

“Achieved” Drama Exemplar:

AS 90608 (3.2) Interpret scripted text and integrate drama techniques in solo or paired performance – Level 3, version 3

This exemplar provides **extracts** from recorded documentation for the **first criterion** at the **Achieved** level with comments provided to indicate reasons for this judgement. The extracts are typical of the whole portfolio.

Achieved	Merit	Excellence
Interpret scripted text and select a range of appropriate drama techniques for performance	Interpret scripted text and select a range of appropriate drama techniques for performance	Interpret scripted text perceptively and select a range of appropriate drama techniques for performance

Commentary:

The first criterion does not distinguish between the Achieved and the Merit grades. **The step upwards for the Merit grade** lies in the quality of the performance, the second criterion.

Explanatory Note 7 of the standard states “*Interpret* means to **read, identify, analyse and find meaning** that is **appropriate**, and that can be translated into performance”.

Explanatory Note 6 states “Evidence must include a portfolio that includes an **annotated script** and **detailed interpretation of the extract in relation to the play**, and **justification of techniques**. Students are required to read the play text and the scene for performance with attention to detail. They should understand how the role has grown out of what has gone before in the play and how this scene shapes future events in the play for the character. Selection of techniques for performance needs to be seen as a natural result of the depth of understanding of the text. This is about how sighted techniques demonstrate textual meaning, rather than about how many techniques can be sighted. An audience should not be so aware of the individual techniques being played out but of the impact of the whole role. Careful selection will be a very conscious thing. The student must be in control of and responsible for performance choices. It is not appropriate for the teacher to be working as director for this standard.

Overall comment

The **Achieved** grade is awarded for the first criterion for the following reasons:

- The student provides information about the background situation of the play and states underlying issues within the play but these comments are not developed
- Interpretation of the scenes and role is presented in the detailed annotations of the script
- The student presents justification for performance choices linking these, at times, to wider issues.
- The evidence lacks the depth required for the perception of the Excellence grade.

The student plays Gobi from *Krishnan’s Dairy*

Extracts of student evidence	Comment
<p>This play is the story of an Indian man named Gobi who has moved to NZ with his wife Zina and son Apu. He has been living in NZ for 12 months and set up business (a dairy). In Gobi's eyes all is going well until she tells him she doesn't like NZ and wants to go back to India. This shocks Gobi and he hates the fact that she wants to go back to Mepral. Things become tense between them. Then one day a thief steals from Gobi and yells at him, telling him to go home to India. After this point Gobi starts to think about going home more seriously as he feels unsafe and unwelcome. A few days later the same thief intrudes and shoots Gobi who has just yelled at Zina to call the police. We have interpreted Gobi "crumpling to the ground" as Gobi dying.</p>	<p><i>The student provides background to the setting and situation of the play.</i></p> <p><i>The student begins to interpret the role through the comment on the tension between Gobi and Zina.</i></p>
<p>I am Gobi Krishnan, 35, Indian, moved from India to NZ, have left family behind in India.</p>	
<p>Underlying issues in the play-</p> <ul style="list-style-type: none"> • Racism is harmful/hurtful • Communication is vital in relationships • Leaving family is not easy • Change can be hard 	<p><i>Contemplating the deeper issues in the text is more likely to result in a greater depth of interpretation of the role. The student mentions these issues but does not follow through with examination of where these issues are highlighted in the text or through the action/ dialogue of the character.</i></p>
<p>We decided to act out the ending but also needed to let the audience understand about issues that came before this. So we are doing a compilation of scenes.</p>	<p><i>The choice for performance extract has been carefully considered. The student is aware of what the audience will understand as a result of the performance. This is not explained in depth.</i></p>
<p><i>The student presents a map of India and highlights the fact that Mepral is a small village in India. There is also research into language and religion in India and into the type of clothing worn. The student links information on clothing to decisions for costume in performance.</i></p>	<p><i>While the additional research demonstrates commitment to the work, the actual information presented does not add to the evidence for Achieved. The performance aspect of this standard focuses on the integration of techniques in performance. The selection of costume does not add to the evidence unless movement is likely to be affected by the kind of clothing being worn. The student has not mentioned this.</i></p>
<p>Gobi and Zina are comfortable with each other. Eye contact and closeness helps to convey different moods such as tension when we are arguing or intimacy when we are having more personal conversations. Tension is clear in the first scene where I look into her eyes sternly and deliver the line "I will raise my voice whenever I want to".</p>	<p><i>The student begins to provide some details for interpretation of the role. Most of this occurs within the annotation of the text.</i></p>

<p>I have authority over Zina because I know better than her what works and what doesn't work, selling in a dairy.</p>	
<p>Excerpts from annotated script-</p> <ul style="list-style-type: none"> • I ignore her and carry on as though I don't hear her • <u>I say 'no' deeply and sternly because I want her to feel threatened so she'll say it again.</u> Tensed limbs give my body stiff posture. I don't like what I am hearing. I don't understand it. Gobi has brought his wife to NZ for a fresh start. He doesn't want to know that she is unhappy. I list all the bad things about India to show I'm still trying to convince her to change her mind. <u>I have a confident straight posture to show the power I feel over her.</u> • When the customer arrives, I immediately contrast my manner. I go from using a stern voice to a cheerful tone "Good morning", higher pitch to show politeness to the customer and contrast my mood with Zina. I don't want to scare off the customer but I'm still mad at zina so I speak to her in a slow pace and under my breath while keeping my face smiling. • "Hey, did you pay for that" – <u>I speak loudly and quickly.</u> I'm accusing the thief and no longer want to be polite because he isn't a customer. 	<p><i>The student is able to link decisions for performance to the understanding of the text.</i></p>
<ul style="list-style-type: none"> • I keep myself very busy. I know I have to work hard to make this life work. While speaking, I keep moving, stocking shelves... • I show stern face and angry reaction to the insult but my posture droops and so do my eyes to show sadness after the thief has gone. • I talk about my hopes and dreams in a passionate tone. I want the best for my family. I am frustrated by the action of the thief. There is pain in my voice to show my sad desperation. I don't know what's right anymore or if I'm a good person. I don't know if my dreams are right anymore. • When the thief returns, I drop my arms and raise my head as I yell at Zina to phone the police to show that although I am afraid when I see him get closer to my family I suddenly feel stronger and defensive. 	<p><i>These statements link to the action of the scene and the wider play.</i></p>