



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

Drama Level 2

This exemplar supports assessment against:

Achievement Standard 91216

**Use complex performance skills associated with a drama or theatre
form or period**

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence								
1.	<p>For Excellence, the student needs to effectively use complex performance skills associated with a drama or theatre form or period.</p> <p>This involves presenting work convincingly, capturing the essence of the dramatic context with impact, and refers to using complex performance skills of the theatre form to enhance the performance.</p> <p>This student has presented the form of Commedia Dell Arte. The exemplified student is in the role of Pulcinella (Punch). He is wearing a cerise jacket, carrying a stick.</p> <table border="1"> <tr> <td>00:00</td> <td>The student uses voice to foreshadow the arrival of the mask. He uses complex performance skills to present his mask, followed by effective physicality that convincingly communicates the stock character Pulcinella.</td> </tr> <tr> <td>00:06</td> <td>The body is used to create impact by effectively pushing up of the shoulder to create a hump, and uses chin movement to show the mask. He establishes the obsession of the character with the line '<i>I need to buy me a woman</i>'.</td> </tr> <tr> <td>00:27</td> <td>The voice becomes high pitched on meeting the higher status character of Pantalone. This supports the creation of a convincing status relationship between the characters. As he exits, the student maintains the connection between the mask and the audience, and this creates impact.</td> </tr> <tr> <td>08:10</td> <td>The student alters the use of voice to show his personality trait of viciousness when interacting with the lower status of Arlecchino. The student enhances the audience's understanding of the hierarchy of the masks, through his convincing shift of status when dealing with Arlecchino as opposed to Dottore.</td> </tr> </table> <p>For a more secure Excellence, the student could further develop audience interaction to create impact.</p>	00:00	The student uses voice to foreshadow the arrival of the mask. He uses complex performance skills to present his mask, followed by effective physicality that convincingly communicates the stock character Pulcinella.	00:06	The body is used to create impact by effectively pushing up of the shoulder to create a hump, and uses chin movement to show the mask. He establishes the obsession of the character with the line ' <i>I need to buy me a woman</i> '.	00:27	The voice becomes high pitched on meeting the higher status character of Pantalone. This supports the creation of a convincing status relationship between the characters. As he exits, the student maintains the connection between the mask and the audience, and this creates impact.	08:10	The student alters the use of voice to show his personality trait of viciousness when interacting with the lower status of Arlecchino. The student enhances the audience's understanding of the hierarchy of the masks, through his convincing shift of status when dealing with Arlecchino as opposed to Dottore.
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AS 91216 Resource B

Supporting Evidence - Student 1 – Commedia Dell'arte

Statement of Intention:

Role: Pulcinella (Punch)

Time: Daytime

Place: : Non-specific – somewhere in the village

Situation (underhand plot)

Pantalone and Dottore want a date with the same woman – Isabella. Punch is asked to duel Pantalone for Dottore but his sword is broken so is then required to get flowers and chocolates for the date. He has to do as he's told because he can't go against his Master but he makes it clear when they are not is earshot that he thinks they are idiots. I have taken the money given to me and instead of buying chocolate for the others; I ordered Allechino to give me his chocolate and kept all the money for myself. My character feels that he is the victim, and therefore the plot shows how my character always wants to get something out of a situation. It showed my personality as being stingy. Performances about money, greed and lust are traditional Commedia plotlines.

Action:

- Summoned to Dottore; abused with own sword – lazzi about hump becoming concave like a fruit bowl
- Sent to get flowers and chocolates
- Get Arlecchino to do the work for me
- Get to keep money for myself

Feature used:

Complex performance skill

Body appropriate to character:

At the time of Commedia, there are recognisable postures and movements for my character. I bent downwards and look down my nose when giving commands. When I get given commands, I flinched and acted scared to show I am very low status.

I moved slowly with my feet as it shows how old and lazy my character is when nobody is around.

Voice appropriate to character:

This is to show my stock character's voice that went with my mean personality. My character changes mood quickly and the use of voice helps to show both sides of my personality. When he is off stage I had a lower angry voice, so I can show the

	<p>audience how I really feel towards the higher status. characters.</p> <p>I used a high pitch voice when I interact with Dottore, this is to show I am subservient to his authority.</p>	
Establishment of status:	I played very submissive towards Dottore even though I hate doing jobs for him and behind his back I mock him. The audiences of the time of Commedia loved to see the servant/lower class 'get one over' the masters.	
Distinctive personality/intention of character:	I complimented Dottore even when he isn't right so then he thinks I like him. I am always trying to trick him and get something for nothing. This links to the intention of my character and the underhand plot. I am a caricature of a 'real life' servant.	
Entrances and Exits	As I enter I give a croak to show my age and I introduced my mask and body slowly to show my character. When I am called I move out quickly to show I will only move if I think there is something in it for me to gain by doing so. This is to introduce my stock character and to get focus from the audience.	
Relating Mask to audience	I use my chin to mask to create effect for my mask so it highlights my eyes and long nose. This is used to emphasise my character as he would be recognisable to the audience. It also helps to get their attention while they are busy in the market place.	
Audience interaction	I talked directly to the audience and begged them for money. This was to reinforce my poor status and my intention as Punch as he doesn't have money and needs to beg. This is to attract attention as the audience were usually moving in a marketplace at the time of Commedia.	

	Grade Boundary: High Merit								
2.	<p>For Merit, the student needs to skilfully use complex performance skills associated with a drama/theatre form or period.</p> <p>This involves working with competence, control and a sense of purpose. It requires the sustained use of appropriate features to support the dramatic context of the performance.</p> <p>This student has presented the form of Commedia Dell Arte. The exemplified student is in the role of Punch/Pulcinella with Pantalone only. He wears a long cerise jacket and grey shorts.</p> <table border="1"> <tr> <td>00:27</td> <td>The student enters purposefully as Punch/Pulcinella with the dialogue '<i>stupid Pantalone</i>', to establish his role and gain attention from the audience.</td> </tr> <tr> <td>00:40</td> <td>The dialogue, directed to the audience skilfully, reflects his low status, and he foreshadows the underhand plot against Pantalone. This shows competence and understanding of traditional Commedia plotlines to then contribute to the improvised nature of this form.</td> </tr> <tr> <td>01:18</td> <td>While he is doing 'work' for Pantalone, his posture and use of mask is sustained.</td> </tr> <tr> <td>06:42</td> <td>Punch 'steals' Pantalone's money bag with skilful use of comic timing and this supports his role's intention to '<i>always get something for himself</i>'. He develops the plot so that '<i>he has got one over the master</i>'. This creates comedy and moves towards the Excellence grade by enhancing the performance.</td> </tr> </table> <p>To reach Excellence, the student could be more convincing with the use of status. During the time he is 'working' for Pantalone, his use of head undulations, further hunching of his back to exaggerate his crippled posture, and movement of the chin to create impact with his mask would enhance the performance.</p>	00:27	The student enters purposefully as Punch/Pulcinella with the dialogue ' <i>stupid Pantalone</i> ', to establish his role and gain attention from the audience.	00:40	The dialogue, directed to the audience skilfully, reflects his low status, and he foreshadows the underhand plot against Pantalone. This shows competence and understanding of traditional Commedia plotlines to then contribute to the improvised nature of this form.	01:18	While he is doing 'work' for Pantalone, his posture and use of mask is sustained.	06:42	Punch 'steals' Pantalone's money bag with skilful use of comic timing and this supports his role's intention to ' <i>always get something for himself</i> '. He develops the plot so that ' <i>he has got one over the master</i> '. This creates comedy and moves towards the Excellence grade by enhancing the performance.
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AS 91216 Resource B

Supporting Evidence - Student 2 – Commedia Dell'arte

Statement of Intention:		
Role: Punch/Pulcinella	Time: Daytime	Place: : Market place
<p>Situation (underhand plot)</p> <p>My intention is that Punch wants revenge on Pantalone. In my scene Punch (the lower class character) was fed up with Pantalone (the higher status character) treating him like dirt, so Punch wanting revenge and money from Pantalone uses his 'lust' against him and tricked him into thinking Punch was a girl who then blindfolded him to take him to 'her house'. Whilst Punch was doing this to Pantalone he robbed him of all his money and left him in the cold. We did this plot because Punch is a very vengeful character, and Pantalone a very wealthy one who is always looking for more money and women. Because he fears losing his money, we used his lust for women to trick him and steal his money to hit him where it will hurt the most. This is an important feature in Commedia as commedia scenes do not have scripts so they have the underhand plot of the scene which is the basic plotline. It is normally when the lower class character tricks the higher status characters to get what they want.</p>		
Feature used:	Complex performance skill	
Body appropriate to character:	<p>In my scene I used body appropriate to Punch by hunching over and having one arm hung low and the other tucked behind my back as well as limping.</p> <p>I used this because when researching his historical character I found multiple pictures of him hunching over with one</p>	
Voice appropriate to character:	<p>I used this appropriate to the role of Punch by having a snarly squeaky bitter and hate filled tone. I used this to show the hate and vengefulness of Punch and that he is like a whining complaining child. This relates to my research as I found that Punch is always complaining about things, I gave him a whining voice to match it.</p>	
<p>Establishment of status:</p> <p>Commedia dell'Arte is almost entirely based</p>	<p>In our scene we used the high status of Pantalone and the low status of Punch to create contrast. We used this status to make Pantalone Punch's boss and Pantalone bossing Punch around which</p>	

<p>on status. Who is bossing who around and who wants revenge.</p> <p>Commedia was played to the lower classes of people, so taking the mickey out of the higher status characters is the easiest way to make the audience relate to it as they will have wanted revenge on their 'masters'.</p>	<p>makes Punch hate him. We establish status at the beginning of the scene when Pantalone tells Punch to do the dishes making Pantalone high status. Punch insults him behind his back which shows his hate for the high status characters but being nervous when he is nearby. This shows how much power Pantalone has over him.</p>	
<p>Comic business (Lazzi)</p> <p>Lazzi is the comic business of a character, similar to a habit the character has. In Punch's case he is always complaining about work and always making fun and insulting people. In commedia Lazzi is used as part of the characters. It was something people could look forward to seeing the character do. In Punch's case the audience would often know that he whines about everything and insults people and they want to see that happen again and again because Lazzi is generally very funny.</p>	<p>I show my Lazzi of complaining when I first enter. I just went on and on about how much I hated Pantalone and then insulted him (when Pantalone was offstage) about being old, wrinkly, lazy and worthless. But as soon as he entered I would 'kiss' up to him so I wouldn't get in trouble.</p>	

	Grade Boundary: Low Merit						
3.	<p>For Merit, the student needs to skilfully use complex performance skills associated with a drama/theatre form or period.</p> <p>This involves working with competence, control and a sense of purpose. It requires the sustained use of appropriate features to support the dramatic context of the performance.</p> <p>This student has presented the form of Commedia Dell Arte. The exemplified student plays <i>Pulcinella/Punch</i> in a shared role. The student wears a dark pink coat. Her scenes are the first Punch entrance and the fourth Punch entrance. She wears a black t-shirt with white writing.</p> <table border="1" data-bbox="312 692 1386 1133"> <tr> <td data-bbox="312 692 528 862">00:30</td> <td data-bbox="528 692 1386 862">The student presents the mask as she enters the space, supporting the audience's ability to identify with the role. This indicates some competence in the use of mask. Her voice is whiney and has an obsequious tone used to show her subservient nature to Pantalone.</td> </tr> <tr> <td data-bbox="312 862 528 996">01:13</td> <td data-bbox="528 862 1386 996">The student uses the mask to relate to the audience in a manner that supports controlled execution of mask technique and the appearance of being 'crippled' with a hump is sustained.</td> </tr> <tr> <td data-bbox="312 996 528 1133">01:49</td> <td data-bbox="528 996 1386 1133">The spitting lazzi is purposefully placed in this scene, and gave the audience time to realise what Punch was really like and added to the comedy. This supports the dramatic context of the performance.</td> </tr> </table> <p>For a more secure Merit, the student could use complex performance skills to convey the physicality of the stock character and its relationships more skilfully. The body could be used more purposefully to create variety and interest and to demonstrate competence of the physical characteristics of this role.</p>	00:30	The student presents the mask as she enters the space, supporting the audience's ability to identify with the role. This indicates some competence in the use of mask. Her voice is whiney and has an obsequious tone used to show her subservient nature to Pantalone.	01:13	The student uses the mask to relate to the audience in a manner that supports controlled execution of mask technique and the appearance of being 'crippled' with a hump is sustained.	01:49	The spitting lazzi is purposefully placed in this scene, and gave the audience time to realise what Punch was really like and added to the comedy. This supports the dramatic context of the performance.
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AS 91216 Resource B**Supporting Evidence - Student 3 – Commedia Dell'arte****Statement of Intention:****Role:** : Pulcinella/Punch**Time:** Daytime**Place:** starts at Pantalone's house, Dottore's house, market, date somewhere non-specific in market**Situation** (underhand plot)

Pantalone wants a date with Isabella and Punch is used to organise the date. Dottore is, at the same time, getting a date with Isabella. Scenario ends with Pantalone dressed as Falvio to try to get Isabella's attention, and Columbina as Isabella so that masters think she would date them. so no one ends up getting the actual date. Punch uses underhand plotting when he find out that Dottore is going on a date with Falavio. So to get his way he tells Pantalone about the date and tells him that he can dress up as Falavio because Punch doesn't want to get beaten. This shows Punch wants everything for himself and that he is obsessed with women. This is a traditional commedia plotline about money, greed and lust.

- Action: Sent to get roses for date
- Meet Columbina and find out about Dottore wanting a date with Isabella
- Get called in to fight Dottore for the date after Pantalone calls a duel

Feature used:**Complex performance skill**

Punch uses underhand plotting when he find out that Dottore is going on a date with Falavio. So to get his way he tells Pantalone about the date and tells him that he can dress up as Falavio because Punch doesn't want to get beaten.

Body appropriate to character:

Punch has a hunch from all the beatings he gets from characters with higher status.

He uses his hump to get sympathy from people (the audience) when they don't give him money

I was hunched over with a large hump on my back. This is my stock character gesture.

Voice appropriate to character:

I use a whiny high pitched voice as he is always complaining about doing things for people.

<p>Establishment of status:</p> <p>When commedia originated there were three different statuses, low class, working class and high class. Punch would be of low class or working class so he would have to obey high class characters like Dottore and Pantalone.</p>	<p>When Pantalone asks me to get chocolate for his date with Isabella I obey him saying 'yes master'. This is appropriate as Punch is a low status character or a servant.</p>	
<p>Distinctive personality/intention of character:</p>	<p>The character of Punch wants to 'suck up' to the master and make himself seem less worthless by getting people to do his work for him, but taking the recognition for it.</p> <p>I change my personality from mad to sad. For example, when I was getting mad at the audience for not caring that Pantalone made me work for him, then I turned sad without warning because they were laughing at me as I wanted to get their sympathy.</p>	
<p>Comic business</p>	<p>I did two lazzi in my four person scene. One of them was when I was interacting with the audience. I was getting very mad at them so I spat at them. I got no reaction so I spat again. This action creates a grotesque and humourous mood. I did these lazzi to gain attention and make the audience laugh. In Commedia it was performed in a market place where people are always moving, so lazzi attract people's attention.</p>	
<p>Entrances and Exits</p>	<p>On my first entrance Pantalone calls me on and I came on wearily making a grunting noise. I then show my mask to the audience and move like I am checking to see why Pantalone wants me. I then show my whole body so they can see the physicality of my character.</p> <p>I enter like this as I am a skiving old man, mumbling under my breath as I am grumpy and not wanting to follow the master's</p>	

	Grade Boundary: High Achieved				
4.	<p>For Achieved, the student needs to use complex performance skills associated with drama/theatre form or period.</p> <p>This involves demonstrating physical and historical conventions, with layers of meaning or a level of abstraction to convey the intention of the dramatic context and support in performance.</p> <p>This student has presented the form of Commedia Dell Arte. The exemplified student is wearing black pants, a black cape and a black top with white on it.</p> <table border="1" data-bbox="312 591 1385 931"> <tr> <td data-bbox="312 591 523 792">00:06</td> <td data-bbox="523 591 1385 792">The intention for the role is communicated through the plot line about the flowers and characteristics of babbling randomly are realised. This conveys the intention of the stock character and the dramatic context. The student uses complex performance skills appropriately on occasion, demonstrating upper body movement to show the personality of her character.</td> </tr> <tr> <td data-bbox="312 792 523 931">00:50-01:44</td> <td data-bbox="523 792 1385 931">She speaks at an appropriate pace and her interaction playing to the low status character of Arlecchino conveys the intention of her role to support the dramatic context with layers of meaning.</td> </tr> </table> <p>To reach Merit, the student could apply more confidence and competence with body and voice. The lower body needs to be slightly stronger, and the voice more consistently in a pompous tone. Her entrances and exits need to be slower to demonstrate control. With greater connection between the body and mask, the impact of mask could also be skilful.</p>	00:06	The intention for the role is communicated through the plot line about the flowers and characteristics of babbling randomly are realised. This conveys the intention of the stock character and the dramatic context. The student uses complex performance skills appropriately on occasion, demonstrating upper body movement to show the personality of her character.	00:50-01:44	She speaks at an appropriate pace and her interaction playing to the low status character of Arlecchino conveys the intention of her role to support the dramatic context with layers of meaning.
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AS 91216 Resource B**Supporting Evidence - Student 4 – Commedia Dell'arte****Statement of Intention:****Role:** Il Dottore**Time:** Daytime**Place:** somewhere in the village, field**Situation** (underhand plot)

Dottore wants Arlecchino to get flowers for daughter's perfume. Brighella and Punch confuse Arlecchino, steal his flowers and Arlecchino ends up bringing flour home to Dottore who beats him. My stock character of Il Dottore does not like to be wrong, and the servants plot against me by stealing Arlecchino's flowers which I sent him to get for me.

Action:

- Lazzi – Diagnose Punch as pregnant
- Make daughter a perfume
- Send Arlecchino to get flowers
- Interrogate Arlecchino
- Beat Arlecchino

Feature used:**Complex performance skill****Body appropriate to character:**

I use my body by having my tummy pushed out. I put the weight of the back of my feet on my heels and use big bold arm movements. I do this to show I am an old man and a pompous character. I 'strut' around. I use the big open movement with my arms as I think I am very intelligent and I want attention drawn to me. This relates to the physical characteristics of my stock character.

Voice appropriate to character:

I use voice in a deep pompous way. My pace is rapid and it would often turn into gibberish. I babble on to Arlecchino even though it is not relevant. This links with the personality of my stock character.

Establishment of

I used status when I talk to Arlecchino and call him a 'stupid idiot'. I beat him and

status:	abuse him and make him feel worthless. This links my intention to my status and the underhand plot. I am a caricature of a real life 'master/upper class'.	<div style="border: 1px solid black; padding: 2px; text-align: right;"> Student 4 Page 2: High Achieved </div> <div style="border: 1px solid black; padding: 2px; text-align: right; font-size: small;"> NZQA Intended for teacher use only </div>
Distinctive personality/intention of character:	I babble on and on as really my stock character is a pedantic bore. My intention is to try and get the servants to do things for me and to show off my knowledge to the audience.	
Entrances and Exits	For my entrance I first made a distinctive noise and mine was 'yes,yes,yes'. I then would put the mask out from behind the wing and then step out to reveal my body stance. My exit is the same in reverse. As this was performed in a market place in the 15 th /16 th century, the entrance had to grab the audience's attention. The exit created a last comical look at my character.	
Relating Mask to audience	My stock character is a 'know it all'. I lifted my chin to relate the mask to the audience, as I look down my nose at people as I think I am better than anyone else	
Audience Interaction	I used this at the beginning when I ask the audience if they had 'seen my flowers?' This is to capture the audience's attention, as originally Commedia was performed at market places where people are moving and you need to get their attention	

	Grade Boundary: Low Achieved								
5.	<p>For Achieved, the student needs to use complex performance skills associated with drama/theatre form or period.</p> <p>This involves demonstrating physical and historical conventions with layers of meaning or a level of abstraction to convey the intention of the dramatic context and support in performance.</p> <p>This student has addressed the form of Greek Drama. The exemplified student plays <i>Antigone</i>. She is the first on stage and wears a burgundy sash.</p> <table border="1"> <tr> <td>00:08-00:12</td> <td>Complex performance skills of vocal quality and gesture are heightened. There is a gestural reference to the Gods that supports the intention of the text/dialogue.</td> </tr> <tr> <td>00:26</td> <td>The student uses presentational mode and gesture, embodying layers of meaning when she addresses the audience as the city. This supports the didactic nature of Greek theatre.</td> </tr> <tr> <td>00:34 - 00:48</td> <td>The student maintains pose and position, thus supporting the notion of ritual, and also supporting the focus on Ismene in a manner that is appropriate to the use of complex skills to exemplify performance in a Greek amphitheatre.</td> </tr> <tr> <td>01:10</td> <td>The student uses heightened gesture to refer to all of the parties in this conflict, thereby creating the location of the Chorus, and Creon on the '<i>skene</i>'. This supports the historical conventions of the form.</td> </tr> </table> <p>For a more secure Achieved, the student could use complex performance skills with more abstraction within the mask, keeping her head up and more fully utilising presentational mode to connect with the audience in a manner that is more suited to the historical conventions of the Greek Ampitheatre. Her interactions with Ismene could also be less naturalistic.</p>	00:08-00:12	Complex performance skills of vocal quality and gesture are heightened. There is a gestural reference to the Gods that supports the intention of the text/dialogue.	00:26	The student uses presentational mode and gesture, embodying layers of meaning when she addresses the audience as the city. This supports the didactic nature of Greek theatre.	00:34 - 00:48	The student maintains pose and position, thus supporting the notion of ritual, and also supporting the focus on Ismene in a manner that is appropriate to the use of complex skills to exemplify performance in a Greek amphitheatre.	01:10	The student uses heightened gesture to refer to all of the parties in this conflict, thereby creating the location of the Chorus, and Creon on the ' <i>skene</i> '. This supports the historical conventions of the form.
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AS 91216 Resource B
Supporting Evidence - Student 5 – Greek Drama

Statement of Intention:

Role: I am playing the role of Antigone. By playing this role I intend to show the audience the true love and loyalty Antigone has for her brother Polynices. Also, I want to show the audience the inner strength of Antigone as she fights to bury her brother even though it is against the state.

Time: This play is set about 2,500 years ago.

Place: City of Thebes Greece.

Situation:

Antogone's two brothers, Polynices and Eteocles have both been killed in a war. Eteocles fought for the city of Thebes but Polynices did not. Creon who is king says that because Polynices fought against Thebes, he will not be buried or have a funeral. Antigone, being loyal to her brother wants to get the body of Polynices and bury him even though it is against the state law. Antigone asks for help from her older sister Ismene, but Ismene isn't as strong as Antigone and cannot act against the state.

Action: The action of our scene is the beginning of the play when I try to convince Ismene to help me bury the body of our brother Polynices.

Feature Used:

Complex performance skill

Heightened Movement and gesture

Greek drama was performed as part of a religious festival and Gods were highly respected. This is a gesture to mark their importance when they are referred to in the play.

Sometimes I would extend my arm out to the right every time I talked about the Chorus because that is where they would have been on stage during our scene. At times I would extend both my arms up and also my head slightly every time I talked about the gods or heaven.

Heightened Voice

My voice is powerful and strong. This is to show my anger and defiance, but also to project my voice loudly to the audience. The Greek theatres were very large and as the actors wore masks they had to be heard from a large distance.

Mask

The shape of the eyebrows on my mask is a triangular. It is a tragic mask and she is angry all the time. All Greek actors wore mask, and it portrayed an emotion. This play is a tragedy so the expression is a negative emotion.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to use complex performance skills associated with drama/theatre form or period.</p> <p>This involves demonstrating physical and historical conventions with layers of meaning or a level of abstraction to convey the intention of the dramatic context and support in performance.</p> <p>The student would have presented the form of Commedia Dell Arte as Il Dottore.</p> <p>The underhand plotting is created and the dialogue begins to support the dramatic context.</p> <p>For Achieved, the student could observe the protocol of mask and the historical conventions of the form at an appropriate level. The mask needs to be enhanced by body and movement adequately, and comedy of role needs to be more evident. Complex performance skills to show an awareness of physical impact and interaction with the audience needs to be developed.</p>

AS 91216 Resource B**Supporting Evidence - Student 6 – Commedia Dell'arte****Statement of Intention:****Role:** Il Dottore**Time:** Daytime**Place:** : Dottore's place**Situation** (underhand plot)

Capitano asks Brighella for an extra strong potion so Brighella plays sick avoiding work, plays sick for sausages and gives Capitano fake potion and blames Arlecchino

Action:

- Making for a potion for Brighella
- Asking audience for ingredients

Feature used:**Complex performance skill****Body appropriate to character**

I have a stuffed belly as I am obese.