent Grades and Levels in Theatre in Action:

<b>School Year</b>	<b>Drama Curriculum Level (approximately)</b>	<b>NZQA Levels (approximately)</b>	<b>Suggested SNZ Grade for Theatre in Action</b>
Up to and inc Yr 4	1 (2 & 3)		Initial
Yr 4/5	1 (2 & 3)		Grade 1
Yr 5/6	2 (3 & 4)		Grade 2
Yr 7/8	3 (4 & 5)		Grade 3
Yr 8/9	4 (5 & 6)		Grade 4
Yr 9/10	5 (6 & 7)	Level One	Grade 5
Yr 10/11	5 (6 & 7)	Level One	Grade 6
Yr 11/12	6 (7 & 8)	Level Two	Grade 7
Yr 12/13	7 (8)	Level Two	Grade 8
Yr 13 - post school/adult	8	Level Three / Scholarship	Advanced Certificate in Theatre in Action

In Theatre In Action all grades and the Advanced Certificate are assessed to a standard similar to the Speech New Zealand Speech and Drama syllabus.

The above chart is a guide only for teachers and students working with the school curriculum documents and Speech New Zealand examinations.

For an in depth analysis of how some NZQA levels may approximate specific aspects of other Speech New Zealand syllabuses please refer to the resource section of Speech New Zealand's website.



# SPEECH NEW ZEALAND – THEATRE IN ACTION

## SYLLABUS

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### GLOSSARY

<i>Action:</i>	What happens to a character externally (what they are doing) and internally (what they think and feel, their motives and beliefs at the time).
<i>Chorus of Movement:</i> } <i>Chorus of Voices:</i> }	A dramatic convention in which individuals or groups provide explanation, elaboration, or commentary on the main action of a drama through either body movements or voice.
<i>Conventions of drama:</i>	Established procedures in drama that use techniques or processes to represent, organise or interpret ideas. Conventions are strategies for working in drama and may be used in two ways: <ul style="list-style-type: none"> <li>• for dramatic effect to move the storyline forward within a presentation</li> <li>• in preparation, exploration and rehearsal as tools to achieve or explore dramatic purpose.</li> </ul> (See also note on Page 25)
<i>Devised drama:</i>	Drama that is developed for performance from an idea rather than a specific scripted play. It may incorporate story, text, verse, music, movement, mime etc. A script may develop as part of the process. The original stimulus (eg poem/text) should be no more than 25% of final material presented.
<i>Elements of drama:</i>	The components of drama: role, time, space, action, tension, focus, mood, symbol. These sometimes include contrast (movement and stillness, light and dark, sound and silence). See separate entries.
<i>Flashback/Flashforward:</i>	Shifting backwards or forwards in time so that participants or the audience can experience or investigate action or context from another perspective.
<i>Focus:</i>	i) The meaning or understanding that the participants will take away from the drama about the human condition. The central event, character, theme, issue, or problem of a drama or part of a drama. ii) The point that demands the audience's attention either in place, or a moment in time. iii) The participant's, or student's, focus or concentration on the work.
<i>Freeze-frame:</i>	A dramatic convention in which the members of a group use their bodies to make an image or tableau capturing an idea, theme, or moment in time; an individual may act as a sculptor for the group; also called a group sculpture, tableau, photograph.
<i>Genre:</i>	A broad category or type of play that has a tradition or history and is identifiable by specific characteristics, social functions, and cultural contexts (eg mime, Elizabethan, comedy, tragedy, farce, absurdist, cowboy and western, silent film .....)
<i>Hot seating:</i>	A dramatic convention in which class members question or interview someone who is in role (eg as a character from a play or novel) to bring out additional information, ideas, or attitudes about the role.
<i>Mime:</i>	Action and character are suggested using gesture, movement, and facial expression without words or sounds.
<i>Narration:</i>	Story telling by an external narrator or by characters in the drama.
<i>Rehearsal process:</i>	Emphasis on the understanding of the elements, techniques, conventions and steps that have been used in rehearsing and preparing for a presentation or performance.

## THEATRE IN ACTION SNZ

<i>Reflect and comment:</i>	Look back on what the individual (or group) has done; the techniques used, their details, the reason for their use and the actor's individual evaluation of their use.
<i>Role:</i>	Using imagination to identify with someone else in order to explore and represent experience from their viewpoint – being in role.
<i>Role on the wall:</i>	A dramatic convention in which an important role is represented in picture form "on the wall" (usually on a large sheet of paper), so that information can be collectively read or added to as a drama progresses.
<i>Slow motion:</i>	The process of slowing down and exaggerating movement, facial expression, and gesture to heighten tension or to isolate a particularly important moment.
<i>Soundscape:</i>	A sequence of sounds shaped to portray a scene, event, environment, or mood.
<i>Space:</i>	i) Identifies the environment to create the setting and scene. ii) Use of space including levels to create interest and focus. iii) Use of spatial relationships between characters.
<i>Spoken thoughts:</i>	In this convention a student in role speaks the private thoughts of their character to add tension or provide information. Sometimes students who are not in role may be asked to supply possible thoughts for the student in role (also known as <i>voices in the head</i> ).
<i>Status:</i>	A person's standing in relation to another at a given moment. In drama it is not about ranking in a community, but about behaviour. Using status becomes a tactic to achieve an objective. There is high-status behaviour and low-status behaviour.
<i>Style:</i>	The recognised manner or distinguishing way in which a performance is made and communicated; style often relates to a particular historical period or movement.
<i>Sub-Text:</i>	That which is 'hidden' or assumed to be hidden beneath the surface of the dramatic dialogue; a felt pressure behind the words.
<i>Symbol:</i>	A sign or thing in the drama that stands for something else. eg. A key – security, freedom, power: Fire – Sun, hope, magic, passion, anger.
<i>Techniques of drama:</i>	The procedure for achieving a specific purpose. In drama: use of voice, facial expression, gesture and movement, and the thoughts of the character that motivate the actions.
<i>Tension:</i>	i) Mental pressure or emotional intensity to provoke a response, focus attention, or heighten involvement. ii) Difference in viewpoint.
<i>Theme:</i>	A central topic, basis or idea that is developed.
<i>Time:</i>	Identification of the time you are exploring or in which you are performing.
<i>Title:</i>	A word, or words, that give the distinctive name of a presentation. For the purpose of this syllabus when a 'title' is requested it should be different from the 'theme'. eg Theme – People in History: Title – Mayhem at Madame Tussauds.
<i>Writing in role:</i>	Writing that is done as the character in a drama or story, or in rehearsal. eg letters or diaries, to deepen understanding of the role.