

Exemplar for Internal Achievement Standard Drama Level 2

This exemplar supports assessment against:

Achievement Standard 91220

Script a scene suitable for drama performance

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

New Zealand Qualification Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to script an effective scene suitable for drama performance.</p> <p>This involves the student scripting an original dramatic work that is able to be performed. The scripted drama will be convincing, capture the essence of the dramatic context, and have impact and originality.</p> <p>Script title: Beaten Angel</p> <p>This student has scripted a scene that communicates the intention (1). Interaction between the two women throughout the scene is economical, purposeful and convincing. This scene uses features of Absurdist theatre purposefully, to explore and expose the tension between the women (2). Silences speak volumes (3) and convincingly capture the essence of the dramatic context.</p> <p>The characters are developed to have depth (5) and we can follow their emotional journey through the scene. The use of the 'mantra' by Sarah conveys how she has been convinced that this is an 'ok' situation to be in and how she must deserve what is happening somehow. It creates impact, as the words ring out but somehow fail to ring true (4).</p> <p>The supporting use of the metaphor of the broken locket supports the impact of the piece. This metaphor unifies the scene and reiterates that the chains that have bound Sarah's heart are broken (6).</p> <p>For a secure Excellence, the student could address the credibility gap with respect to the daughter's relationship with the father, as they intended. Consideration of the role of this relationship may have added to the layers of meaning and provided a more meaningful or deeper message.</p>

Beaten Angel

Theme – abusive relationships / domestic violence

Characters:

Sarah/ Daughter: 32 years old. Married for 4 years to Jack. She is strong willed but has low self esteem. She has had trouble with her father in the past, which has affected her relationships with males.

Mum: Sarah's mum is 41 years old. She is also strong willed and has strong ideas about what's right and wrong. If she believes in something she will stand up for it. She is a very sweet, kind lady but is not afraid to speak her mind.

Set – basic kitchen. Small round table, in the middle of the room, with a table cloth and flowers in a vase. A kitchen sink with a cupboard below and above. 'Front door' is on the far side of the sink (DSR). Door to rest of house is opposite. Window on the back wall in the centre and a painting hangs on the stage left wall.

Lighting: Natural looking lighting.

Intention: To look at the tension between the mother and daughter as the result of the abuse Sarah is experiencing. Sarah is trying to hide her suffering, but her mother knows what is going on and wants to help her girl. I want to look at the idea that your family is always there for you and that domestic abuse, no matter what the excuse, is not ok. I am trying to use the silences and pauses that we learnt about in Absurdism to draw out the unspoken tension and messages between the two women. I am also using a repeated mantra to show how people can talk themselves into putting up with stuff they shouldn't have to. (1)

Daughter sitting at the kitchen table with a distant look on her face, arms folded. Knock at the door (stage right) Daughter doesn't move. Louder knocks on the door. Daughter still doesn't move.

Mum (front of stage) Sarah, are you there?

Daughter gets up and opens door

Mum: I was beginning to think you had forgotten about our morning tea.

Daughter: Sorry Mum, I was a bit distracted.

Mum: That's ok, may I come in?

Daughter: Of course.

They walk to the kitchen table. Mother sits down on the far side of the table.

Daughter: would you like a cup of tea.

Mum: Yes please

Daughter brings two cups of tea to the table

Mum: Thank you

Mum takes a sip of tea and places the cup back on the table.

Pause

Mum: Your father used to love painting

Daughter: I know.

Mum: He would love these

Pause

Mum: Could I possibly take one home with me to show him?

Daughter: Sure

Long pause. Daughter stares at her tea cup

Mum: are you sure you are alright?

Daughter (*snappy*) I said I'm fine.

Mum (also *snappy but slightly less*): You don't seem fine to me.

Daughter: Well I am.

Mum: And what about Jack?

Daughter: What about him?

Mum: How is he?

Daughter: He's... (*Pause*)...good.

Mum: That's good.

Pause. Daughter, slightly annoyed, starts to fiddle with the heart locket around her neck.

Mum: I see you still wear that necklace of yours

Daughter: Of course I do, Jack gave this to me when we first met.

Mum: Ah Yes, I remember that.

Pause

Mum: So where is he?

Daughter (*toneless, looking down*): I don't know.

Mum: Is he still at the pub?

Daughter: (*Pause*) He's given up drinking.

Mum: You keep telling yourself that...

Daughter (*annoyed*): What's that supposed to mean.

Mum: Nothing (2, 3)

Daughter (*standing up, walks behind the table to stage left*): What do you have against my husband?

Mum (also *standing*): Nothing, I just want to know is he treating you right. You were so young when you got married, I'm just worried that...

Daughter (*cuts her off, stands facing away from mum*): Worried that what? We're not right for each other? That I'm not happy with him?

Mum: Are you?

Daughter (*Turns to face her*): What?

Mum: Are you happy with him?

Daughter: Of course I am! I love Jack, and he loves me!

Mum: If you say so...

Daughter: What do you mean 'if I say so'?

Mum: Nothing Sweetie.

Daughter: Don't call me sweetie. You hate him, don't you?!

Mum: I don't hate him.
Daughter: Yes you do!
Mum: I hate the way he treats you!
Daughter: The way he treats me? You mean, feed me? Clothe me? Give me a loving home?
Mum: But it's not, is it?
Daughter: What?
Mum: You know what I mean.
Daughter: No I don't, and neither do you. (4)
Pause. They both sit down, not making eye contact. Daughter fiddles with necklace. It breaks. (6)
Daughter: Damn, now I need to get this fixed.
Pause. Daughter takes it off and places it on the table.
Mum (*calmly*): So how do you explain those bruises?
Daughter (*denying*): What bruises?
Mum: The ones you hide under all that makeup
Daughter: I don't know what you mean.
Mum (*raising voice slightly*): Don't play stupid. You think I wouldn't notice? I'm your mother, you can't hide forever.
Daughter (*stands*): I 'm not hiding anything!
Mum stands up. Walks over to daughter and tries to comfort her.
Mum (*sweet, kind tone*): look sweetie.
Daughter cuts mum off and pushes her away
Daughter (*annoyed*): I told you not to call me sweetie. Mum (*keeping her cool*): Look, I know what's going on.
Daughter: And what's that?
Mum: He beats you, doesn't he?
Daughter looks away and doesn't answer.
Mum: Doesn't he?
Daughter: No...
Mum: Sarah, I'm on your side here.
Daughter; so what if he does.
Mum: So you admit it.
Daughter (*snappy*): No! I'm just saying ... what if he does. I'm sure he has his reasons...But jack doesn't hurt me, he loves me. I'm his angel.
Mum: What kind of man would hit the woman he loves?
Daughter: Jack doesn't beat me!
Mum (*stern voice*): Don't lie to me Sarah!
Daughter walks over to kitchen sink, facing away from mum.
Daughter: I'm not!

Mum: Tell me the truth! Daughter: I am!
Mum: He hurts you, doesn't he?
Daughter: No!
Mum: Doesn't he?
Daughter: No mum!
Mum: Sarah! Tell me the truth. He beats you, don't deny it!
Daughter:
No!
Mum: Sarah, please!
Daughter (*turns to face mum*): Alright! Fine! You're right! About everything! Now leave me alone! Daughter sits down at table. *Pause.*
Mum: Sarah, why do you stay if you're not happy?
Daughter: I love him, and he loves me. He's given me everything I need. I have food on the table, clothes on my back, a roof over my head! He's done so much for me, I need him.
Mum: No you don't! There is no justification for that kind of behaviour.
Daughter stands and heads for the door (SL)
Daughter: Just back off mum.
Mum stops her
Mum: No Sarah, I won't just sit around and do nothing while my only daughter is hurting.
Daughter: Well what am I supposed to do?
Mum: Divorce his sorry ass!
Daughter: I can't leave him!
Mum: You are so beautiful, you deserve so much more than this.
Daughter: Do I really?
Mum: Of course you do. Jack has got a lot of things wrong but he's got one thing right... (5)
Daughter: Truly?
Mum: You are an angel sweetie.
They hug
Daughter: Thanks mum.
Mum: Now come on, let's get your stuff. You're staying with your father and me tonight.
They head for the door (SL); Daughter stops and reaches for the broken locket on the table.
Mum: leave it. We'll find you a better one. (6)

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to script a coherent scene suitable for drama performance.</p> <p>This involves scripting a drama structured to have flow and dramatic unity. There is a consideration of scene transitions that support these two qualities.</p> <p>Script title: Trapped</p> <p>The student has written a script that communicates its intention (1) in a manner that demonstrates examples of very credible action communicated with flow and dramatic unity throughout (2). The dialogue between the mother and daughter has light and shade that draws out the daughter’s frustration and the mother’s drunken unpredictability. Their relationship is developed and convincing (3).</p> <p>To reach Excellence, the student needs to provide a more convincing emotional journey towards the final separation of the two women. They need to consider different ways to communicate the anger and hurt during this episode, so it doesn’t slip into an extended conflict, involving a lot of shouting that then dominates the action (4). Care with exclamation marks is also advised.</p> <p>This final separation between mother and daughter needs more credibility to be convincing (5). The daughter seemed to be on her way out the door and yet seems taken aback by her mother’s epiphany (6). The student might be encouraged to consider what can be communicated without words in this instance.</p>

The Playwright's Intention

My intention is to make the audience understand that as a single parent you are your child's only role model. It is based around your decisions as a single parent to make the right choice that will help your child's life and health. It is your actions that they see and take with them to act again as you showed. It is also your words they hear that stick with them forever, locked in their minds. The audience will understand how a child was done wrong by and not given the best life or any affection from the person they need most, witnessing as an adolescent many wrong turns. (1)

The Characters

CATHY: A beautiful, young and single mother of a 15 year old daughter however, she is 32 years and lost her job. She has an alcoholic problem which she can't admit. Cathy is also abusive toward people, physically and with her words
 ELLIE: A smart, intelligent and beautiful young girl at the age of 15. She is kind and caring but comes across shy because she is afraid to open up to people. She is passionate about learning and reading. Ellie is motivated to get an education so that her life is different from her mothers. She is a strong minded and strong hearted. But lacks in confidence, afraid of her mother.

The door opens and the mother stumbles in from stage right, knocking into chairs and dropping keys and falling over making a racket. Ellie is has gotten out of bed and is getting a drink from the kitchen ignoring her mum. Ellie come in from stage right.

Cathy *(Falling over, picking up her keys)* ah crap *(pause and sees Ellie)* what are you doing up?
(Ellie ignores her) huh, it's late.

Ellie *(pause walking out of the kitchen with her drink)* nothing, I'm just getting a drink

Cathy *(sitting down on the chair rubbing her head)* um excuse me, are you not gonna offer your mother a drink?

Ellie **Haven't you had enough?** *(mumbles under her breath walks back to the kitchen)*

Cathy **What did you say?** *(pause)* Ellie, don't worry about the frinkin drink I'll get it myself, like I have to do everything around this dump *(pause)* you know the lest you could have done, is these dishes *(pause)* look at it! *(she is still sitting down)*

Ellie ***(Takes a deep breath and calmly)*** sorry, I was busy today *(walks towards her mother)* I can do them now if you want.

Cathy ***(Signs)*** ohhhhh, I'm sorry Ellie, don't worry, we'll just do it tomorrow kay. *(Pause)* come sit down; tell me about your day at school.

Ellie Oh mum, I have school tomorrow and you've had way too much to drink *(Pause)* I'll tell you about it the morning... *(Pause)* when you've had a sleep. *(walking away)*

Cathy ***(her voice stern and heavy)*** Ellie. I'm fine. I've...I've just had a few drinks *(pause)* anyway I have this guy to tell you about *(Ellie walks slowly to her mother)* I think your like him, he's tall and handsome...sit down Ells..... and he has quite a lot of money.

Ellie ***(Sitting down)*** what's his name?

Cathy Oh... um..... Tim? No wait.... Tyson.... Oh heck Ellie who cares right? *(laughs and pulls out a cigarette out of her bag)*

Ellie Mum you don't even remember the guy's name! Your just gonna let him screw you then leave...mum don't....

Cathy ***(Cathy interrupts)*** don't what? *(Raises her voice)* don't let him have me and then let him leave... *(Puffs in her cigarette)* anyway *(pause)* what man is gonna marry a woman with a 15 year old daughter...huh... miss know-it-all. (2, 3)

Ellie *(waves the smoke away from her face and pauses)* I'm going to bed *(stands up)*

Cathy **NO!** *(Standing up in Ellie's way)* sit back down! *(Ellie doesn't sit down)* I said sit down! *(Ellie sits down)* what is your problem? Is it me? Is it school? What about boys? It has to be boys... *(Pause)* cause your acting all weird. *(puffing her smoke)*

Ellie ***(Coldly)*** its not boys or school.... *(pause)* And can you not smoke in my face!

Cathy ***(Laughs and turns to get bottle of whiskey)*** come on Ellie tell me what's wrong? *(Unable to stand or walk properly).* Let out your problems or I might as well ring up ma man.... *(Pause)* for a bit of fun.

Ellie ***(Disgusted)*** you're disgusting. *(Stands up about to walk away)* and you know what *(pause)* I. (2,3)

Cathy **What?**

Ellie (Walks towards her mother) that's right. You are not my mother! (Pause) sorry wasn't I clear. (pause) You are not my mother!

Cathy (shocked) Ellie.... You don't mean that. (takes a big gulp of whiskey)

Ellie I mean it with every bone in my body! I mean with every beat of my heart!

Cathy (interrupts) Shut up Ellie! I have done the best I could. I brought you into this world, I...I

Ellie (Sarcastic) oh wow I'm sorry mum. I'm sorry that your best is not even coming home some nights, and when you are, you have some guy feeling you up on the couch or....or maybe your best is coming home at night with a bottle of vodka or whiskey instead of paying for the power or food! (Mother rubs her head and accidentally drops her whiskey) if this is your best I am afraid to see your worst!

Cathy (Mother drops to the floor) look what you did! You stupid girl! (Stumbling back up) that was my last bottle.... 20 bucks down the drain! Have some bloody respect!

Ellie (Angry) respect! Please don't talk to me about respect. (Pause) especially when you don't even know what the word means!

Cathy You have some real guts aye Ellie? And with all the respect you have... (pause) I think you're ready for some truth! You want to know why I drink so much (stumbling around, getting close to Ellie) it is because it makes me forget that you... Are... Here! You want to know why I lost my job..... (Pause) again it is because of you! Oh and Ellie.... You want to know why your father left....it was because he didn't want you! (Snickering) yes Ellie he didn't want you...

Ellie I hate you! Stop blaming me for you EVERYTHING you did! You can't be my mother.... (pause) You can't be a wife (pause) and you lost your job because you couldn't handle the pressure...and that is why you started drinking! (pause) Your drinking and abusive behaviour is what drove my father away!

Cathy And I have been the best mother to you! Don't you ever forget that ! (Cathy walking up to Ellie and pushing) okay! (Raising her voice each time) okay.....you got that!

Ellie A mother! (Pause) that feels so unnatural coming from you! (Slightly pushes her mother away) (4) when was the last time we had a mother daughter talk? (pause) NEVER! When was the last time you said something nice about me? (Pause) like oh Ellie your hair looks nice today..... NEVER! (Her voice softer and quieter) when was the last time you hugged me and said I love you.
There is total silence in the room the mother sits down on the chair. Her head is cupped in her hands. The mother knows Ellie is right but doesn't want to show it. Ellie is standing up. Her body kind of limp. Feeling sorry for her mum but doesn't want to show it.

Ellie It's all I want (pause walks towards her mother and sits down) Three simple words.

Cathy I (pause) I (stutters)

Ellie Please (pause) mum.
Cathy says nothing.

Ellie Right well (pause) you (pause) you made your feeling pretty clear about how everything's my fault (pause) so I'll be gone tomorrow morning (pause) I'm going to find my father despite what you say and I'm going to live with him (pause) I have watched you drink yourself to sleep (pause) I have watched you suffer losing your job (pause) I have heard you abuse me with your hurtful words and felt you shoving and hitting me because (pause) because of having me. You lost the love of your life. (Pause) but mum (twitches when she says mum) I'm going to school (pause) and I'm really good, in every subject I get an A plus. Mr) Terry my English teacher says that I have great potential and

Cathy (interrupts Quietly) Ellie.....

Ellie (Interrupts she hasn't finished) and I know you haven't been the best role model...

Cathy (interrupts more loudly) Ellie.... (pause).... leave

Ellie (Confused) what?

Cathy You heard... Ellie (pause) I want you to leave... (Pause) you said so yourself I am an unfit mother (pause) you don't know me.... (pause) and I don't know you.....(pause) I'm sorry but leave (Ellie doesn't move) Ellie get out! Get out now! (5)

Ellie I don't understand.... (getting up slowly)

Cathy Gets up and grabs Ellie pushing her toward the exit which is stage right) you will never understand Ellie (pause) I don't expect you to (pause) but I want you to leave and leave now!

Ellie Please...please (while exits stage right) (6)

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to script a coherent scene suitable for drama performance.</p> <p>This involves scripting a drama structured to have flow and dramatic unity. There is a consideration of scene transitions that support these two qualities.</p> <p>Script title: I Take It Back</p> <p>This student has written a script that is performable and has a fundamental dramatic unity. The scene is constructed with a flashback framed by two scenes set in a hospital room (1). The intention is communicated as it explores the conflict between the mother and daughter in order to highlight how important it is to tell people how much they mean to you (2).</p> <p>In the central extract, the dialogue moves appropriately through the action, exploring tension through the use of shortened sentences and pause (3). The scene makes coherent sense. Its shape supports the audience’s understanding of the key events. Character relationships have been thought through and communicated consistently.</p> <p>For a more secure Merit grade, the student needs to trust in their ability to ‘show’ rather than ‘tell’, and avoid the summing up of ideas in the final monologue (4). That, combined with more detailed consideration of how the scene might work on stage to avoid disruptive blackouts where the audience waits in the dark (5), would have supported the dramatic flow of the piece.</p>

I take it back

The intention

Through this play I wanted to explore the relationship between a mother and daughter when tension has been allowed to come between them. It can be common for children to not appreciate what parents do for them and how much they care for them. I would like the audience to be moved by this play knowing how important it is to let each other know how much they mean to them. **Anything could happen to a family member and if it does you don't want your last words you said to them to be horrible. I want the audience to walk away feeling respect for their family members or most importantly their mothers and fathers, because too often parents aren't treated with the kindness that they should be treated with.** (2)

The Script

Lights up. The stage is completely bare; Susan is lying still on a hospital bed on centre stage. (1) *Jenny is on her left holding her hand sobbing quietly.*

Jenny This can't be happening. No! Mum! (*Shakes Susan gently*) Mum please, just wake up. For me? I'm sorry for what I- I'm sorry for everything. I didn't mean those things I said to you, I was just angry! (*Susan doesn't respond, Jenny starts to sob*) you can't leave me now, you just can't (*pause*) I'm so sorry, can you please forgive me? You can't leave me by myself like this! (*There is silence except the artificial breathing of Susan*).
Doctor enters from stage right with a clipboard and pen, checks the breathing of Susan

Jenny How is she? Will she wake up?

Doctor (*hesitates*) I Can't tell you exactly... Maybe. Maybe not... we're really holding onto hope right now.
doctor walks around the hospital bed and comforts Jenny

Jenny (*she cries and grabs her mothers hand*) Please don't let her die; I have so much I have to say to her.

Doctor I know. We'll do our best, Jenny.

Doctor puts her hand on Jenny's shoulder and exits stage right.

Jenny (*looks at her mother lying still, wipes the tears from her eyes*) I love you too, mum.

Blackout. (5) **Flash back before accident. Lights up, on stage right there are two chairs facing each other,**

Jenny slouching in one of them. Susan enters stage right with two plates of dinner. Puts one of them on the table by Jenny.

Susan (*stares blankly at Jenny*) No it's ok, no need to say thank you. I only spent an hour and a half in the kitchen cooking your favourite dinner, because I care about you. (*says cheekily*)

Jenny I'm not hungry.

Susan (*Sits down awkwardly*) uh...ok.

Jenny plays with her food as there is a long pause. (3)

Susan So...How's school honey?

Jenny Fine.

Susan Got any results back?

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to script a scene suitable for drama performance.</p> <p>This involves scripting an original drama that is able to be performed. It communicates an intention and there is a clear storyline with developed characters.</p> <p>Script title: Digging Deep</p> <p>The student has scripted a scene that is original and can stand on its own. It communicates a dramatic intention (1) and is able to be performed. The characters in this piece are somewhat two dimensional, most suited to a 'soap opera'. Although very broadly drawn, the characters behave in a credible and consistent way.</p> <p>Character relationships have been communicated with consistency and are credible within their context, with a sense of dramatic unity within the piece. The drama progresses purposefully and the dialogue is economical. This supports the flow of the drama (2).</p> <p>To reach Merit, the student could consider the genre more explicitly, or modify the characters until they became more fully rounded. The student would need to take a less cinematic approach, potentially deepening one or two key points, rather than trying to tell the whole story. Care needs to be taken to ensure that the story is not unduly fragmented with changes in locations and introductions of new characters to support dramatic flow needed for Merit (3).</p>

Digging Deep

Characters: all mid to late twenties

Amy- A 'gold digger'- (only likes men who have plenty of money)

Laura – Amy's friend who doesn't agree with Amy's decisions and 'gold digging'

Dan- a nice guy who Amy goes out on a date with but he is not rich.

Mike – Amy's partner who Amy 'digs on' and is with because of his money

Stacie – One of the girls -on Amy's side –always argumentative towards Laura

Intention statement: I want to show how some women are really just into guys for what they can get materialistically. (1)

Sitting in salon chairs with friends getting nails done, Amy is chatting to the girls about her spending while having their weekly visit to the salon.

Amy: So I was on this website the other day, you should have seen how many things I brought...I think the total was something like 5 grand.

Laughs and holds out fingers to lady doing her nails.

Stacie: *(looking surprised and excited)* What did you buy ?

Amy: Well, I brought these shoes- Marco Gianni's – they were just to die for and just clothes and jewellery. Ohh and this Gucci handbag- its gorg..*(gets interrupted by Laura)*

Laura: Aren't you going a little crazy. Mike works really hard; don't you think he'd mind you spending all that money?

Stacie: Isn't that the point of him having such a high paid job, so he can splurge on his lady.

Laura: There's nothing wrong with spoiling her here and there, but spending thousands of dollars of his hard earned money is a bit selfish; I know my husband would kill me.

Amy: I'm not being selfish. He loves me and he wants me to be happy so he has no issue with me spending his 'hard earned cash' *(said in a sarcastic tone towards Laura)* on buying me the finest things.

Walks up to the counter to pay for all the girls treatment, looking very pleased with herself

Staff: That's \$135

Amy: Put it all on the card *(obnoxiously holds card in front of staff members face)*

Staff: Oh, ok, in that case the total is \$510

Laura: You don't have to do that...

Amy: Don't worry, what are rich men for?

Staff: I'm but your card has declined..

Amy: Uhh no, that's not possible *(laughing in embarrassment)*.. try it again.

Staff: Sorry, its declined again.

Amy walks to the side furious and embarrassed and makes a phone-call to Mike

Amy: Whats wrong with the card? *(angry)*

Amy: What do you mean 'we've been scammed'? What website *(avoids answer)* I don't care.

Amy: So you're telling me that there is no more money in there anymore?

Amy: Well do something about it, you've just embarrassed me and I was standing there like an idiot while the card's declining

Amy: Right after I was just telling the girl how well you provide for me. God , you made me look so stupid *(yelling by now).*

(2)

Amy: Don't call me or text me; I'm staying with the girls (*hangs up the phone dramatically with great anger*)

Amy picks up nail scissors and cuts up the card, symbolising her 'breaking up' with Mike.

Blackout:

Amy and Dan (a new date) in a restaurant. (3)

Dan: So what are you thinking of ordering? (*smiles at Amy*)

Amy: The chicken looks good.

Dan: Wow! I never realised how expensive this restaurant was. Maybe we should go somewhere else. *Amy frowns at him, looking obviously disappointed by the fact that he isn't rich.*

Amy: No – I want to stay here. You can afford it...can't you?

Dan: If I want to spend my whole weeks pay check (*chuckles to himself*)

Amy: (*serious tone and facial*)

You're joking, right?

Dan: Well, it is pretty pricey here but if you like it and want to stay, we can. *joking*
I don't mind not eating for the rest of the week...

Dan Freezes. Amy goes through wallet looking for the card, demonstrating that she is lost without money and Mike. She shows more emphasis on her looking for the card. Unfreeze Dan.

Dan: don't look so worried. Just order what you want and I can deal with the rest later.

Blackout – The next day in the kitchen. (3)

Amy: So I went out with Dan again last night. It's still really bugging me how he hasn't got much money.

Laura: (*sincere*) It shouldn't be about how much money he's got, he's a really nice guy

Stacie: (*snappy and argumentative*). She deserves to have someone who can spoil her

Laura: He can, he wouldn't have taken her out for dinner if he couldn't.

Stacie: Well, if I was you I would get rid of him.

Laura: Don't. He is a nice guy and he genuinely likes you.

Amy: (*looking a bit sad*)

I miss Mike. Money was never an issue for him

Laura: He was so good to you. You really shouldn't have treated him so badly.

Stacie: Well he had no money left. What was she supposed to do?

Laura: I think you should just stick with the new guy. Money doesn't mean that much to you – does it? (2)

Freeze frame. *Amy stares into space as if she is taking all the information in and making a decision.*

Amy and Mike at restaurant (3)

Mike: So, what are you thinking of ordering? (*smiley and pleased to have her back*)

Amy: I'm not sure maybe the chicken.

Mike: Are you sure? Don't you think it's a little on the cheap side?

END

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to script a scene suitable for drama performance.</p> <p>This involves scripting an original drama that is able to be performed. It communicates an intention and there is a clear storyline with developed characters.</p> <p>Script title: Jamie</p> <p>The student has scripted a scene that establishes a scenario and then extends the action to communicate a story or message (1). The use of two 'Jamies' is a useful and thoughtful convention (2). It does stand on its own and marginally meets the requirements of a 'scene'. The intention is fundamentally served and the piece is performable at a rudimentary level.</p> <p>For a more secure Achieved, the scene needs further refinement and editing to ensure it is economical in performance. Continuity of action needs to be considered so that the action is not broken with rapid changes of focus from the audience's perspective. More depth and detail is needed so it is an exploration of an emotional journey as opposed to being more of a 'sketch'.</p>

Jamie

Characters:

Jamie (1 & 2): Jamie is a 16 year old girl who has a job at the local supermarket. Her family is middle class and she's a shy girl, but all her friends love her. She's recently started to fight with her father.

Rob: He's just recently lost his job, and has become more aggressive towards his family members ever since.

Molly: Is a working mother and has recently started to fight with her husband Rob, and is scared of him.

Intention: To show how stress can pull a family apart. To show that domestic abuse is unacceptable and that people should not stay around to be abused. (1)

Jamie 1 is sitting in her room on the floor, opening up a brand new diary. She opens it and then stops what she is doing to hear her parents arguing (they're offstage)

Molly: I don't care Rob! We're not kicking her out!

Jamie 1 freezes and listen's very carefully, Rob and Molly are still offstage.

Rob: Why not? It's not like she's doing any good being here!

Molly: But she's our daughter!

Jamie 1 stops listening and starts to write in her diary.

Jamie 1: Those are my parents, Rob and Molly Baker. Yes I know, weird last name. My parents weren't always fighting, we use to be one big happy family.

Freezes on Jamie 1, then goes to a flashback. It's Jamie's birthday and her parents come onstage from middle stage left, and then stops to where Jamie 2 is and try to wake her up. (2)

Molly: Jamie, Jamie dear? Time to wake up.

Jamie 2 slowly wakes up and notices her parents standing there.

Rob and Molly: Happy Birthday sweetie!

Molly hands Jamie 2 a parcel, so Jamie opens it and finds a diary.

Jamie 2: Thanks mum! Thanks dad! I've always wanted a diary!

They freeze and then focus back on Jamie 1, Jamie 2, Molly and Rob go offstage left. Jamie 1 is still sitting on the floor writing in her diary.

Jamie 1: Yes, one big happy family. And then my dad lost his job, that's when it all started.

Flashback: Molly is in the kitchen baking cookies, when she slams shut and Rob comes out from middle stage left.

Molly: Hello dear, your home early.

Rob (sounding annoyed): I lost my job.

Molly: What do you mean you lost your job?

Rob (raised voice): It means I lost my job!

Molly: OK dear, you don't need to raise your voice

Molly goes over to him and comforts him.

Rob (raised voice): Don't tell me what I can and can't do!

They freeze and then they walk offstage left. Focuses on Jamie 1, still writing in her diary.

Flashback: Rob is in the lounge watching TV. Jamie 2 walks in and approaches him.
Jamie 2: Dad? I was wondering if you could please read my essay? To see if I'm on the right track.
Rob: No, I'm watching the Rugby match. Go ask your mother.
Jamie 2: But she's gone to the supermarket. Can't you just read it?
Rob starts to get annoyed and turns to look at Jamie 2.
Rob: I said I'm busy! Wait till your mother gets home!
Jamie 2: But your only watching the Rugby!
Rob: Go to your room! And don't argue back!
Jamie 2 walks offstage and Rob goes back to the T.V. When it focuses back on Jamie 1, Rob goes offstage. Jamie 1 is still sitting on the floor and writing in her diary.
Jamie 1: Things got more intense during that week. My father finally cracked. It was a rainy night and I was late coming home from school, and we both got into an argument... again.
Flashback: Rob is sitting on the lazy boy flipping through channels and Jamie 2 walks in soaking wet.
Rob: And where have you been? You don't normally get home this late!
Jamie 2 (tonelessly): We got let out late, what's the big deal?
Rob: The deal is that you should've been home half an hour ago! And why are you all wet?
Jamie 2: I told you, we got let out late and SOMEBODY forgot to pick me up from school, so I had to walk home, in the RAIN!
Rob (raising his voice): Don't you talk to me like that!
Jamie 2 (yelling back): Well maybe you shouldn't yell at...
Rob and Jamie freeze just as Rob raise's his hand. When it focuses back on Jamie 1, Jamie 2 and Rob go offstage.
Jamie 1: See what I mean? Things have gotten out of hand. Dad gets worked up over the littlest things these days. I really don't know what to do! He's got my mum all scared of him.
Freezes on Jamie 1 and focuses on Rob sitting in the lazy boy again watching TV and Molly walks in.
Molly: Rob dear, it's time to come to bed. You've been in front of the TV all day.
Rob (tonelessly): I'm not tired.
Molly walks over to him and puts a hand on his shoulder.
Molly: Dear, I've been thinking, maybe it's time to look for another job.
Rob brushes her hand off his shoulder.
Rob: I don't think I need to get another job. We're doing fine on just one job. Plus the girls got a job.
Molly: But we're starting to struggle as it is, we need that...
Rob stands up and turns to look at Molly.
Rob (sounding angry): I said we're doing fine! I don't need a job! Take up a second job if you need to!
Rob sits back down and starts to watch the TV again. Molly goes offstage, looking scared. It freezes and we see Jamie 1 back in her room, Rob goes offstage. Jamie 1 pauses to listen if her parents are still fighting, but it's silent.
Jamie 1: OK, now it's silent, but that doesn't mean anything. Now anything could happen.
Jamie 1 pulls out her iPod and puts the earphones in her ears and starts to listen to Concrete Angel, (In the background the first 30 seconds will be playing).

Jamie 1: Listening to music helps me think. It also blocks out the fighting.
Jamie 1 freezes and it focuses on Jamie 2 in her room, listening to Wannabe by the Spice Girls (that song will be playing in the background). *She's dancing around and jumping on her bed singing along. Rob is outside her door and is trying to get her attention but Jamie 2 isn't listening.*
Rob (yelling): Turn that rubbish down!
He keeps banging on the door until he gets fed up and opens the door.
Rob: Did you not hear me? I told you to turn that rubbish down!
Jamie 2: I'm sorry, I couldn't hear you.
Gets off her bed and walks over to her iPod/stereo and turns down the music.
Rob: Well obviously you couldn't hear me because your music was to LOUD!
Jamie 2: Well I said I was sorry! You don't have to have a mental at me!
Molly walks from upstage left, looking scared.
Molly: Why is everyone shouting?
Rob: This girl had her music up to loud!
Jamie 2: I said I was sorry and this girl has a name!
Molly: Rob, she said she was sorry, now come on. I'll make you some tea.
Molly and Rob walk offstage (Rob talking under his breath, saying something about respect). Focuses on Jamie 1 (Jamie 2 walks offstage), she's now lying on her bed in her room.
Jamie 1: I'm so over this place. I wish I could go away and never come back! I thought about running away and living with my Nana, but that didn't work out the way I hoped. I got caught in the act!
Jamie 1 freezes and it focuses on Rob in the lounge asleep on the lazy boy. Jamie 2 comes onstage trying to sneak out of the house. She steps on a creaky floorboard and Rob instantly wakes up.
Rob: Molly? Is that you?
Jamie 2 keeps walking, but then bumps into Rob.
Rob: What are you doing up at this time of night?
Rob spots her bag and glares at her.
Rob: And what do you think you're doing with that?
Jamie 2: I'm going to Nan's house! I'm sick of this house! I'm sick of YOU!
Rob: Don't talk to me like that! At least I've given you a roof over your head!
Jamie 2 ignores him and walks offstage. Jamie 1 is back in her room (Rob walks offstage), still writing in her diary. She can hear Rob yelling in the kitchen. Molly knocks on the door (on the wall) and walks in.
Molly: Come on Jamie, pack your things, we're leaving.
Jamie 1 notice's that Molly has a black eye.
Jamie 1: Where are we going?
Molly: To your Grandparents, now quickly!
Molly helps Jamie 1 pack her stuff and then there's a knock on the door/wall.
Rob: Where is my dinner!
When they've finished packing, they walk towards the other side of the stag, but then Molly stops.
Jamie 1: Mum? What are you doing? Molly: Goodbye Rob, we're leaving.
Rob walks onstage, and stares at the bags.
Rob: Where do you think you're going?
Molly: We, meaning Jamie and I, are going to my parents for awhile. While Jamie and I are gone, you better get yourselves sorted.
Rob: Get myself sorted? I don't NEED to get myself sorted!
Molly: Don't need to? Don't NEED to? Ever since you lost your job you've been abusive and violent!
Rob (raised voice): I have not! What have I done that's been abusive lately?
Molly: You've yelled at us and you've hit Jamie and me! Look I'm really sorry, but until you've sorted yourself out, we can't stay here any longer.
Molly and Jamie 1 walk offstage, leaving Rob standing in the middle of the stage.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to script a scene suitable for drama performance.</p> <p>This involves scripting an original drama that is able to be performed. It communicates an intention and there is a clear storyline with developed characters.</p> <p>Script title: Discrimination</p> <p>This student has scripted a scenario and establishes characters, location and Situation (1).</p> <p>The dialogue throughout the script goes around and around with the same thing being said in the same way several times until the antagonists leave (2).</p> <p>To reach Achieved, the student could consider the outcome of the scenario. They needed to 'make progress' from the starting point in order to communicate the intention and move beyond the establishment of a scenario into the creation of a rounded scene with developed characters.</p>

Discrimination

INTENTION: This scene shows how people can pick on people unfairly just because they are disabled.

Caroline and Timmy are sitting at a table in the school library talking, and Milly comes in on her wheelchair because she is disabled, she wants to go find a book she would want to

read, but she rides too close to Timmy, and runs over her feet, so Timmy got mad. (I)

TIMMY: OW! Watch it cripple!

MILLY: oh, I'm sorry! It wasn't my fault.

TIMMY: Oh Whatever! You're the one who did it.

MILLY: I said I was sorry; I was just... going to get a book.

TIMMY: and that involves running over my feet?

MILLY: No... I didn't mean to.

Timmy looks at Caroline and they both stand up and look down over Milly.

TIMMY: No one gets away with hurting me.

MILLY: please don't hurt me, I'm in a wheelchair.

CAROLINE: you shouldn't be treated any different just because you're in a wheelchair.

(Pause)

TIMMY: how about... *(Thinks)* ... we take away your wheelchair!?

MILLY: you can't take my wheelchair!

TIMMY: oh yeah? How you going to stop me?

MILLY: I said I didn't mean to, honest. I'm really sorry!

TIMMY: who cares? You still can't get away with it! *(Pause)*

Milly looking down with a sad look on her face.

TIMMY: why are you even here!?! Go back to your own planet!

CAROLINE: you take up too much space, you and your wheelchair!

Timmy and Caroline walk around Milly and her wheelchair. Caroline stops at the back of the Milly and grabs the wheelchair, and Timmy stops in front of her

MILLY: oh, I'm sorry! It wasn't my fault.

TIMMY: Oh Whatever! You're the one who did it.

MILLY: I said I was sorry; I was just... going to get a book.

TIMMY: and that involves running over my feet?

MILLY: No... I didn't mean to.

Timmy looks at Caroline and they both stand up and look down over Milly.

TIMMY: No one gets away with hurting me.

MILLY: please don't hurt me, I'm in a wheelchair.

CAROLINE: you shouldn't be treated any different just because you're in a wheelchair.

(Pause)

TIMMY: how about... *(Thinks)* ... we take away your wheelchair!?

MILLY: you can't take my wheelchair!

TIMMY: oh yeah? How you going to stop me?

MILLY: I said I didn't mean to, honest. I'm really sorry!

TIMMY: who cares? You still can't get away with it! *(Pause)*

Milly looking down with a sad look on her face.

TIMMY: why are you even here!?! Go back to your own planet!

CAROLINE: you take up too much space, you and your wheelchair!

Timmy and Caroline walk around Milly and her wheelchair. Caroline stops at the back of the Milly and grabs the wheelchair, and Timmy stops in front of her

TIMMY: I bet you don't even need it! *(Pause)*

Timmy directs Caroline with eyes to tip Milly of the chair, so she does so.

CAROLINE: whoops, did we just take your chair? *(Sarcastic tone)*

Milly looks up at Caroline and then looks back down in sadness

TIMMY: *(Laughs)*

CAROLINE: Oh no! How are you going to move now? *(Sarcastic tone)*

Caroline walks towards Milly

MILLY: give it back! I need that!

CAROLINE: if you need it so much then try getting it back.

MILLY: how am I meant to do that!?

Timmy moves the wheelchair away from Milly

TIMMY: that's what you get for not watching where you go.

CAROLINE: useless cripple... *(Walks away from Milly to go sit on a chair and reads a book)*

TIMMY: you can't do anything right.

MILLY: I'm not all that stupid...

(Caroline slams the book on the table and stands to walk to Milly)

CAROLINE: you're in a wheelchair cripple; you must have done something stupid to get into it. *(Pause)*

[Flashback: Milly and her mum are in the car, Milly's mum was too busy listening to Milly telling her about her day that she wasn't watching the road.

[MILLY: my day was great today mummy, we did heaps of finger painting which I enjoyed, and then we went

to go play tag out in the sun which was also heaps of...]

They ended up crashing into a tree, her mum dies but Milly doesn't, she manages to open the door and crawl out while screaming in pain and crying for her mother's loss because she is now paralyzed from the waist down.]

[MILLY: my day was great today mummy, we did heaps of finger painting which I enjoyed, and then we went to go play tag out in the sun which was also heaps of...]

Milly starts to look at Timmy with a sad look on her face.

TIMMY: What are you looking at!?! *(Looks up and down at Milly)* Why do you even come here? You're not normal, you're too different!

MILLY: different... is... unique?

TIMMY: we don't care if you're unique, you still shouldn't be here. *(Pause)*

MILLY: why would you want to hurt someone who is disabled? *(Looks down in sadness)*

CAROLINE: you're probably not even hurt, you're just faking!

MILLY: NO!! *(Shouts)*

CAROLINE: Stop lying cripple! *(Pushes Milly over)*

MILLY: why do you have to be so mean!?

Timmy walks away from the wheelchair, over to Milly.

TIMMY: you deserve what's coming to you! You're not one of us, you're a freak!

Milly pulls herself along the ground to try get to the wheelchair, but then Timmy stops her leg with her foot

TIMMY: we're not ... done!

MILLY: let me go! Please! I'm just the same as you... but, in a wheelchair...

Caroline pulls her up from lying down, for her to sit down.

CAROLINE: you're a joke!

TIMMY: a nobody...

CAROLINE: a freak
TIMMY: a klutz
CAROLINE: and a... loser!
Caroline pushes Milly over
TIMMY: nobody likes you... you're a waste of everybody's time, you can't do anything!
Milly, once again, tries to get to her chair by pulling herself along the ground.
TIMMY: see... you can't even move without your chair. *(Pause)*
Caroline puts one of her feet on Milly's back
MILLY: Leave me alone! I... I just wanted to get a book, please let me go!
TIMMY: what... are we wasting your precious little time of reading a book?
Timmy and Caroline both laugh
Pause
MILLY: Just leave me alone! Please! Why are you being so mean to me?
TIMMY: you deserve it!
CAROLINE: you're not considerate of others...
MILLY: I am, I really am! I'm not really a bad person.
TIMMY: oh whatever cripple! I don't believe you.
Milly tries very hard to get to her wheelchair, she struggles but gets there eventually, she reaches forward to try grab it, but just as she does that Timmy notices and pulls the chair back away from Milly.
TIMMY: you're not getting away that easy!
Milly moves back, avoiding eye contact with Timmy and Caroline.
Pause
CAROLINE: so... you think that just because you're in a wheelchair, you can get away with whatever you want?
MILLY: I... never said that.
CAROLINE: no, but you are implying it.
TIMMY: see Caroline, that's why I hate disabled people, they think that people would feel sorry for them, therefore, get whatever they want. They don't really care what other people think.
MILLY: that's not true...
TIMMY: so now you're calling me a liar!??
MILLY: no... I'm just saying that I don't believe that is true.
TIMMY: therefore... calling me a liar! *(Pause)*
Milly pulls herself along the ground to the wall closest to her, and goes to sit in the corner with her head down.
MILLY: *(quietly)* I'm sorry.
TIMMY: Shut up already! Stop saying that.
MILLY: I am though, honest.
CAROLINE: get over yourself already!
TIMMY: first you run over my toes, and now you call me a liar... what's next?
MILLY: nothing... I hope
TIMMY: you better hope there's nothing else... for your sake.
CAROLINE: you may think that being in a wheelchair protects you from people and that they will be nice to you because you're disabled... but, here's the thing... IT'S NOT TRUE!
MILLY: I'm not like that, I don't think that. I hate the wheelchair.
TIMMY: good, so you don't mind if you don't have it. *(Walks to the wheelchair)*
MILLY: I need it to get around though, please leave it.
CAROLINE: it's really just your cheat way of getting around, people who are disabled only injure themselves for attention; hoping people will finally care about them.

MILLY: what got me in my wheelchair was an accident though, not on purpose, and it brings me sad memories every day.
TIMMY: bug off cripple! You're a waste of everybody's time.
MILLY: Please leave me alone! You don't have to be so mean! I have feelings. Its not right to bully people, especially people who are disabled. Think about it.
TIMMY: You know what Milly, your words do nothing to us, we don't care what people think of us. Does it look like we do? *(Pause)* Lets go Caroline.

They exit (2)