



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

Exemplar for Internal Achievement Standard Drama Level 2

This exemplar supports assessment against:

Achievement Standard 91217

Examine the work of a playwright

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 examine the work of a playwright showing a perceptive understanding.</p> <p>This involves making insightful connections between the play and the wider world of the play and the playwright.</p> <p>This student has clearly communicated an informed understanding of the concerns of the playwright in relation to the two texts used. Key ideas are explained clearly and supported with appropriate detail. The work moves beyond that to indicate instances of perceptive understanding.</p> <p>The student uses an 'in role' dramatic approach as William Shakespeare (1) and discusses the stylistic conventions employed in <i>Taming of the Shrew</i> and <i>Hamlet</i>, and the justifications for their use.</p> <p>The student begins to demonstrate some insight into the linguistic limitations Shakespeare was working within, and the effect of the English Renaissance on the English language when they describe Shakespeare's tendency to create new words (2).</p> <p>The student points out the implicit message against Regicide within <i>Hamlet</i> (3). This indicates that they are aware of the political realities for playwrights in the Elizabethan period, and are considering layers of meaning rather than explicit meaning.</p> <p>The nature of love and marriage is explored and insightfully linked to the structure of <i>Taming of the Shrew</i> (4).</p> <p>The student explores the conundrum of 'Hamlet' when Gertrude worries who actually upset the natural order (5). This shows that the student is considering Shakespeare's concerns within his collected work as opposed to within each play.</p> <p>To secure Excellence, the student could consider common thematic and structural features of both plays.</p>

S: Ladies and gentleman, **my name is William Shakespeare. (1)** I am here to introduce you to two of my characters from my plays. Firstly I will introduce you to Katerina from "The Taming of the Shrew" just after she is told she is to marry Petruchio.

K: Hello to you all. As you might have heard my father promised my hand in marriage to that nuisance of a man Petruchio. Ha! How dare he? He did not even ask me for my opinion. Of course I HAVE to marry him because his and my reputation are on the line. (Mimics) Poor old Baptista! With that sharp tongued daughter who will never marry a man. My father is basically throwing all his money at him just to convince him to marry me because as I hear Petruchio comes to "wive wealthily in Padula". What sort of love is that? But I suppose during these days marriages are arranged for economic benefit not for love. Of course I do not have a say on this because I'm a woman and men are higher than us in the great chain of being. I'm a very head strong woman and I refuse to be this perfect woman society wants me to be "frailty thy name is woman" Please!? We are only this way because of the way we are treated. However my sister Bianca gets everything she wants. I've had to watch her be spoilt by my weak father for years and all because she is happy to simper and submit.

And since father won't let her marry one of her many possible suitors until I'm married, as is tradition as I am older than her, I now have to marry the half crazy Petruchio just so once again my sister can have everything she wants. Bianca is in love with Lucentio, although the Lucentio that was introduced to my father is actually Lucentio's servant Tranio. The real Lucentio is disguised as my sister's Latin tutor just to get to know her better, Ha! They think no one knows, but you'd be surprised what you can find out by listening in to the many conversations around here.

I think I would like to find love, or well at least have a chance to, but no, I have to be told what to do just like a child just so I can get out of the way and my father can get a high dowry price for the oh-so-beautiful Bianca. I guess you could argue that father has tried to give us the best possible future. He did get us tutors in Latin and the lute. Here in Italy the church services are done in Latin so it very impressive to be able to speak it. Most women are inspired to be educated because it is the Renaissance and education is highly valued. I myself think that father just wanted to make us more appealing to the suitors. (Angrily making fun of him) Oh what a terrible disappointment it must have been when he realised it had all backfired and I had the learning and the wit to answer back. He would not get a high dowry price for me. And to think Petruchio didn't want to marry me until Bianca's suitors told him about the high dowry price my father was offering. What sort of man is he!? I better get going I might as well enjoy these few moments of freedom, ciao.

S: Oh my! I had fun making Lucentio get disguised as the tutor to pursue his love. As you might have noticed disguises are one of my favourite things to include in plays. In "Hamlet", Hamlet uses madness as a disguise when trying to revenge his father's death.

Taming of the shrew is one of my earlier works, it is a comedy and mostly written in what you would call iambic pentameter. This is a popular way to write because the rhythm gives energy to the words. I think it is because it so resembles the human heart beat. I use it for all the important bits where I want the audience to be swept along by the language. It's generally the more educated people who enjoy it most. When I write bawdy bits for the groundlings, I tend to use prose, because then I know they will get it. I can tell you, it is no easy thing to get the balance right so the whole audience stays interested. It helps that I really love playing with language. Sometimes, if I can't find the word I want, I just make it up. I have invented over 2000 words which are now a part of the English language, for example the word bubbles. (2)

If you want to know something interesting about both my plays, they both have a play within a play structure. In 'Taming', everything that is going on with Katerina and Bianca is a play being put on by players trying to entertain themselves by making the drunkard Christopher Sly believe he is a lord. In this play the structure provides comic entertainment and allows you the audience an insight to what is going on which some of the characters do not have. Sly learns to know his place, an important lesson in our society. After all, we are as God intends us. In Hamlet I used this same structure when Hamlet made a group of players put a play on for his uncle and an

audience of what happened when his Uncle murdered his father. When Claudius, shocked by what he was seeing, gets up and leaves mid-way through the play it shows the audience that the dead King's ghost was telling the truth and we reveal the murderer.

Actually, when I think of it, both of these plays give people a good insight into how we must maintain the natural order, as dictated by the idea of the Great Chain of Being. If we upset this, then terrible things go wrong –Look at Hamlet, Ghosts walk, People go mad and every one ends up dead in the end. (5) Of course, this situation was doubly bad because the natural order was upset at the top end. After all, the King is God's chosen representative. I thought it was a good idea to write a play like this because there have been plots against our own Queen on a number of occasions and people need to know that you cannot do that kind of thing.

Most of the comedies in this day and age usually finish with the wedding; however I wanted to explore life for couples after the wedding; that is why I decided to put the wedding in my play towards the beginning. This way I could explore the issues of marriage itself. I wanted to explore the reality of romantic love, the "perfect couple", Bianca and Lucentio end up having issues after their marriage while Katerina and Petruchio although they had a rough beginning they end up acquiring a mutual respect for each other. In Elizabethan times we thought of marriages as an economic institution. (4) Fathers would arrange their daughter's marriages with their future sons in law and would give their daughter's hand to the suitor with the highest dowry price. This is what angered Katerina so much, that she didn't get a say in whom she spent the rest of her life with. I hear you people in the future focus more in the love side of marriage however in this time that would be nonsense. Now I'm going to introduce you to Queen Gertrude from "Hamlet".

G: Hello to you all. I'm Queen Gertrude, wife to King Claudius and mother to Prince Hamlet. I am so worried about my beloved son; ever since his father and my late husband, King Hamlet passed away he has not been the same. This made me, just like everyone, else end up thinking "Alas he is mad". After all he is speaking in blank verse which is only spoken by low class or mad people Royalty like us talk in iambic pentameter. (2) The sudden death of his Ophelia seems to have made everything worst. It has been so hard for him we were not able to give Ophelia a proper burial because "her death was doubtful" and there is a chance that she might have taken her own life. Of course this goes against our protestant religion. That she had a burial at all is due to the fact that although not royal her family is still upper class. It is against God to take one's own life and of course it is frowned upon by society. Such a thing would bring terrible shame upon your family. God forbid Hamlet ever contemplating such a terrible act. He has mentioned something that has me worried, he has said he has seen his father's ghost –may his soul rest in peace- of course ghosts only appear when something in the great chain of being has been put out of place. Just earlier Hamlet organized this group of players to put on a play; in this play the players acted out a scene where a king was murderer by his own brother. Half way through the play Claudius got us while looking very distressed and angry and left. His strange behaviour is very worrying. I think Hamlet might have gotten the idea that this is what happened to his father as I hear he said, "The play is the thing in which I'll catch the conscience of the King", I do worry for his sanity. (5) Although Claudius' behaviour leaves me to ponder if maybe he is telling the truth. But if my king killed his brother then it is he who upset the great chain of being. The King is God's representative on earth and he upset the divine right of Kings. After all, Kings are chosen by God and second only to god and the angels in the great chain of being, killing one is a great sin. I must be gone now, fair well.

H: Of course now Gertrude had to decide whether to believe her son or her new husband. If she believed her son then she was committing treason by standing by the man who killed her late husband. And if she believed her husband she had to face the fact that her son was going mad.

I hope you have all enjoyed meeting these two striking characters, I better get going now, fair well to you all.

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to examine the work of a playwright showing an informed understanding.</p> <p>This involves giving detailed explanations and providing examples to illustrate statements. Examples are to be taken from the texts to articulate the playwright's ideas in detail and with clarity.</p> <p>The student uses an 'in role' dramatic approach as playwright William Shakespeare and characters Hamlet and Bianca (1). They explore a wide range of socio-historical issues in relation to <i>The Taming of the Shrew</i> and <i>Hamlet</i>, and offer useful descriptions of a range of stylistic and structural conventions (2). These are generally clearly explained in a detailed fashion and are supported with specific evidence and quotes.</p> <p>There are several instances where the student explicitly examines the authorial intent in the use of conventions or concepts (3). The student speculates about the social message that 'you cannot change your social class' that is embodied in the use of Christopher Sly in <i>The Taming of the Shrew</i> (4). The student also suggests some insight into the nature of marriage as discussed in this play (5).</p> <p>To reach Excellence, the student needs to further consider what is not just evident but is also implied. This would draw out the key themes and concerns of the playwright and support the insight required for 'perceptive' understanding. Similarly, the student might have explored the use of some of the other structural conventions used in terms of function or purpose.</p>

WS: Hello there, I am William Shakespeare, one of the greatest playwrights of all time. (1) At the moment it is the late 1500's, Elizabeth I is the Queen of England and England is prospering. As part of the Renaissance, there has been a renewal of a love for education, and Queen Elizabeth herself is a great lover of the theatre. It is a fantastic time to be a playwright. The theatre is common ground for all social classes so I make sure to include a bit in my plays for every one. There is the bawdy jokes and physical theatre for the peasants, action for the middle classes and some more refined and intellectual language and characters for the upper classes.

Anyway, I would like to introduce you to two of my characters from two of my favourite plays: Bianca from 'The taming of the Shrew' and Hamlet, from 'Hamlet'. These plays both have many things in common despite the fact that 'Hamlet is a tragedy' and 'the taming of the shrew' is a comedy. First of all, here is the intelligent, if troubled, Prince of Denmark.

Hamlet: I am Hamlet, the main character of the play 'Hamlet'. (1) I suppose this play is mainly about me avenging my fathers' death by killing my uncle Claudius, although this is not all that happens of course. A lot of people would think that I took too long to kill Claudius. That I should have been more like Prince Fortinbras, who came in quickly after my death and claimed back Denmark as revenge for his fathers' death. Fortinbras father lost this land to my own father in a bet. But you can see it was more difficult for me, there were many things to consider.

Firstly, although my fathers' ghost had said to me 'against thy mother aught: leave her to heaven' essentially telling me to leave my mother out of it, I couldn't stop thinking about her and hating her for marrying Claudius. What was I to do with her? Then I had to make sure that Claudius was, indeed, guilty of this crime. I did this by commissioning some travelling players to act out the events of a Kings death, in the same way my father died, with his brother pouring poison in his ear. This was a play within a play and one of the main structural techniques that Shakespeare used in writing the play. (2)

Actually, I have read quite a few of Shakespeare's plays and 'Taming of the shrew' has a play within a play too. Only, the purpose of that play within a play was to show how you cannot change your social class, (4) though you may try, by changing your clothes and belongings. But I am getting side tracked.

Once I had seen Claudius' reaction to the play, and therefore seen that Claudius was, indeed, guilty, I had to actually kill him. I had an opportunity once, while he was praying but if I had killed him then, he would have surely gone to heaven, and my purpose was not just to kill him, but to make him go to hell. So he escaped that time.

Anyway – I had to consider the fact that Claudius was a King, and second only to God and the Angels in the Great Chain of Being. If I killed him this would upset this divine chain. (3) Then again, he had killed my father, also a King, and I was avenging him, so maybe it was all right. As I said one time, if I killed him, 'Am I then revenged, to take him in the purging of his soul, when he is fit and seasoned for his passage? No! The great chain of being comes into 'The taming of the Shrew' as well, as Katarina defies the chain by not submitting to her father and the suitors. I spend many hours considering such things, often out loud in soliloquies (3).

One thing I did decide to do was to feign madness in order to cover up the planning of my revenge and my information seeking about my fathers' death. This is one of the main themes in this play: deceit. It is also a main theme in the play 'The taming of the Shrew'. In that play, many characters pretend to be like other people. For example: a drunkard, named Christopher Sly, is dressed up like a Lord, Tranio, who is Lucentio's servant, dresses as Luciento and Luciento dresses as a tutor in order to woo Bianca. However, at the end, they are all revealed for who they are. . Shakespeare seems to be saying that you cannot change your social class, and who you are, no matter how you try to disguise it or how you deceive people. (4)

But back to deceit in my own play. While I was faking madness I spoke in prose, that's every day speak. An example of this is my line 'Nothing but to show you how a King may go a progress through the guts of a beggar'. I do this to show Claudius that I am mad and so not only is this a strange thing to say, but it is spoken in prose. Usually only lower class or common characters spoke in prose and the upper classes, such as me, spoke in blank verse and iambic pentameter. (2)

WS: Yes, so that is Hamlet for you. Quite condescending to women he was. Some people think that I am like that too. For they say I portray the role of women so terribly in my play 'the taming of the Shrew'. But I'll let you decide for your self. Here is the lovely and obedient Bianca.

Bianca: Savle, my name is Bianca. (1) I was so interested to hear what Hamlet had to say because I went to see the play not two days ago. But, I am from my subject. I am sister to Katarina. The main character of our play. During the play I am in love with a man named Lucentio but I cannot marry him until my older sister, Katarina, is married. **And of course, no one wanted to marry here since she was so headstrong and disobedient. Why could she not just accept her place in the great chain of being? This chain of being is rather difficult. It interfered with Hamlets revenge plan as well. The chain dictates that men are to dominate over women and so we women must submit to our fathers, to our suitors and later to our husbands. Oh, but once she married Petruchio, Katarina seemed to quieten down. (4)**

And then, of course, once she married, so could I. I had many suitors and my father decided who I married based on the man who offered the most money. Oh, I was glad Lucentio offered the largest dowry and so we were married. Although, at the end of the play, Lucentio was quite angry with me since I made him lose a bet by not coming when he called. **It seemed that though we fell in love very romantically, this was not great for our long term marriage. (5)** Katarina started out hating Petruchio, but gradually began to respect him and they now have what seems a much better marriage than us. It was such a relief when those two married though, my father was getting worried that Katarina would never be married. Oh it would've been such an embarrassment to him. And to her of course, for she would be an old spinster, or have to become a nun. For being a nun is what many respectable women become if they are not to be married. Actually, this comes up in Hamlet too. Hamlet tells his lover, Ophelia, 'Get thee to a nunn'ry', when telling her not to marry or have kids, since they will only be sinners like him.

But anyway, it was important for my father to find Katarina a good husband as it is her husband who will inherit fathers belongings, money and land when he dies. It would usually go to the eldest son, but we have no brothers, and Katarina is the oldest of us, so it is her husband who will inherit.

Of course, father also wants us to both marry since marriage means our economic futures will be assured and he can be sure we will be well cared for when he dies. (5) So you can see why it is good to be married. In fact, Katarina was not opposed to being married herself; she was simply annoyed that her opinion wasn't asked for before Baptista and Petruchio decided on the marriage. And so of course, she abused my dear father. Its funny since Hamlet also abused his mother a lot in his play. Poor Baptista,

You know, many of Shakespeare's characters are well educated; it is quite the fashion as education is very highly valued. Hamlet, for example, is a very well educated young man.

You know, marriage has been very good to my sister and has changed her. It seems that Petruchio did, indeed, 'tame' her. His plan was to, and I quote, 'kill a wife with kindnesses.

WS: Thank you Bianca and Hamlet for both for coming in today, since I know you both have very busy lives. So there you have it, my two most favourite characters from my two favourite plays. Farewell.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to examine the work of a playwright showing an informed understanding.</p> <p>This involves giving detailed explanations and providing examples to illustrate statements. Examples are to be taken from the texts to articulate the playwright's ideas in detail and with clarity.</p> <p>This student presents the evidence in role as William Shakespeare, as Hamlet from the play titled with the same name, and as Baptista from <i>The Taming of the Shrew</i> (1). The student explains stylistic considerations like the use of iambic pentameter, rhyming verse and prose with clarity and specific detail to inform understanding (2).</p> <p>Quotes are used to support the communication of ideas. The role of men and women within marriage is also explored with specific detail and clarity (3).</p> <p>The student asserts that Hamlet cannot kill Claudius because '<i>If he prays then he goes to heaven because he is automatically forgiven for being a king</i>' (4).</p> <p>This implies that it is the role of King that allows Claudius entry to heaven rather than the prayer. While the student has shown an awareness of the role of religion in this instance, there is also some indication that they are aware of the notion of the Divine Right of Kings (4).</p> <p>For a more secure Merit, the student could consider 'the work' of the playwright as opposed to individual plays, and consider what the examined texts show about Shakespeare's concerns and how he dealt with them through his plays.</p>

Extracts from Student 1

Concerns of playwright identified	Link to text	Detailed explanation and clarity	Insightful connections
"Greetings, I am William Shakespeare, known playwright and poet. "I did three kinds of plays, tragedies, comedies and histories". (1)	One is a Tragedy, called 'Hamlet', the other is a Comedy called 'The taming of the Shrew'. (1)		
The style in which my plays were written.	There were two types of speaking in which my plays were written. Verse and Prose. Now the next way in which people talk is in using a rhyming verse (2)	Verse is for the higher classes and would involve such things as having iambic pentameter (explains with clarity and uses quote 'to be or not to be...') I want to write a line that has impact on the audience, such as, 'the plays the thing...and , as seen in Hamlet, people who go mad. (2)	
An interesting point about this story happens to be the role of women. (3)	You see the role of women was to be obedient...(linked generally to the text through the preceeding plot summary) (3)	A way of backing up this thinking is when I heard Petruchio saying 'I will be master of what is mine. She is my goods, my chattels, my home'. (3)	
Marriage	Claudius, his brother, married my mother and this made him King. Now I just do not approve of this for a start, 'Incestuous Sheets' and all that. (3)		
Death and religion "in role as Baptista" (1)	I saw Claudius praying later on and I went to kill him but I could not. If he prays then he goes to heaven because he is automatically forgiven for being a king. (4) Another thing, which is probably the thorn in my side, is the 'Divine right of Kings'. Claudius , being king is protected by God because the order goes God, angels and archangels, king, nobles...The King is God's representative on earth. If I kill the king it will be seen as the worst crime imaginable. I will be more than		

likely executed and my soul damned to hell.

(4)

The subject of Ophelia's death is one of great controversy...She was given a half Christian, half non Christian burial

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to examine the work of a playwright.</p> <p>This involves exploring the concerns of the playwright, and where and how they are expressed in their work. It also involves exploring one or more of the following:</p> <ul style="list-style-type: none"> • the social and/or historical world of the playwright as it relates to the chosen texts • the common and/or contrasting ideas and concerns evident in the plays • the style, structure and purpose of the plays. • the performance space and its influence on the plays. <p>Extracts from two or more texts must be examined.</p> <p>Using an ‘in role’ dramatic approach (1), the student has explored the features of William Shakespeare’s plays <i>The Taming of the Shrew</i> and <i>Hamlet</i> in general terms.</p> <p>The notion of open-air performance is alluded to (2) and classes/tiers of the audience (3). The student considers the perspectives of love and marriage that exist in the two plays. Hamlet’s perspective on romantic love is supported with an appropriate quote.</p> <p>There is evidence of the student’s awareness of the Divine Right of Kings, the role of religion and the Wheel of Fortune as concerns that would have influenced the playwright (5).</p> <p>To reach Merit, the student could examine the ‘play within a play’ device and the effect on the audience. The student needs to consider what influences (or concerns) might be, why they have influenced the writer and how the dramatic works reflect that influence. This needs to be supported with evidence drawn from the texts to verify an informed understanding.</p>

Shakespeare: (1) Who's there? Mmmmm... No one. 'Tis now struck twelve and bitter cold. Wait,

I think I hear them, Alas! I see them now. Welcome fine noblemen, commoners and, of course, her majesty, the Queen Elizabeth of England. I am William Shakespeare, your host for tonight's show. Pardon my blindness for not acquainting thee earlier, as 'tis not a mouse stirring this winter's eve.

But again, welcome to my show at the glorious Globe theatre. It appears the heavens have not acted so kindly on us with this horrid weather. However, let's not have a wonderful evening dampened by coldness. **(2)**

Today I have prepared a marvellous show for you all with two plays of 5 acts long, with a range of conflict and satyr to satisfy everyone's needs. We have the quite inappropriate humour for the commoners in the groundlings and the sophisticated language for our lordships and, of course, our beloved Queen, whom we must all pay much gratitude for her funding of the arts. **(3)** I have acquired the presence of the elegant Baptista from 'The Taming of the Shrew' and the royal Hamlet from 'Hamlet'. Now, fine noblemen and her majesty, sit back and enjoy the production.

Baptista: (1) Good morrow, fine noblemen. God save you. My name is Baptista Minola, a wealthy man from Padua, Italy, and father of the most divine woman in Italy- Bianca. Why, her beauty stretched far beyond anything anyone has ever seen. Countless noble suitors have lined up for her hand in marriage, offering large sums of money. But until I marry off her ghastly older sister, Katharina, Bianca cannot be married.

Ah, Katharina the curst! A title for a maid, of all titles the worst. That girl has insulted me upon my honour. For all the things I have done for her, she has done nothing in return. The education, the clothes, the food and the house. She continues to bring an embarrassment to the family name. For her tyrannical tantrums around fine noble men has caused nearly no man in the land to take her hand in marriage. Oh Bianca, she weeps for the thrill of marriage seems so far away. The money I have put in now seems like a waste. However, Bianca is still the fairest maiden in Italy. Her gorgeous looks and education of Latin and the literary arts makes her the perfect bride. It is after all, the trend of Italy; to be beautiful and educated. But that damn Katarina! All I have is her best interest in mind. I find it most vexing that she does not trust my judgment on marriage. She is too caught up in finding love rather than wealth. I feel I have come too far to let her throw it all away and settle for the life of a commoner. **(4)**

Hamlet: (1) Ah, that is where you are wrong old man. Marriage should be of the purest kind. Look at me and Ophelia. Why the bonds of our very relationship were bound together by love. I am a prince and she was the daughter of a councillor. I lov'd Ophelia. Forty thousand brothers could not, with all their quantity of their love make up my sum. And she loved me. But, oh, how foolish I was to let her slip by me. I ignored her outlandish love for me. **(4)**

Baptista: Young Hamlet, believe me so, love is great but I am only wanting the finest for my two daughters. For after my death one half of my lands, and in possession twenty thousand crowns each, will accompany them along with the wealth of their husbands. What you are doing, Hamlet, is upsetting the Great Chain of Being. A peasant should always remain a peasant and no more. Your love with Ophelia, Hamlet, has upset the chain of being. **(5)**

Hamlet: What should happen when your dearest Katherina reveals herself from that mask to her husband? Oh what a disappointment she will be.

Oh Baptista, how fond my mother would be of you. Oh, why, but only two months dead, she married with my uncle, my father's brother – but no more like my father than I to Hercules. Within a month. Ere yet the salt of most unrighteous tears had left the flushing in her galled eyes. She married – o most wicked speed! To post with such dexterity to incestuous sheets! It is not, nor it cannot come to good. But break my heart for I must hold my tongue as like you, she is also being plagued by superstitions. Ah forgive me! Where are my manners? I am Hamlet, Prince of Denmark. I seek revenge against my uncle, Claudius who now holds the throne. He murdered my father and blamed it upon a serpent. Oh they are right however,

what kind of serpent he is? Deceiving my father like that of the one in the bible. However, I will be avenged. That man is no 'chosen of God'. He is a sinner. I have the divine right of a King. My uncle has not. He has committed treason against not only my father but also God. For my uncle has murdered one of Gods anointed. (5)

But before plotting against my uncle, I must mourn for Ophelia. However, not so much as I would have thought due to the circumstances of how she lost her life. Why her death was doubtful. She drowned herself in her own defence. Frailty, thy name is woman! How can one care so much for someone that they would take their own life for...? Though I loved her very much, I cannot anymore. It would be against my will to love her. To love a sinner. God has frowned upon our love. That is why I could not marry her. God has recognised the threat that our love posed. She a counsellor's daughter and me, a prince, a chosen man of God. The wheel of fortune has acted against our love. For its arrow is now pointing downwards towards the depths of hell. However, I will mourn no longer. I must be focused on achieving my revenge, if I am to restore order. I have directed a play, like that in the taming of the shrew when they deceived a drunk into believing he was a noble. O how joyous that was. Quite the opposite to my play however. Why, in mine I will re-enact my father's murder, for the plays the thing that will catch the conscience of the king. (5) I will catch his wrong doings out and then everyone will know the story. For after this I will strike him down with my blade of glory. Revenge will be gained and a King I will be named.

Shakespeare: Huzzah! There you have it! We have reached the conclusion of our production and what an event it has been. Baptista and Hamlet, both nobles in their own right, have given us an insight into the troubles that surround their lives. And on that note I say God give you goodnight.

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to examine the work of a playwright.</p> <p>This involves exploring the concerns of the playwright, and where and how they are expressed in their work. It also involves exploring one or more of the following:</p> <ul style="list-style-type: none"> • the social and/or historical world of the playwright as it relates to the chosen texts • the common and/or contrasting ideas and concerns evident in the plays • the style, structure and purpose of the plays. • the performance space and its influence on the plays. <p>Extracts from two or more texts must be examined.</p> <p>The student in role has made reference to the use of varied rhyme schemes, prose and the use of iambic pentameter within <i>The Taming of the Shrew</i> by William Shakespeare (1). They indicate a function of the playwright's works (2) and note that <i>Hamlet</i> addresses what happens if the 'Great Chain of Being' is upset. (2)</p> <p>There is reference to the attitude to the status and education of women (3). Thus, the student does indicate awareness of concerns that influence Shakespeare's writing.</p> <p>The student alludes to Shakespeare's stance on marriage (4). The student indicate's the notion of revenge, and its importance by linking it to the progress of Hamlet's father to heaven (5) and the influence of religion (6).</p> <p>For a more secure Achieved, the student could give a more detailed explanation of the purpose for use of the stylistic features they had identified for example, noting that particular characters speak in blank verse and others in prose.</p>

Hello – nice to meet you all. My name is Elizabeth Daisy and I've come to recommend a few of my favourite plays to you. Oh, but I must not be rude, let me tell you more about myself. I come from a very upper class family and have a lovely husband, Charles. We both greatly respect the Queen and every decision she makes for our country. After all, she is said to be one of the most outstanding scholars of our time, and of course our mighty Queen has been sent by our powerful God and is said to be high on the chain of being.

I like to watch plays at our local theatre. They are very entertaining and, of course, they help to teach valuable lessons in the journey of life. (2) Luckily our Queen also loves the theatre and, because of her, there are always many plays on at the Globe, for all actors love performing for the Queen. Can you believe what an honour it would be to perform for the great Queen Elizabeth herself?

When watching these plays there is always an advantage to being wealthy. You get to sit in an upstairs gallery and get all the spectacular views. More lower class people get the ground level seats. One of my favourite plays that I saw not too long ago was 'The Taming of the Shrew'. This was written by the famous writer William Shakespeare and contained varied rhyme schemes and contained prose and sentences measured in iambic pentameter. (1)

Another of his plays that I enjoyed thoroughly was Hamlet. It is such an exciting and chilling tale of what can happen if you upset the Great Chain of Being. (2)

Luckily my husband and I have managed to provide two of the actors from the theatre to come talk to you today. I am sure they can shed some more light into their situation and plays.

Good afternoon all, I thought I would just pop in after my afternoon studies of Latin and Music. As you all may know I am Bianca Minola from the play *Taming of the Shrew*. I am the daughter of Baptista, sister of Katarina. I am so exhausted; my father has me doing so much lately, which is actually not very common. He believes that by me being more knowledgeable, he will receive a better dowry price and therefore more money even though he is one of the richest men in Padua. I do not know why he bothers though; I already have many wealthy suitors that have begged my father for my hand in marriage. (3) However, my father is very insistent that he will not find a husband for his youngest daughter until he has found one for the elder. So it is very unfortunate for me and my father because my sister is such a terrible shrew. Whilst I am believed to have mild behaviour and sobriety, my sister is known for her quick wit and sharp tongue. She is not very kind to anyone and does not agree with the Puritan doctrine that claims that all women have to obey men. (3) Lucky for me that my father found the perfect suitor for my sister and now she is married to a lovely young man called Petruchio. Petruchio has taught my sister well and she has slowly started obeying him more and more. He has accomplished this by manipulating Katarina.

It is a very clever way of 'Taming the Shrew' I suppose. He has taken away her food, water and nice clothes until she will obey him. And have you seen the horrendous rags she is made to wear. Disgraceful, I would never be seen looking like that. My father's wealth and my behaviour mean that I always have the finest clothes and am therefore seen as more attractive. It is lucky that Katarina already has a husband. This means that I can now marry the man I love – Lucentio. That's if my father accepts him of course. I hope that Lucentio can offer a high dowry price because I really do not want to marry the old Grumio. But I have no choice, it is ultimately my father's decision on who I shall and shall not marry. I wish that was not the case. Sometimes I wish I could stand up to my father. Oh no, my father's calling. I'm sorry but I must hurry off. (4)

Hello all, I am afraid I cannot be long. I have to keep an eye out for the traitor, King Claudius. I do not trust him at all. My name is Prince Hamlet, son of Queen Gertrude and the late King Hamlet. You look like trustful folk so I will explain my plans to you. My father was murdered, not too long ago, by my uncle Claudius. How do I know this you ask? Recently I was visited by the ghost of my father. You see he said I had to get revenge on the person who killed him. He said Claudius had poured poison into his ear and that the only way he can move on to heaven is if I kill the great King Claudius himself. So, I will avenge his death if it is the last thing I do. How can no one see what a fake he is? And my mother, my poor, naïve, incestuous mother married Claudius and told me not to mourn my own father's death. (5)

I thought I had the perfect moment before but I caught him praying. There is no way I am going to kill him while he is asking God for forgiveness for his sins, for then he will be sent to heaven and not to hell which is where he belongs. **(6)** He deserves to burn.

He was only praying because he felt guilty – I had professional actors play a scene portraying the murder of my father. The reason that I did this was that I hoped it would provoke a reaction from Claudius. React he did. He ran out of the room and that's when I found him praying, proving he was guilty'. Soon enough he will sin again, maybe with my mother, maybe not. When he does, I will be there waiting.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to examine the work of a playwright.</p> <p>This involves exploring the concerns of the playwright, and where and how they are expressed in their work. It also involves exploring one or more of the following:</p> <ul style="list-style-type: none"> • the social and/or historical world of the playwright as it relates to the chosen texts • the common and/or contrasting ideas and concerns evident in the plays • the style, structure and purpose of the plays. • the performance space and its influence on the plays. <p>Extracts from two or more texts must be examined.</p> <p>The student presents in-role as both Katarina from Shakespeare's <i>Taming of the Shrew</i>, and Gertrude from Shakespeare's <i>Hamlet</i>, giving some indication of an understanding of the plots of both plays (1). Quotes from the plays are used in the presentation (2). The style of the language in the plays is mentioned (3).</p> <p>To reach Achieved, the student needs to ensure accuracy with the facts that they have presented in their examination. The student could focus on the concerns and features that are named in this presentation, clarify their meaning and discuss them in terms of where and how they are expressed in the work.</p>

Katarina: Yes – that’s right, I am the one they are all talking about. ‘She’s ruthless, she’s crazy.’ I am Katarina, daughter of Baptista. You would think being a beautiful woman like myself, I would have been married easily, to a charming man who gave me anything I wanted. But no, my marriage was slow in coming and hard to get used to. **Because I am headstrong and disobedient, men didn’t want to marry me. The great chain of being states I should be submissive, not opinionated, as women are below men. My opinion is that they just can’t handle me or my love. Not even my father loves me!** (1) I hear him talking to his friends. Then this horrid Petruchio approaches my father telling him he shall ‘tame’ me, what does that even mean? I don’t need to be tamed!

‘I tell you, tis incredible to believe how much she loves me. Oh the kindest Kate.’ He wails to anyone who will listen.

He really isn’t so bad. I mean, I get fed and am happy in his company. Marriage really wasn’t so bad after all. But sweet, innocent Bianca, she gets to marry her ‘true love’. “And for I know she taketh most delight in music, instruments and poetry, school masters will I keep within my house” my father would say (2). Of course the best for you, darling. The one thing I could stop her doing was marrying and now I can’t even do that. One day she will realise Lucentio is merely an actor putting on an act, her life being the stage.

My friend Gertrude knows all about marriage and lies. Twice in one family – what’s going on?!

Gertrude: Well, actually, I did nothing wrong! **Although my husband died, there are no rules on who I may remarry! I heard some grounds men saw a figure in the distance that looked like Hamlet sr. It must have been a trick of the light, ghosts don’t exist.** (1)

Oh I do hate liars. Although my husband, Hamlets uncle, seems to be hiding something. I am not a nosey person but it seems to be troubling him so much, he tosses and turns all night long. I must just keep out of his business probably just a bad deal or something... I will admit that Hamlet seems to be targeted by Claudius’ continuous bullying and he is sending him away to college because he is afraid he will overthrow him. **Hah – my son would never do that, never disturb the chain of being or the divine right of kings – but he did put on a merry play for us the other day where two brothers were fighting for the role of king , when one brother (the youngest) poured poison in the eldest boys ear whilst he was sleeping.** (1) I enjoyed it very much. I don’t think the King did though; he rushed out half way through, even missing the ending. **I love the way plays are written in our day, with a rhyming and prose verse.** (3) It makes it very fun to listen to, although only main characters speak with such patterns.

Nothing seems to be going right for Hamlet at the moment. His ‘friend’ Laertes has challenged him to a duel, although he doesn’t know Claudius has poisoned his blade so a simple slice will have him killed. (2) Oh well, I must rush off. The duel will start at any moment. Bye.