

“Not 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 **Not Achieved** grade is awarded for the first criterion for the following reasons:

- There is some information provided about parts of the play, the specific scenes and the role
- There are some statements that indicate interpretation of the role within the scenes
- The student has not provided evidence for close reading and analysis of the play. Information about the play has been taken from the internet. The student uses this information rather than demonstrating personal interpretation. Interpretation of the extracts for performance has not been made in relation to the play.

The student plays Ty from *The Prophet*

Extracts of Student evidence	Comment
<p>Ty is a teen/young adult Māori who is struggling with the death of his cousin a year ago. He has returned to his home town and whanau in Waiora, where he hasn't been seen or heard from since Joshua's death. The two scenes I am doing involve Ty and Matt(Ty's unforgiving cousin). The first scene shows Ty confronting Matt to find out why he disapproves of him, this turns into a basketball match where the winner gains respect and then all is ended in a fight. The second scene is where Matt chooses to let Ty have a chance to explain himself and resolve their problems.</p>	<p><i>The student provides some background to the content of the play and introduces the role.</i></p> <p><i>There is evidence for description of role and situation. <u>The student has yet to interpret role.</u></i></p>
<p>In the first scene I think that Ty's <u>voice would be distant and off-hand as he is treading waters in trying to gain Matt's respect.</u> Ty would use his voice and choice of words carefully so as not to offend Matt too much but also Ty still tries to be cool and not plead so in the beginning I think Ty would have <u>a mildly monotone type of pitch as he doesn't want to seem too eager or desperate towards Matt, he's playing it casual as if he doesn't care.</u> Ty would <u>pause to give Matt time to consider.</u> But we soon see that even though Ty has good intentions he doesn't possess a lot of patience as his <u>volume and pace starts to louden in an accusing tone and quicken as he tries to protect his own back.</u></p>	<p><i>There is an attempt to interpret role in this statement. The student needed to outline more of the background situation. <u>Why is there a problem between Matt and Ty? What causes the change of heart or attitude in Ty during the scene? There is limited interpretation or analysis of this scene. The student needs to provide more information to demonstrate interpretation so that choices for performance can be linked logically to this.</u></i></p>
<p>When Ty first enters the scene his intention is to explain himself to Matt to show Matt how he's been feeling, why he did what he did and all the pressure he was put under to be their leader. But he wants to do all this without letting his guard down with maintaining his 'tough guy' appearance and Matt's respect for him.</p> <p>So I have to enter the space with my shoulders squared in a determined way, not intimidating, to make myself seem more approachable. I won't hold my head high, I'll try to be casual, let him know I mean peace.</p>	<p><i>The student shows some interpretation for the immediate scene. <u>This needs to be interpreted in relation to the whole play.</u> There is little evidence for this.</i></p>
<p>I used the internet to see what I could find out about the play <i>The Prophet</i>. <u>On the website I read a full, detailed summary/synopsis of the play and the meaning, focus of the play.</u> "the adversity caused by urbanisation and cultural assimilation". This basically says the trouble caused by setting Māori aside because they are all the same but different to whites. The Prophet is said to focus on the young / new generation that Joshua left behind. They are now growing up and experiencing things he never got the chance to but they now have the struggle of growing up and dealing with his death at the same time. <u>The website summarises the youth of the play as "exceptionally proud of their heritage but don't always have the institutional knowledge to back it up"</u>. This is basically stating they have good intentions at heart towards their culture but have been brought up in the modern society, not learning about it. An example of this in the play is when they visit Joshua's grave and all decide they should say a prayer, yet no-one knows one.</p>	<p><i>This entry explains why the initial entries lack the necessary evidence for interpretation. <u>This student has not read the play and has gained information about the play from internet sources only.</u></i></p> <p><u>It is the student who must do the interpreting for Achieved, not the website.</u></p>

<p><u>The website says that basketball is an effect throughout the play</u> to pause the script but it is a difficult effect to carry on stage which I have discovered in the basketball scene with Ty and Matt.</p>	
<p>I use the idea of basketball to release Ty's tension. A lot of the time I chose not to raise my voice. Instead I use my movement like squeezing the ball in frustration and turning away and creating space between us.</p>	<p><i>The student makes some clear and rationalised choices for performance but the interpretation is thin. Why Ty is feeling so tense and frustrated in this scene has not been explained.</i></p>
<p>Annotation of script –</p> <ul style="list-style-type: none"> • I say this low, mumbled, jumbled together as if ashamed to be showing Matt gratitude • I ask this question quite shyly, in a low voice, scared to show Matt that I care that he showed up • I lift volume and space here as I get slightly impatient with matt's uncaring attitude • Cocky, high tone and volume. This is gonna be a breeze • Throws shoulders towards Matt threateningly, starting to circle Matt • Grinning menacingly, kind of cheeky as he crouches a bit, ready to play dirty 	<p><i>The student has provided quite extensive blocking for the performance script. The aspect of 'selection' would have met Achieved. <u>It is the aspect of detailed interpretation of the extracts in relation to the play that falls short of Achieved.</u> The student explains the use of techniques within the scene <u>but does not make wider links to the background of the play.</u></i></p>

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Overall comment

The **Not Achieved** grade is awarded for the first criterion for the following reasons:

- There is very little information provided about the play, the specific scene and the role
- There are some statements that begin to indicate some interpretation of the role but too little for achievement at level 3
- The student provides very little information about performance choices. Comments that indicate learning about Laban movement do not make clear links between choices and character motivation within the play.

The student plays Jo from *A Taste of Honey*

Extracts of student evidence	Comment
<p>The play is set in the 1950s East London, lower class. This scene's time is 11.15. The characters Jo and Helen are surrounded by Helen's wedding boxes. Helen is single mother of Jo.</p>	<p><i>The student provides some basic details that state some of the given circumstances. As yet there is <u>no evidence for interpretation of the play or scene</u>. If the student picks up the notion of the lower classes or delves in to East London in the 1950s, there will be opportunity for character to be explored as intended by the playwright.</i></p>
<p>Due to Helen's selfish nature Jo treats her more like an overbearing friend rather than a mother. Helen doesn't act or treat Jo like a daughter, more like a friend that she abuses.</p>	<p><i>This comment indicates that the student has made some interpretation of the role but there is <u>no supporting evidence provided to explain where these ideas have come from in the text</u>.</i></p>
<p>Helen basically is getting married to a much younger man named Peter, she's marrying him for his money and comfort at the same time.</p>	<p><i>This is mere plot outline and adds little to the evidence for interpretation of the text. The notion of "comfort", if pursued, would have provided some interesting comment that could have been evidence for "interpret".</i></p>
<p>Jo is engaged to a black sailor. Afraid to tell her mother the news..</p>	<p><i>The student mentions that Jo is afraid. This is an indicator of the relationship between mother and daughter. <u>There is no analysis evident here</u>. The idea needs to be pursued with evidence from the text so that the student has opportunity to demonstrate "interpret". Where and why do we see Jo and Helen failing in their mother/daughter relationship?</i></p>
<p>Helen's objective is herself and herself first, Jo just happens to be in the objective.</p>	<p><i>This statement is not well expressed but indicates interpretation of Helen as a self centred person. Jo is not focused on in the commentary.</i></p>
<p>Helen tries to convince Jo not to make the same mistake and her character reveals another side to Helen.</p>	<p><i>The student does not say what this 'other' side is. Thus the evidence for interpretation is very thin here. There is no indication for how Jo accepts this advice.</i></p>
<p>Helen Laban changes. First she is a Dabber being pedantic of her outfit, checking where everything is. She becomes a Floater when she gives her opinion of what Hell must be like. She stares into the distance calm not really having a deep explanation or thought towards what she's saying. The changes back in to a dabber when she explains that her husband is out drunk somewhere, distracting herself with double checking her make up and that she has everything she needs.</p>	<p><i>Laban's work is an aid for students to understand that there are different types of personalities and emotions which can be expressed through various forms of movement. When linking character to the language of Laban, <u>students need to first explore the nature of the role and then draw from the possibilities that knowledge of Laban's influence offers</u>. Many students will simply state that their character is a 'floater' or a 'slasher' <u>without first explaining how they have come to the conclusion that the character could fit this character type</u>. It is not the action in itself that is important, but why the character would act in this way in the first place. The student is describing</i></p>

	<p><i>movement choices but not 'justifying'.</i></p> <p><i>It is not necessary for the student to provide evidence for Helen's performance choices as this is not the role she is being assessed on.</i></p>
<p>My character type would be a Flicker most of the time. This Laban expresses what I'm emotionally feeling. When I'm baby sitting my siblings to get their attention I have to change games suddenly I'm a dinosaur chasing them around then I'm a caterpillar rolling slowly on the ground. What me and Helen have in common is we can both be floaters when relaxed in a calm environment, by making an environment calm just by being calm.</p>	<p><i>The student describes movement in terms of Laban's influence <u>but this is not linked to any interpretation of the role.</u></i></p>
<p>The character Helen's voice is very clear when she talks to Jo... Her body stands tall and gestures like a shop manican at certain parts of the scene.</p>	<p><i>There is confusion in this portfolio of work. The student plays the role of Jo but provides more information about the role of Helen.</i></p>
<p>Comments from annotation of text –</p> <ul style="list-style-type: none"> • Jo sniffing the whole time • Turns the opposite direction of her head so her mum can't hear her • Still sitting down • Acting guilty • Not confident at all • Flicks hand at Helen 	<p><i><u>This annotation does little more than describe choices for blocking of the scene. There is little justification for choices made.</u></i></p>