



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 91218

Perform a substantial acting role in a scripted production

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 perform a substantial acting role effectively in a scripted production.</p> <p>This involves presenting the work convincingly, capturing the essence of the dramatic context with impact. It refers to performing the role with flair and assurance.</p> <p>This student plays the substantial role of the nun in <i>The Private War of Corporal Cooper</i> by John Broughton, and sustains it effectively throughout the performance.</p> <p>Teacher verification confirms that the student met the requirements for 'prepare a role' - see Explanatory Note 3 in the standard.</p> <table border="1"> <tr> <td>00:00- 01:09</td> <td>The action of the knitting is assured and supports the essence of the dramatic context.</td> </tr> <tr> <td>04:58-</td> <td>The nun is necessarily an undemonstrative role. The student plays against that and is convincingly rapt.</td> </tr> <tr> <td>06:19- 08:07- 11:00-</td> <td>Mannerisms and facial expression are presented with maturity and flair to effectively portray the Nun's altruistic nature.</td> </tr> <tr> <td>14:20-15:40</td> <td>The situation of her 'feeling' the soldier's imminent death is presented with energy and some assurance.</td> </tr> <tr> <td>18:58</td> <td>The song is presented with assurance and adds impact to the final scene of the play.</td> </tr> </table> <p>For a more secure Excellence, the student could have communicated an inner energy to add impact in the first part of the performance.</p>	00:00- 01:09	The action of the knitting is assured and supports the essence of the dramatic context.	04:58-	The nun is necessarily an undemonstrative role. The student plays against that and is convincingly rapt.	06:19- 08:07- 11:00-	Mannerisms and facial expression are presented with maturity and flair to effectively portray the Nun's altruistic nature.	14:20-15:40	The situation of her 'feeling' the soldier's imminent death is presented with energy and some assurance.	18:58	The song is presented with assurance and adds impact to the final scene of the play.
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The Private War of Corporal Cooper - Statement of Intention

What is the theatre style of your play?

The Private War of Corporal Cooper is a NZ Drama, written by Playwright John Broughton in 1991 in "Playlunch: Five Short New Zealand Plays" published by Otago University Press for display during Lunchtime Theatre on Campus. It is for this reason that the play is so short.

What general features of this style are evident in your extract?

General features of the NZ Drama style that are evident in this extract are the mention of New Zealand locations, such as Dunedin, as well as reference to the knitting of socks for the soldiers – a common practice not only for nuns, but normal NZ women during that era. The presence of nuns also shows that it is a Christian country, which NZ was during WWI.

How does your character make the audience laugh/feel sad?

My character – Sister Bartholomew – makes the audience both laugh and feel sad through her gorgeous child-like naivety at the start, and her tragic pain at the end. (See other question answers for further explanation.)

Mary Bartholomew's personality:

Mary Bartholomew is a New Zealand Catholic nun who prays fervently when very happy, very sad, and before she goes to sleep. She is innocent, naive, pure, kind, and full of the love of life that comes with her love of God and devotion to her faith. But near the end we see a bit of her happiness lost, as her faith is challenged by the fear of Corporal Johnny Cooper's death. The stark contrast between Johnny and Mary's regard to God and Jesus emphasises the varying ways God was regarded during WWI.

How Mary Bartholomew supports the playwright's intention:

The playwright's intention is to show the bitter-sweet impact of WWI. Bitter because of all the pain and suffering it caused. Sweet because it caused people like Johnny and Mary to find each other. They also may have intended to juxtapose the behaviours of a soldier and a nun towards God when faced with trials – an interesting idea. Mary's performance supports this intention by the way she reacts emotionally to the situations tossed at her by WWI. She is so happy to meet Johnny and develop a relationship with him by mail, but she is so incredibly sad when she suspects he is dead.

Also, throughout the entire play, Mary and Johnny's different views on God are contrasted. At first their views are on opposite scales, and draw closer as the play wears on. Then, just as Johnny is shot, they are poles apart, Johnny cursing the Lord while Mary prays to him for his will

to be done, and for him to give her the strength to accept whatever that will be. But, finally, just as Johnny is about to die, he monologues the words of a hymn, pronouncing his faith in God's will, and the strength he can gain from God. Here, Mary and Johnny's view on God converges, as Mary picks up where Johnny left off, speaking the next few lines, then singing a later verse.

Mary Bartholomew's physical characteristics:

The only detail we know is that she wears rosary beads, but it is assumed that she wears a habit, but not a full one, as she is probably a postulant judging by her naivety. (Otherwise known as a nun in training.)

Mary Bartholomew's relationships with other characters in the play:

The relationships within this play, are fascinating ones in that they are all very indirect. Corporal Johnny Cooper, the Reverend Mother and God are the only other characters Sister Bartholomew associates with throughout the play, (as we deleted Sister Makareta altogether to keep focus on the basic plot) and even then, not directly. Mary and Johnny converse through letters, and although they grow emotionally very close near the end of the play, they remain physically, miles from each other.

Mary and the Reverend Mother also never talk directly to one another, and the audience never see the Reverend Mother either. Her significance comes through the references to her that Sister Bartholomew makes: 'Besides, I don't think the Reverend Mother would approve...', 'The Reverend Mother is always saying, turn your heart to the outstretched hand...' 'Our Mother says that we should do our little bit to help our brave soldiers overseas who are fighting for our right and freedom...' Through these quotes, you can tell that her actions are influenced heavily by the Reverend Mother's wishes: 'Mary Bartholomew – ah, Sister Bartholomew I mean.'

Mary's relationship with God is also crucially important to the play and Mary's character development in particular. She prays to him throughout the play, and we see that she talks to him to express her happiness and her sadness. In this way, the audience becomes aware of her innermost desires and emotions, and we see the strength she draws from praying to him. Near the end of the play especially when she is challenged by her vision of Johnny dying we see this in full force. This is emphasised by the way she sings her hymn to him at the end, looking up into the spotlight as if looking into God's face. All these unconventional relationships make this play quite challenging to portray to its full potential.

What Mary Bartholomew wants in this scene and how she goes about getting it:

In this play, Mary wants nothing more than to serve God, the Reverend Mother, and Corporal Johnny Cooper, but at the same time, she finds herself innocently falling for Johnny, and as the play progresses we see her losing a little bit of naivety but at the end, she reaffirms her faith through her final prayers and hymn.

What I as an actress must do when playing Mary Bartholomew to support the humour/sadness of the scene:

Suddenly she jerks up, fully awake.

What was that? A cry – I heard it –

Who's there? - Who called?

No, of course there's no one there. But I heard it all the same.

A scream – a shout –

There's something wrong. I know – I know – I can feel it.

Holy Father in Heaven, what are you trying to tell me? I have this feeling – what can I do? Oh Jesus, Mary and Joseph, there is something terribly terribly wrong –

She drops to her knees, clutching her rosary beads.

It's him, isn't it? Our soldier friend –

Our Father, who art in Heaven, Hallowed be Thy Name; Thy Kingdom come; Thou will be done, on earth as it is in Heaven.

CC: Aaaaaah – Bloody Jesus – Oh my bloody Jesus – Fritz you bastard, you God damn'd bastard – aaaah – my legs – I can't move my bloody legs.

God what's that – blood – my blood – you're a goner now Johnny Cooper, that's what you are, a bloody goner. NO!

Oh Jesus, I don't wanna die – not yet – not out here – not like this.

Oh Jesus, the pain - what did I ever do to deserve this God? – what the blazes did I ever do?

She does jerk up, standing quickly at the fright of hearing an imagined cry.

Volume greatly increased as she is afraid, hand over heart shows that she wants to protect herself, but also that her heart is aching for Johnny's safety which she suspects is compromised – she loves him.

Increase volume again as if she is calling into the hall, her eye contact focuses on her right front direction and she moves tentatively that way also – she is so emotionally close to Johnny here, but just misses him, as shown by the slight deviation from full right where Johnny is.

She moves backwards, and turns away, as if she is looking at the more realistic 'big picture', literally seen on stage as her field of vision increases of the imaginary hall as she moves backwards. She turns back to the imaginary hall at 'But I...?', showing she is still convinced she heard something, despite how unrealistic the prospect is.

She jerks down, hands on head, as if the scream is causing her mental pain.

She cups the rosary beads in both hands with desperation and love, showing she draws strength from God.

Stretches hands up, speaking to the spotlights as if she is speaking into the heavenly light of God.

She does the italics – emphasising even further her dependence on God when she is faced with challenges = her values, beliefs, underpinning characteristics.

Looks up, stares fearful straight ahead, volume lower, as if imagining him dying in the distance.

Closes eyes, tightens grip on rosary beads, prays earnestly, voice cracks every now and then with emotion.

	Grade Boundary: High Merit				
2.	<p>For Merit, the student needs to perform a substantial acting role skilfully in a scripted production.</p> <p>This involves working with competence, control and a sense of purpose. It refers to sustaining a credible role throughout the performance.</p> <p>This student plays the substantial roles of Michael (aged 7) and narrator (Michael aged 30) skilfully in <i>Dancing at Lughnasa</i> by Brian Friel.</p> <p>Teacher verification confirms that the student met the requirements for 'prepare a role' see Explanatory Note 3 in the standard.</p> <table border="1" data-bbox="312 674 1391 846"> <tr> <td>00:00-02:20</td> <td>The student presents the 7 year old Michael purposefully, competently and credibly, and the uses an accent with assurance. This moves him towards the Excellence grade.</td> </tr> <tr> <td>02:23-07:20</td> <td>The role of narrator (Michael at 30 years old) is sustained skilfully.</td> </tr> </table> <p>To reach Excellence, the student could present the role of narrator with more detail and variation for impact.</p>	00:00-02:20	The student presents the 7 year old Michael purposefully, competently and credibly, and the uses an accent with assurance. This moves him towards the Excellence grade.	02:23-07:20	The role of narrator (Michael at 30 years old) is sustained skilfully.
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Drama 2.6

Production: Dancing at Lughnasa

Statement of intention

Dancing at Lughnasa by Brian Friel is a memory play, presented in the naturalistic style, set in August 1936 Ireland on a small farm outside the town of Ballybeg in the county of Donegal, during the pagan harvest festival of Lughnasa. The play is centred around the daily lives of the five Mundy sisters as they try to cope with their changing circumstances as momentous events rock their sheltered world. The play is presented through the eyes of, my character, Michael Evans as a series of memories and narrated by him as he reminisces many years later.

Dancing at Lughnasa is a memory play that centres around the five Mundy sisters and provides a snapshot of their daily lives and their struggle to get by, it tells the story of two particular days three weeks apart in the August of nineteen thirty six before their lives changed for ever as their home fragmented and came crashing down around them. This is the situation and action of the play. The play revolves around the ideas of memory, religion and change. Dancing at Lughnasa uses Music as a story telling device and atmospheric device.

The role of Michael Evans, played by myself, is both the narrator and an on stage character. When Michael is narrating he is a man in his late thirties and when he is onstage he is his seven year old self. Michael seems to be in a nostalgic state of mind and is reminiscing back to happier times in his childhood; perhaps he is sharing the story of his life with his own child/children? Seven year old Michael (referred to as BOY in the script) is a happy and constructive young boy that is loved and cherished by his mother and her siblings, but is lonely because he does not have any children to play with outside of school and has almost no contact with his father. Michael spends most time in close proximity to his mother and her siblings and this has caused him to mature quickly and develop an almost adult perception of the complex emotions and events occurring around him.

Michael has good relationships with all of the sisters however his relationship with Maggie and with Kate are the most significant in his life. Kate is his oldest Aunt and "A national school teacher" their relationship is very structured as she is "a very proper woman" and concerned with developing his mind and educating him, but she also cares for him very much and will always have a kind word and a smile for him and sometimes a gift. Maggie is his second oldest aunt and is in charge of the animals on their small farm. The relationship between Maggie and Michael is more like a brother-sister relationship because she makes sure to take time out of her day to make sure there is some fun in his life so she teases him and jokes with him and her interactions with him are, in my opinion, the best parts of his day and some of the best bits of the play.

My dramatic intention with my interpretation of my character, young Michael, was to create a young boy with a worldly view point but still with a complete innocence about him that provides the cute and complex child that the play requires to provide lighter moments in a fairly heavy play and provide an authentic character for the other actors to interact with. My dramatic intention with my interpretation of my character, old Michael, was to create a young man who could be both nostalgic and reminiscing but also clear and easy to listen to and understand, that was both poetic and philosophic as well as down to earth. Michael is a complex young man that understands beauty and

tragedy of life so I portrayed him as content and understanding of the actions of the people around that affected his life.

When playing seven year old Michael I stayed low to the ground and either sitting or lying down and pulling my shoulders forward to take up less visual space and appear smaller, I also only look up at the other characters and this shows their higher stature and I also use childlike expressions which gives the appearance of being a child. To sound like a child I raise my pitch and pace and slightly lower my volume and speak with a buzzing energy. When I am portraying older Michael I always stand or sit with a straight back and my shoulders pushed back to emphasise my height and appear older and more mature. To sound older I drop my pitch, slow my pace and enunciate clearly and raise my volume slightly as well as making my tone more nostalgic and commanding, this also shows that I am now narrating and revealing what has happened prior to events on stage and also what happens to the characters after events on stage, this instils a sense of foreboding in to the audience and changes the whole atmosphere of the play and makes the audience sympathise with the characters on a deeper level.

The dramatic intention of Brian Friel was to convey the beauty and tragedy that is life. He also wanted to convey his thoughts on memory, religion and change he also wanted to convey the thoughts, feelings and struggles of the Irish people in the great depression. The dramatic intention of our play was to convey the dramatic intention of Brian Friel and to give the audience a show that showed in a historical and natural setting the beauty and tragedy of life and captivated them from the first word to the last note.

Drama 2.6 Production

Annotated script

Dancing at Lughnasa written by Brian Friel

I raise my pitch, volume and pace. I move from DSC to DSR. I am pulling my shoulders forward and maintaining a low body position and gesturing at DSL. I am putting a lot of space between myself and Maggie.

lower my pitch, volume and pace. I stay at DSR. I am pulling my shoulders forward and maintaining a low body position and gesturing at DSL. I am maintaining a lot of space between myself and Maggie.

I Raise my volume . I stay at DSR. I am pulling my shoulders forward and maintaining a low body position I am leaning towards Maggie. I am maintaining a lot of space between myself and Maggie.

I Raise my volume and lower my pace and pitch. I move to the R edge of the stage at DSR. I am pushing my shoulders back and maintaining a tall body position I am leaning on the wall with my head tilted back. I am putting space between myself and the audience.

I Raise my volume. I move to DSC. I am maintaining a tall body position I am holding my cap in front of me . I am occupying the centre of the space. After the line ends I am assuming the position of the boy on the ground playing with the kites and putting on the cap to symbolise the change back to the boy.

My Scene objective is to introduce young Michael as a character

IA to scare
OA appear shocked

Directors Comment. Lengthen the vowels

Look out there's a rat!

My Intention is to scare Maggie and get her back for her previous comment

IA to mock
OA appear smug

My Intention is to mock Maggie and emphasise that I tricked her and she fell for it.

Caught you again, / Aunt Maggie.

Directors Comment. slow down and half sing the line

IA to mock
OA appear smug

Directors Comment. come in with that line almost before the previous line is finished

Are there bits of cigarette tobacco stuck to it?

My Intention is to tease Maggie and be cheeky

IA to reminisce
OA appear happy and content

It was a picture taken in nineteen seventeen / and he looked / Magnificent

My Intention is to explain how I felt about Jack before I met him.

Subtext. This is not how he looked when met him.

Emotional memory . This I felt when I saw a picture of my grandfather when he was young

IA to reflect
OA appear disenchanted

Directors Comment. Put Emphasise wedlock and end the monologue don't let it peter out.

And it must have helped my aunts to bear the shame Mother brought on the household by having me / as it was called then / out of wedlock.)

My Intention is to explain my birth.

Subtext. I have accepted the fact that I am a bastard.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to perform a substantial acting role skilfully in a scripted production.</p> <p>This involves working with competence, control and a sense of purpose. It refers to sustaining a credible role throughout the performance.</p> <p>This student plays the substantial role of Laura Simpson skilfully in <i>An Illustrated Death of Eddie Fivetrees</i> by Simon O'Connor.</p> <p>Teacher verification confirms that the student met the requirements for 'prepare a role', see Explanatory Note 3 in the standard.</p> <p>The role of Laura Simpson is sustained competently and purposefully throughout the performance.</p> <p>For a more secure Merit, the student could show more control with her hands to ensure that their movement is not distracting. There are moments when her responses could be more credibly conveyed.</p>

Statement of Intention

'An Illustrated Death of Eddie Fivetrees' is a New Zealand drama that usually shows aspects of NZ life and history by having themes that incorporate issues with which we readily identify. The general features that are evident in this extract are the use of railways. Fivetrees used to work in the railway workshops; were they designed and built the trains. This no longer happens today but railways still play an important part in transportation for New Zealand. There is the frequent use of the consonant 'eh' which is very New Zealand. Laura's use of 'intermediate' as this is a very New Zealand form of schooling as no other country has intermediate. Another general feature in this piece is the big backyards that New Zealand seems to have an abundance of in order to keep people's privacy and so their children can play with a heaps of space. There is also the use of putting the elderly in old folk's homes (the neighbours wanting to remove Mr Fivetrees) it is very common in New Zealand, everyone does it now days, so they can feel that their loved ones are being looked after properly.

The character of Laura does not literally make the audience laugh or feel sad but there are moments where she gets quite emotional or says lines in a funny way so that the audience cannot help feeling emotional. The audience would be mostly likely to cry at the end where Fivetrees has just died so there is heightened emotion in the voice of Laura and she feels like she is going to cry which creates a sad atmosphere. This could make the audience feel emotional. There are two parts where it is possible for the audience to laugh when she repeats what she has heard her dad say about Fivetrees. For example, "Dad says you are a geriatric delinquent"; "I think the tower is incompatible". The line "I think the tower is incompatible" is more likely to evoke laughter in the audience as her face is all scrunched trying hard to get the word out and the facial expression could be quite comical. The line, "Dad says, you are a geriatric delinquent" could also evoke laughter as she says it quite innocently like you say this line every day, she does not know the true meaning behind it.

'An Illustrated death of Eddie Fivetrees' is only a one act play, so the actors had to cross out certain parts that were not relevant (e.g. there were more characters than just two, we had to shorten it). Often we made the decision to keep bits in that we thought were right to keep the overall atmosphere of the play. As this was only a one act play, it is constituted of many scenes. This whole play is the memory of Laura. There are the scenes where she is an adult and the ones where she is reliving her time as a nine or ten year old girl. There are several scenes where she is with Mr Fivetrees while he is building the tower which plays an essential part in this piece as most of this play is centred on the tower.

The character of Laura is quite unhappy as her father is ambitious and shallow and not much fun, and her mother is an alcoholic who has more or less given up. Being friends with Mr Fivetrees is like her escape from the world next door where she is neglected. When she is a little girl, she is sweet, very smart and quite cute as she repeats everything that her dad says as she looks up to him and has a high opinion of him even though he does not really notice her. She is inquisitive, as she is always over on Mr Fivetrees side of the fence asking him about every little thing he does. She loves spending time with Fivetrees and is her happiest when she is with him. As a little girl she would seem to be the type to wear a little cute dress and have her hair up in ribbons.

The relationship between Eddie Fivetrees and Laura Simpson is like a perfect match. They have both been let down by their families Eddie by his (grownup) children and young Laura by her parents so despite their age difference they have a sense of painful isolation in common so therefore they can relate really well. He is playful and fun, but quite mischievous as well so Laura cannot help but continue as he creates wonderful stories. The tower that he builds is like Laura's monument to imagination, playfulness and rebelliousness. The tower is like Fivetrees way of showing Laura that he wants her to 'climb up' in this world and he teaches her important life lessons like do not let people grind you down, you have to stand up for yourself, like he demonstrated when he stayed in the neighbourhood till he died. Not giving in to the neighbours that wanted to get rid of him to an old folk's home.

The playwright I believe wanted to create a character that everyone in the audience could relate to, a little girl that is discovering the important lessons of life with the help of a mischievous, eccentric, old man that makes her discovery exciting, fun and high in imagination. The playwright first created the story for his children (he told this particular story to one of his daughters), who every night wanted a different story from his head. It would seem that he wanted to create this character (Eddie) who tells fanatical yarns to a little ten year old girl just like he told his own daughter stories.

Laura to support the sadness in the play (the part where she talked about the ambulance arriving and Fivetrees was dead) she said this like there was suppressed tears in her voice, she says the last line 'Quark, Quark really slowly and sadly like she is savouring the words he always used to say to her and it is like her way of farewell to him forever. Laura supports the laughter in this play by being an innocent little girl trying hard to repeat what the other adults say but not really understanding their meaning. Also the facial expressions trying hard to pronounce the words are quite comical.

These lines are said by the adult Laura as she is projecting the memories of what happened to the audience. There is a fence in the middle of the stage and Laura is on her side rather than on Mr Fivetrees' side with all the junk. There is a little side table with a pamphlet and a wooden pencil box off to the side. She says these lines patronisingly, she is shaking her head at Mr Fivetrees but she does not really mean what she is saying as she loved Mr Fivetrees. She is just repeating/remembering what the neighbours during that time said about him ruining their perfect neighbourhood group with the exterior of his background.

Laura says this line very slowly as she is pondering as to why she did not understand this. She holds her hands outstretched like she is trying to reiterate the point to the audience.

An illustrated Death of Eddie Fivetrees

Laura- The neighbours said such a shame Mr Fivetrees. Your weatherboards the way they are. Old railway thingies everywhere. Thistles waist high.....

Well of course, people look out of their windows and they're concerned, Mr Fivetrees.

He was the oldest man in the world. Once, at Sunday school, they read to us about Noah. All these animals, two by two. Every animal in the world!

Well frankly I just couldn't see how. I mean, that's a very huge ship.

So I mentioned it to Mr Fivetrees. I thought he might have first-hand information.

All he'd say was that his uncle had worked on the ark as a deck-hand.

But the pong had got to him, so he'd jumped ship.

But then his uncle was a terrible liar, Mr Fivetrees said.

So the neighbours showed him the brochure. See, 'Independence assured!'

You see, Mr Fivetrees? Chalets!

'Fully serviced!' And on Railway Road, look. The old stamping ground!

Fivetrees What's that? - A stalag! They want to send me to a friggin' stalag! (Clambering to his feet) Fascists! Heaven Forbid, that I should live to see the day- the dawn of the Fourth Reich! Well come on then- march in the stormtroopers! Roll up the cattle trucks! Cart me away! But you'll have to kill me first, you... you toe-rags!

Laura Mr Fivetrees was a very gentle man. And as far as I know he spent the Second World War on active service in the Railway Workshops. A fitter and turner, I think.

Fivetrees panting, exhausted, collapses on the floor.

Laura says this line with wonderment as she is reliving her time with this Mr Fivetrees; the only person that really made her childhood special as her parents never really had time for her. When she says "Every animal in the world!" she has her arms out trying to imagine the enormous amount of every animal in the entire universe.

For these lines Laura crosses over to the small side table and picks up the brochure that is lying there. She walks over to the fence and thrusts and waves the brochure around. She says this line with false enthusiasm, trying to find ways so the rest home can appeal to Mr Fivetrees as she knows that he will not approve of them trying to fob him off to the retirement home. After this line Laura stops in a freeze frame with her hand over the fence while Fivetrees is having his long rant. She is staring into space with a dreamy expression on her face as she is remembering the times that she spent with Fivetrees as a kid.

Director's note: Laura and the director decided that it gave her role and Fivetrees' authenticity to have a real brochure describing the retirement home instead of just any old one. Please Note that in the real performance I mimed the brochure (giving it to Mr Fivetrees). This is due to the fact, that we were rehearsing before and it was on Mr Fivetree's side where he threw it instead of on the table.

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to perform a substantial acting role in a scripted production.</p> <p>This involves preparing for and sustaining a role throughout a performance for a live audience. The performed work will be of sufficient substance to merit attention and have some depth of meaning. The role may be from a play or a selection of scenes from one or several plays that are linked thematically.</p> <p>This student plays the Soldier in <i>The Private War of Corporal Cooper</i> by John Broughton.</p> <p>Teacher verification confirms that the student met the requirements for 'prepare a role', see Explanatory Note 3 in the standard.</p> <p>The role of the soldier is sustained appropriately with some purpose throughout the performance.</p> <p>To reach Merit, the student could demonstrate more skill to show the masculinity of the role, and use control to ensure that movement is motivated.</p>

Role: Soldier in *The private war of Corporal Cooper* by John Broughton

The Private War of Corporal Cooper is a short NZ one act play set in the First World War, the trenches in France and Dunedin New Zealand. The extracts we performed spanned the entire play, and captured the basic plot, cutting out minor characters.

I play the soldier in the trenches in France. I develop a relationship with Mary Bartholomew through mail as she sent socks to me and we write to letters each other. I spend an entire scene fantasizing about what Mary might look like. We grow quite close through the letters but never meet..

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to perform a substantial acting role in a scripted production.</p> <p>This involves preparing for and sustaining a role throughout a performance for a live audience. The performed work will be of sufficient substance to merit attention and have some depth of meaning. The role may be from a play or a selection of scenes from one or several plays that are linked thematically.</p> <p>This student has played the substantial role of Eddie Fivetrees in <i>An Illustrated Death of Eddie Fivetrees</i> by Simon O'Connor.</p> <p>Teacher verification confirms that the student met the requirements for 'prepare a role', see Explanatory Note 3 in the standard.</p> <p>The role of the soldier is sustained appropriately with some purpose throughout the performance.</p> <p>For a more secure Achieved, the student could portray the old age of Eddie Fivetrees more appropriately.</p>

Role: Eddie Fivetrees in *An Illustrated Death of Eddie Fivetrees* by Simon O'Connor.

Old Eddie Five Trees is a difficult neighbour who makes things worse when he decides to build a tower on his property.

Eddie Fivetrees is an eccentric old man that lives next door to Laura Simpson. The neighbours are trying to foist him into a retirement home as he is ruining the value of their entire neighbourhood with the untidy exterior of his backyard.

The play is about the relationship between Laura and Eddie Fivetrees. It establishes the loveliness of the connection between an old man and his next door neighbour who happens to be a little girl of 9 or 10 years old and he puts a bit of colour in her life. The old man teaches her a lot of important lessons but most of all 'Do not let the bastards grind you down'.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to perform a substantial acting role in a scripted production.</p> <p>This involves preparing for and sustaining a role throughout a performance for a live audience. The performed work will be of sufficient substance to merit attention and have some depth of meaning. The role may be from a play or a selection of scenes from one or several plays that are linked thematically.</p> <p>There is no student work available at this grade.</p> <p>The student would receive this grade because teacher verification confirms that the student met the requirements for 'prepare a role' - see Explanatory Note 3 in the standard.</p> <p>In performance, the student would receive this grade because the role cannot be described as 'sustained'.</p> <p>To reach Achieved, the student could sustain the role throughout the performance. They would need to ensure that they do not lapse out of role when they forget a line.</p>