



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 91221

Direct a scene for drama performance

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 direct a scene for drama performance effectively.</p> <p>This involves presenting work convincingly, capturing the essence of the dramatic and/or scripted context with impact.</p> <p>This student has directed Act 2 Scene 5 from <i>Romeo and Juliet</i> by William Shakespeare.</p> <p>The student has analysed the scene in terms of the whole play to identify her directorial concept as a '<i>moment of comic relief</i>' in that it mocks '<i>Juliet's obsession with Romeo</i>' in an otherwise tragic play (1).</p> <p>Comments for the selection of casting support the comic concept, with the Nurse played by a male and wearing a costume with large false breasts to add humour (2). This supports the essence of the scripted context and serves to create impact.</p> <p>The rehearsal schedule is detailed and includes a slot for students to be filmed so they can reflect on their work (3). The consideration of the nurse's focus, as opposed to Juliet's within the scene, indicates that the director is considering how to communicate the concept in a manner that draws out the essence of the scene (4).</p> <p>The performance convincingly realises the comic concept, and shows the contrast between Juliet's serious pleading and the nurse's mockery of her love.</p> <p>For a more secure Excellence, the student could have directed the nurse's actions to be more subtle, uncovering the true comic irony of the scene. Directorial intervention, to guide this refinement of a broad stereotype into a fully credible character, would have supported a more convincing communication of the concept.</p>

Direct a scene for drama performance

	Student Evidence (abridged for the purpose of the exemplar)
Analysis	<p>Act 2 Scene 5 from Romeo and Juliet by William Shakespeare.</p> <p>In this scene I love the contrast between Juliet and the Nurse (verse and prose). The Nurse has a real scope for a large amount of theatricality which is then contrasted cleverly with Juliet's genuine despair. I think this is a scene which sort of laughs at love which is such a contrast to the rest of the play. From the moment the play starts it is dealing with themes such as death/murder and love. From then on it is a roller coaster of intense emotion as things get progressively worse for the doomed couple. I love how this scene is light and almost makes fun of Juliet's obsession with Romeo. (1) Some say that Romeo and Juliet take their love too seriously, killing yourself at the age of fourteen over a boy you have know for a couple of days seems a tad irrational. So I think Shakespeare put in this scene to make it look as though it's not being taken so serious. Juliet goes from a state of anxiety to one of elation.</p>
Concept	<p>I want to send the message to the high school student audience not to take the 'relationship thing' too seriously. I think this scene is meant to be a moment of comic relief. (1) I want there to be a contrast between Juliet's focus and the Nurses. Juliet only wants the news from the Nurse, and in contrast I want the Nurse's focus to be all over the place. (4) I want the action for the scene to be heightened. The trick is going to be making sure that the audience knows that the Nurse isn't actually sick, that she's just trying to irritate Juliet. If the audience doesn't get that, most of the comedy will be lost.</p>
Process	<p>I like the idea of the Nurse to be played by a boy as this will add humour. (2) One male student auditioning has a feminine quality and can put on a fake woman's voice. Both female students who auditioned for Juliet capture Juliet's innocence although one student who I have decided to cast has more experience with Shakespeare which is quite important.</p> <p>Rehearsal Schedule included in portfolio which details dates, deadlines and objectives. (3)</p> <p>Directing notes:</p>

The nurse will avoid eye contact with Juliet so she doesn't have to tell her the news straight away. This will link the comedy of the scene. (4) Juliet is young so I want her to be young and spritely compared with the Nurse who is slow and arduous (when she is pretending to be sick).

Rehearsal process:

- We cleared up any lines that did not make sense and I told them to learn lines by Monday. We edited lines that were not necessary or were hard to understand by the target audience.
- We will have a chair and side table with a footstool and glass and drink.
- The Nurse will wear a big skirt and white blouse. We will stuff his top with fake breasts to add to the humour and put full makeup on him. (2)
- This week my goal was to make sure the actors know every line they are speaking as well as their through line, intention and objective within the scene (and the whole play).
- Today we finalised the blocking and did some drama games and exercises to make the movement more spontaneous.
- I have had a breakthrough with the lighting problem. We will perform it outside. This is also the way it was performed back in Shakespeare's time at the Globe theatre. That also gives me the idea to have the audience sitting in a semi circle around the stage.
- I am still trying to get the actors to play up the contrast between the two characters.

Blocking diagram: Details all blocking for each unit of action in the scene.

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to direct a scene for drama performance skilfully.</p> <p>This involves working with competence, control, and sense of purpose, and analysing the text and translating it into a cohesive work.</p> <p>This student has directed an excerpt from Act 1 scene 5 from <i>Twelfth Night</i> by William Shakespeare.</p> <p>The student's journal demonstrates evidence of purposeful analysis. The scene is identified as '<i>an important turning point in the play, in which Viola realises the full potential of her male disguise, and Olivia realises she is in love</i>'. This is realised cohesively in performance (1).</p> <p>Reasons for casting are justified in terms of the characteristics of the roles (2), and acting exercises have been purposely used to explore role in some depth and to find the modern meaning of the Shakespearean language (3).</p> <p>Props are collected for use during rehearsal (4). The explanation of the contrast between an empty stage and a prop driven set shows insight into the intricacy of the story, and supports the essence of the scene in that Olivia is out of sync with everyone else (5).</p> <p>Video evidence (00:00-01:00) demonstrates the student's competence and control over the directorial process in terms of developing the actors to convey their characters' objectives.</p> <p>To reach Excellence, the intention to have the three servants use movement in unison (6) to follow the interplay of Viola and Olivia, and to focus their speculation of Viola while adding comedy to the scene, needs to be realised to its potential in performance for impact.</p>

Direct a scene for drama performance

	Student Evidence (abridged for the purpose of the exemplar)
Analysis	<p>An excerpt from Act 1 Scene 5 “Twelfth Night” by William Shakespeare.</p> <p>I have decided not to use the whole scene for my directing role, but instead focus on the part of the scene when Viola enters, so that the action will revolve around Olivia and her servants and their reactions to the strange man Cesario, who really is Viola in disguise.</p> <p>I have developed a concept which revolves around contrasting and entertaining characters played by good actresses. What excites me about this play is how this scene deals with the idea of love. Twelfth Night crosses gender boundaries. It not only causes the characters to question their love for one another, but also their sexuality. I think this is an important turning point in the play, in which Viola realises the full potential of her male disguise, and Olivia realises she is in love. (1) I want to show the idea of timelessness. This scene could be set in a high school, an office, or a retirement village. Everyone goes through being attracted to someone at some point in their lives, and this scene really exemplifies this.</p>
Concept	<p>The scene will begin with Olivia, Katra, Mistress Mall and Maria all seated having high tea. The first line is Olivia’s. “..we’ll once more hear Orsino’s embassy...” at this point they will all get up and swap seats, hoping in vain to confuse Viola when she enters. They will all throw their veils over their faces at this point too, as if in mourning. Viola will enter, looking very scared, and they will spend the duration of the scene looking down the table at her. The three servants will whip their heads from Olivia to Viola when they talk to each other, a bit like in a tennis match.</p> <p>In all the other scenes in the play there is no visible set. Characters are alone on the stage with only the other characters and the audience to bounce off. But as soon as we get to Olivia’s house (this scene), suddenly everyone is seated with a prop-driven set, making a clear juxtaposition between Olivia and the rest of Illyria. (5)</p> <p>I have had a last minute brainwave to the ending of my excerpt. Once Viola has left, the three servants reenter. They squeal and bustle around Olivia who is bursting with newfound love for Viola. I think it will be comical and adorable for the three servants to be tending to Olivia, one fanning her, one massaging her shoulders and trying to soothe her, and one trying to get her to eat and drink things. They are probably the closest people Olivia has to proper friends and it is important that this relationship is established in the audience’s minds. This also gives a teenage – girl touch to the performance and it makes the audience feel good for Olivia which doesn’t happen often in the play.</p>

Process

Casting:

I have chosen the cast I want for this scene. The students I have chosen for Olivia and Viola are great because they work really well together and can easily create comedic relief on stage. One particularly brings more energy onto the stage and is more youthful and likeable as Viola. The students as the three servants are lively and energetic and have silly, giggly teenage qualities which I want to bring to this scene. (2)

Set/costume/lighting: (4)

- To communicate my key focus, I have set out the stage so that it seems like all the characters are regarding Viola under heavy speculation. She will be seated down one end of the table, with all of the other characters watching her every mood. The three servants will be seated down one length of the table, tending to Olivia's every move and glancing between Viola and Olivia as they start conversing down the length of the table. Olivia will be seated at the head of the table to show her authority and statelyness. *Student provides a diagram.*
- I want Viola to wear a white shirt to make her look in disguise, but also to contrast nicely with the costumes of Olivia and her servants. I see Olivia in a subtly beautiful black dress, and the servants wearing inconspicuous black clothes too. Viola can be slightly more casual wearing jeans to give the scene a modern edge adding to the timelessness of it.
- I would like this scene to be set in the afternoon, as it fits with them having 'high tea'. This would mean warm yellow tinted lighting. There will be no lighting changes.

Development of characters:

- We are rehearsing with the set and props so the actors get used to them and making it look realistic. The props include a tablecloth, milk jug, plates, teapot, teacups and saucers.
- Today we did the caricature to abstract exercise and introduced hotseating to the cast. This gave them a deeper understanding of their roles and allowed them to create back stories for their specific characters. This was particularly helpful for the three servants who needed help figuring out what their objectives were. I got them to write up a few 'Stanislavski Fundamental Questions' in their journals to help them understand why they do what they do.
- Today we did an exercise to provide them with a scale of acting for them to know just how 'big' their characters have to be at certain points during this scene.
- I introduced the activity to convert the scene into modern day English, this helped them grasp their feelings at each separate moment and again consider their objectives. (3)
- In this final rehearsal we are trying to get the timing right for the three servants (I think it would be comical if they did some things in unison),(6) getting line pronunciation perfect and working on the objectives behind the words. We are also working on the youthful energy I want.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to direct a scene for drama performance skilfully.</p> <p>This involves working with competence, control, and sense of purpose, and analysing the text and translating it into a cohesive work.</p> <p>This student has directed an excerpt from <i>King John</i> by William Shakespeare.</p> <p>The student portfolio shows some detail in the scene analysis and in relation to the play as a whole (1). The concept to allow the language and action of the scene to 'carry the performance' is supported by the identification and translation of the subtext between Hubert and Arthur. The potential use of the symbols of the rosary and the iron within the scene is described to support the directorial intent (2).</p> <p>The student demonstrates understanding of the action of the story, and minor excerpts are purposely edited to enhance the dramatic flow and create tension at the moment when the 'red hot' iron approaches Hubert's eyes (3).</p> <p>Video evidence shows engagement of the actors during the process. Directorial demands of both the character's motivations are purposeful and illustrate the importance of the subtext for Arthur's role (00:00-1:46). Rehearsal activities are employed to deepen actors' understanding of broader concepts within the performance (4).</p> <p>For a more secure Merit, the student needs to demonstrate more skill in blocking decisions. For example, at the beginning of the scene Arthur turns upstage to speak to the executioner. Similarly, the executioner, who is supposed to be secreted behind the arras, exits upstage right, through the same entrance as Arthur (while Arthur is entering).</p>

Direct a scene for drama performance

	Student Evidence (abridged for the purpose of the exemplar)
Analysis	<p>An excerpt from <i>King John</i> by William Shakespeare.</p> <p>This scene is a vital scene in the play as a whole. Arthur is the son of Geoffrey, King John's older brother and so he is the rightful heir to the throne. Hubert is an old family friend of Arthur, and so he often cared for Arthur when he was young. John in his paranoia and need to keep his place as King had Arthur locked up so he couldn't challenge him, something Arthur wasn't going to do anyway. Hubert now works for John, and so must put out Arthur's eyes as John wants, leaving Arthur blind and so unable to claim his place as King. After this scene Arthur also becomes paranoid, just as King John did and he starts to think the lords are out to get him. (1)</p> <p>I have cut a few lines from Arthur's speeches to enhance the meaning of what he is saying and to achieve a better flow through the lines for the actor. For example, I cut the line "none but in this iron age would do it .." as it seemed to cloud the poignancy of the following line "the iron itself although it heat red hot approaching near these eyes would drink my tears". (3)</p>
Concept	<p>I want the language and the action of the scene to carry the performance. The props hold a symbolic quality to their use. The rosary held by Hubert represents his moral reservations against putting out Arthur's eyes and his anxiety. I thought rosary best fitting for this due to this religious alignment and the Catholic Church being the moral and spiritual head at the time of King John's reign. Whilst the iron he holds in his other hand serves the opposite purpose, symbolic of the stubborn anger he approaches Arthur with and literally the tool he plans to use on his eyes. (2)</p> <p>The interactions between Hubert and Arthur are intended to be tense and emotionally wrought, yet at the same time have a delicacy that high school performances often lack. I tried to achieve this by coaching the actors to underplay many of their lines, allowing the moments when they accentuate a line to have a greater effect.</p>
Process	<p>Auditions:</p> <p>For my scene I need people who can confidently read and perform Shakespeare. Secondly, I need people who can take blocking and direction well. I will give the actors an excerpt of the script. I will get them to perform it with no direction to see their creativity, then with direction to see how they work with direction.</p> <p>I have chosen the student for Hubert that really got the direction and character I gave him. Choosing the student to play Arthur was more difficult. I gave it to the student who had more varying levels than the other.</p>

Set and costume:

I am trying to remove the scene from any identifiable context through way of costume and set. The actors will wear plain clothes, dark browns and blues and Arthurs clothes are frayed at the sides to try to give some background of the situation he is in. The set consists of two chairs and the scene could be performed in virtually any space.

Rehearsals:

- When reading through the script we made sure to mark each actor's intention, inner thoughts and when these changed and how fast or slow the change was. Hopefully this helped the actors to get a better hold of their character's predicament and deliver a more convincing performance.
- The past rehearsals have been based on the actors speaking and understanding the lines. (4) Now this rehearsal is going to be adding the blocking. The blocking is naturalistic, what looks realistic and human. After this rehearsal I want to have at least half the scene's blocking done.

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to direct a scene for drama performance.</p> <p>This involves analysing and translating a scripted text into a performance by drawing on an understanding of the internal coherence of the piece of work. The director creates a concept to endorse the messages within the play that will maintain its logic and purpose. Consideration must be given to the development of the characters and casting of actors.</p> <p>This student has directed a scene from <i>Death Of A Salesman</i> by Arthur Miller.</p> <p>The student has identified the main theme of the play (1). The directorial concept consists mainly of blocking choices which the student will use to draw out a concept. Directorial choices to have Will slightly centre stage left as opposed to centre stage, to indicate he is on the brink of breakdown, demonstrate a link from the concept to translation into performance (2).</p> <p>Video evidence of the directorial process indicates explanation and modelling of characters' objectives (00:00-00:45). Ideas for costume reflect the historical setting, and support both character's age, occupations and disposition (3).</p> <p>To reach Merit, direction to slow the actor's delivery is needed to allow the audience time to consider the context. Directorial strategies, to develop the actors to build more tension towards the point where Biff throws himself into Willy's arms, would indicate a sense of purpose. A production schedule indicating specific foci for rehearsals would also support competence and control of the directorial process.</p>

Direct a scene for drama performance

	Student Evidence (abridged for the purpose of the exemplar)
Analysis	<p>An excerpt from <i>Death of a Salesman</i> by Arthur Miller</p> <p>The play is based on people who fall foul of capitalism and when people don't achieve the American dream. (1) This is what happened to Wills even though he still believes in the system that discards him. Because of this he starts to go crazy, frequently hallucinating. He also has incredibly high expectations on Biff. However, Biff only wants to live in a rural area and open a ranch. Biff is finally venting his frustration at Willy and telling him to stop having such high expectations of him.</p>
Concept	<p>My concept is to show Biff finally confronting Willy over how much Willy's expectations have affected him. However, Willy still doesn't understand this and has been going slowly crazy throughout the play. Because of this he does not fully understand Biff. Biff is getting increasingly angry. This is a realism play in the 1940's.</p> <p>I will communicate this through lighting which will be a single harsh light shining on the stage. I will use space by having Willy stand slightly CSL rather than CS with his body half in and half out of the light. This shows he is bordering on the edge of insanity. At times I will have him standing away from Biff to show that he is becoming distant from reality. (2)</p>
Process	<p>Set and costume:</p> <p>I will have a table in the middle of the stage and two chairs. My actors will be dressed in 1940's costume. Willy will be in a grey suit and wear glasses, to show he is older and show his role as a salesman. Biff will wear an old jacket from his high school and he will wear an old jacket from his high school to show he doesn't care about looking formal and to show that he doesn't belong in the city but rather a rural existence. (3)</p> <p>Casting:</p> <p>The student I have cast as the role of Willy is good at portraying heads of families and good at learning lines, and from past experience I can tell he can be relied on. Biff will be played by a student that is good at playing an internal laid back person, and he knows the lines and can be relied upon to pull through.</p>

Blocking and Character development:

To show Willy's fall into insanity I will have him say his lines without looking into Biff's eyes, as if he is trying to keep away from the truth. At points I also have him standing away from Biff to show that he is becoming distant from reality. Biff is trying to bring home to Willy the truth about his life. He stands centre stage showing that he has become a dominant figure in the face of his father's fall from grace.

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to direct a scene for drama performance.</p> <p>This involves analysing and translating a scripted text into a performance by drawing on an understanding of the internal coherence of the piece of work. The director creates a concept to endorse the messages within the play that will maintain its logic and purpose. Consideration must be given to the development of the characters and casting of actors.</p> <p>This student has directed a scene from <i>Twelfth Night</i> by William Shakespeare.</p> <p>The student identifies an appropriate concept and is superficial in terms of the purpose of the comedy in the scene (1). Rudimentary connections are made for appropriate casting, and a positive relationship between the director and the actors is evident (2).</p> <p>The costume idea, to relate Sir Toby to a '<i>typical kiwi bloke</i>' in tracksuit and singlet, is realised in performance and supports the idea for a modern context (3).</p> <p>In performance, blocking decisions realise the action within the text, and the relationship between Maria and Sir Toby is established (00:00-00:28). Sir Andrew's lack of understanding of the meaning 'accost' and therefore his foolishness is also realised in the latter part of the scene.</p> <p>For a more secure Achieved, the student could have provided ideas for props, lighting or setting. The analysis needs more detail in terms of identifying a concept that supports a theme of the whole play. Further direction to actors is needed, to realise the apparent status between characters, enhancing the comedy and purpose of the scene.</p>

Direct a scene for drama performance

	Student Evidence (abridged for the purpose of the exemplar)
Analysis	<p>An excerpt from <i>Twelfth Night</i> by William Shakespeare</p> <p>The scene I am directing is where the characters Sir Toby, Maria, Sir Andrew are introduced to the audience for first time. Hence this is the point where characters are automatically judged by what they wear, say and produce by body language. When Toby walks in we see how drunk he is, unbalanced and a little crazy, and we understand the role of Maria in the house. She looks after Toby and assists him. Later in the scene he is very clumsy and his drunken attitude does not refrain him from telling Sir Andrew to have a sexy flirt with Maria. A false romance gives a humorous view for the audience and Sir Andrew is left offended.</p>
Concept	<p>As the characters Sir Toby Belch and Sir Andrew Aguecheek are drunk nightly, I wanted to really play with their intoxicated state, perhaps by Sir Toby falling all over the place, embarrassing himself being loud and obnoxious. As well Sir Andrew who makes a fool of himself by his lack of understanding of the definition for the word 'accost' so I want to play with the characters understanding and show how foolish he is. I would like to aim my play at the students of the school who would perhaps understand physically what is happening and find it funny. (1) I want to communicate the effect of being drunk and how it changes you into a foolish matter, but also without being overly drunk how Sir Andrew can be a fool naturally. I want to communicate strongly the relationships between Maria, Sir Toby and Sir Andrew and to see if the audience can suspect the artificial friendship between Sir Andrew and Sir Toby.</p>
Process	<p>Casting and auditioning: The student auditioning for Sir Toby waddled to show she was obese and drunk and placed her hand repetitively on her stomach as she was burping all the time. The others student auditioning for the part of Maria is strong and acts like a 'mother' to a few of us and is responsible. I think her acting is mature and she will suit the part. (2)</p> <p>Costume: I am trying to add a modern twist and I will dress Sir Toby in a typical kiwi 'bloke' costume. A singlet and track pants. (3)</p>

Character development:

- Today before rehearsal we worked on the lines between Maria and Toby and Andrew. I got them to say the line in modern form, this made them make sure they understood what they were really saying and also it helped communicate our modern touch into the scene/play.
- I want Maria to act a lovingly maid towards Sir Toby yet strict and against his drunken outings. To show this she needs to be strong in her space and when mad, show it in her face by looking stern.
- Today we did some exercises/games that helped us bond together and I think this helps us to be more confident around each other and create ideas together. **(2)**

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to direct a scene for drama performance.</p> <p>This involves analysing and translating a scripted text into a performance by drawing on an understanding of the internal coherence of the piece of work. The director creates a concept to endorse the messages within the play that will maintain its logic and purpose. Consideration must be given to the development of the characters and casting of actors.</p> <p>This student has directed an excerpt from Act 3 of Moliere’s <i>The Miser</i>, translated by Ranjit Bolt.</p> <p>This student has directed a performance that is polished. It appears to be a modernised version, as a reference is made to an automobile. The student has provided a plot summary of the scene, and given background information of the playwright (1).</p> <p>There is a reference to the character of the ‘Miser’ being influenced by Commedia dell Arte and similar to the stock character of Pantalone (2). Brief references are made to costume, set and lighting (3).</p> <p>To reach Achieved, the student could analyse the text sufficiently to indicate what he is intending to communicate. For example, despite Moliere working in the 17th century, the student has not noted that this is a modernised version set in post-war England. There could be consideration of the reasons for this, and the possible ways that this might draw out the themes in the play.</p> <p>The student could record the use of aspects of Commedia dell Arte stock characters into the rehearsal process, to provide evidence of a directorial concept.</p>

Direct a scene for drama performance

	Student Evidence
Analysis	<p>Act 3 of Moliere's <i>The Miser</i> translated by Ranjit Bolt.</p> <p>I have chosen to direct Act 3 of Moliere's <i>The Miser</i>. In this act Harper has arranged for his daughter, Eleanor and fiancé, Marianne to go on a "window shopping spree". He is trying to get a cheap meal for them. Victor, who is pretending to be Harper's butler, is sucking up to him by saying he can arrange a cheap feed. He conflicts with Jack, another servant, and beats him up. When Marianne arrives, Charlie talks to her as if he dislikes her as a potential step mum, but he sounds as if he's making love to her. He gets at his father by charging expensive food to his account and gives Harper's diamond ring to Marianne. (1)</p> <p>Moliere was a 17th Century French playwright. He was influenced by the Commedia dell'Arte so the characters of <i>The Miser</i> are like the stock characters of the Commedia. Such as Harper, the Miser. He is like Pantalone. (2)</p> <p>Harper wants Marianne as a trophy wife but expects her to bring money to the marriage. He wants his daughter Eleanor to marry Sir Arthur for his money. He only cares about his money but he still has that fatherly love deep deep down but his true love is his money.</p> <p><u>Character Development</u> Harper does not change in attitude. Marianne, the young woman who loves Harper's son, Charlie, is a casual normal girl with an invalid mum. Marianne would marry Harper if her mother wanted her to. Charlie, Harper's son, loves and wants to marry Marianne. He is disgusted at Harper for wanting Marianne. But, with help from Fletcher, he stands up to his father and turns his miserliness against him through blackmail. His genes come from Harper and he is a chip of the old block. Eleanor, Harper's daughter, nearly died in a snowdrift but was saved by Victor . She loves Victor and is disgusted at Harper for wanting her to marry Sir Arthur. Jack is the chauffeur and cook of Harper and is the only one who is really loyal to Harper. He has a split personality and has to keep changing hats. The chauffeur is a cockney and gets himself into trouble. The cook is calm, collected rational and post English. Victor is Harper's butler and loves Eleanor. He is a suck up to his boss. Fay is the matchmaker. She is in the middle, on the side of Harper and Marianne. Harper refuses to help her out with her court case. Sir Arthur is Harper's "friend" and comes in at the end to bring sanity. He is not in the act but is talked about to keep Eleanor stressed</p>

	<p><u>Elements</u> The focus of Act 3 is the meeting of Harper and Marianne. A symbol is the ring which Charlie takes from him to give to Marianne. Harper loses some of his power over them when he loses his ring. He is actually hurt by the sentimental loss which reminds him of his beloved wife. But he uses it as emotional blackmail against Charlie. The scene should be played awkwardly because everyone is disgusted by something. Everyone is disgusted at Harper but they can't show it. So audience has to see in a way the audience can see it but Harper can't. This makes it tense and funny.</p>
<p>Concept</p>	<p>Act 3 is based around the introduction of Harper and Marianne and I feel it should be played more awkward than anything because everyone knows that Marianne doesn't want anything to do with Harper but Fay is trying to make Marianne get with Harper because she will become very rich after he dies and she will be able to support her mum. Space was restricted by the small raised stage. Everyone was in everyone's face. They are so close that one argument gets another going. Like a real family in a state of tension. Set was flats which looked like an aristocratic house. Costumes suggested the characters. Harper's was old man pants, cardigan and a bald cap. He leaned on his stick making himself look ugly. Lighting was bright but when a character gave an aside some footlights came up to show the comment was an inner thought. (3)</p>
<p>Process</p>	<p><u>Casting</u> Chanel is a littler girl than most so she can play a vulnerable girl who's sweet and innocent and loves her mummy very much. Beau can change his voice perfectly to fit the winey complaining voice of Charlie. Molly is a sweet English-looking girl on the outside but an extremely powerful dragon on the inside – perfect for Eleanor. Dave is very good at playing lots of different people in a very short time. Also very good at improvising so there's never a dull moment when Dave's on stage. Joseph can change his voice to fit the suck up to Harper. Every time someone else talks to him his voice changes quite differently.</p>