



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

Exemplar for Internal Achievement Standard Drama Level 3

This exemplar supports assessment against:

Achievement Standard 91512 A

Interpret scripted text to integrate drama techniques in 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 interpret scripted text to integrate drama techniques effectively in performance.</p> <p>This involves integrating techniques to support and enhance the interpretation of the scripted text. The performance draws out layers of meaning. It is sustained, truthful, convincing, and has impact.</p> <p>The student plays Estragon from <i>Waiting For Godot</i> by Samuel Beckett, as an ageing clown in a deserted theatre. He is wearing glasses and carrying a 'cane'.</p> <table border="1" data-bbox="312 636 1385 1299"> <tr> <td data-bbox="312 636 523 792">00:00-00:13</td> <td data-bbox="523 636 1385 792">Convincing motivation for the uncertainty and expectancy from the intention is reflected in the scene: the clown/tramps cannot find their expected audience and so question whether they are in the right time and place.</td> </tr> <tr> <td data-bbox="312 792 523 1025">00:15-02:32</td> <td data-bbox="523 792 1385 1025">Sustained performance choices such as the limp, use of the cane and the lurching of his movement truthfully communicate Estragon's ill-fitting boot. Techniques are effectively integrated, sustained and convincingly show that Estragon is older and more cynical than Vladimir, and that he is moody unless he is performing in the rope circle when he feigns charisma.</td> </tr> <tr> <td data-bbox="312 1025 523 1182">02:43-04:21</td> <td data-bbox="523 1025 1385 1182">A clear understanding of the relationship between the two performers is expressed with impact, and the performance idea is fresh, expressed with assurance and poignant since there is no audience.</td> </tr> <tr> <td data-bbox="312 1182 523 1299">06:12-07:50</td> <td data-bbox="523 1182 1385 1299">The student integrates techniques effectively in the double exit/reappear/collision sequence and layers of meaning are drawn out by performance.</td> </tr> </table> <p>For a more secure Excellence, the student could have more flexibility and give attention to vocal opportunities in performance to create more impact.</p>	00:00-00:13	Convincing motivation for the uncertainty and expectancy from the intention is reflected in the scene: the clown/tramps cannot find their expected audience and so question whether they are in the right time and place.	00:15-02:32	Sustained performance choices such as the limp, use of the cane and the lurching of his movement truthfully communicate Estragon's ill-fitting boot. Techniques are effectively integrated, sustained and convincingly show that Estragon is older and more cynical than Vladimir, and that he is moody unless he is performing in the rope circle when he feigns charisma.	02:43-04:21	A clear understanding of the relationship between the two performers is expressed with impact, and the performance idea is fresh, expressed with assurance and poignant since there is no audience.	06:12-07:50	The student integrates techniques effectively in the double exit/reappear/collision sequence and layers of meaning are drawn out by performance.
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“Nothing happens, nobody comes, nobody goes it’s awful”

1. Where does your particular scene, or scenes fit into the overall development of the play?

Our scene is near the start of Act II, in which Estragon and Vladimir are trying to decide whether or not they’ve come to the same place as they were the day before. When Vladimir finds Lucky’s hat from the day before, this confirms the fact that they are in the right place where they were to wait for Godot. This is similar to the start of Act I, where they were also arguing about whether or not this was the right place, so nothing appears to have progressed or developed since then (hey, that’s a convention of Absurdism!).

2. How does this placement affect your characters motivation in the scene or the scenes that you are presenting?

Even though the Estragon and Vladimir change from uncertain to certain of their predicament during the scene, it has no impact on their boredom as they would have waited in that spot either way. Estragon is rather cynical, thinking that there’s really not that much point to them waiting for Godot. This part of the dialogue appears in roughly the same part of Act II as a similar piece of dialogue appeared in Act I, because the language is all cyclical and the characters are in a state of arrested development.

3. Where does your scene take place in terms of both time and place?

We are circus performers in an empty theatre in the late afternoon/early evening. We show this by being generally theatrical (often speaking in the direction of the audience) and performing tricks (or illusions), such as making the lights dim when discussing night, or throwing our hats around (like juggling but with two people). I will show comic slapstick physicality such as clowns often use, to bump into Vladimir. This has a deeper meaning as it could be seen that closeness to another person is only by chance. We could be from any time period, which is similar to how it is in the actual play. It doesn’t matter what time period it’s in, because these are things that people have always experienced: waiting, uncertainty, boredom, et cetera.

4. Describe your role in this scene?

Estragon is an old and rather cynical man who has just about given up on his performing career. He gets frequent mood changes despite the fact that nothing changes around him. This links to the idea that life is a circus and people are all just acting, while still not being very successful at anything.

4a) How will you show this using the drama techniques of voice, body, space and movement?

According to the Laban Theory, Estragon’s kind of mover would be a ‘Slasher’. His movements are strong, broken and indirect. As such, I will walk with steps that would be

quite flighty were it not for my heavy limp (a result of a bad foot caused by shoes that are too small), with sudden changes in my movements as well as the way I move.

My voice will be clear but quite strained, with a slight husk that balances Estragon's age with his experience in performance on stage. My breathing will be heavy, and my pauses will be theatrical.

My body will be hunched with age and tilting slightly because of my bad foot, which I will flex frequently. I'll keep a sour face for a lot of the scene, to show how bitter (or sour) I've become over the years.

I will prefer to keep a lot of personal space, to show my isolation, but will be closer to Vladimir in times of sadness or desperation to show our reliance on each other. My general space will also be rather large, to show my theatricality. **When I'm inside the rope circle, I will be feign enthusiasm and charisma, but outside the circle I will be much more sombre; that links to our dramatic intention of showing that people are all just performing.**

5. What is the situation of both the play as a whole and your scene?

In the play, Estragon and Vladimir are tramps who have been acquainted for many years, and are waiting for a man named Godot. In our scene, Vladimir and Estragon are trying to decide whether or not they have come to the right place at the right time because we don't have any audience.

6. What action takes place in both the play and your scene?

Not a lot of action takes place throughout the play as a way of avoiding some sort of progress in the plot. The play is set over two days in the same spot where Vladimir and Estragon wait for Godot, talking and bickering. On each day, two men called Pozzo and Lucky come past and talk to Estragon and Vladimir for a while, but this only helps to pass the time. Our scene takes place on the second day, and after a bit of wondering whether they are at the right place, Vladimir finds Lucky's hat from the day before, which confirms that they are in the right place. They then pretend to be Pozzo and Lucky, just for something to do. A lot of the action only takes place to quell Estragon and Vladimir's boredom, which links to the Absurdist convention of not having any dramatic action or change caused by the action.

8. What are the main messages you wish the audience to take away from your performance?

The main message we wish the audience to take away from our performance is that life is just a circus and people are just performing, often without much success or progress in our own plots.

	Grade Boundary: High Merit									
2.	<p>For Merit, the student needs to interpret scripted text to integrate drama techniques skillfully in performance.</p> <p>This involves integrating techniques to communicate the interpretation of the scripted text throughout the performance, with competence, control, and a sense of purpose. This involves dexterity in the sustained integration of voice, body, movement, and space.</p> <p>The student plays Vladimir (in the green hat), a second rate entertainer, in an extract from Act II of <i>Waiting for Godot</i>, where Lucky's hat is found, confirming that he and Estragon are in the same place as in Act I in spite of their inability to recall it.</p> <table border="1"> <tr> <td>00:00</td> <td>Vladimir's positive disposition is competently projected in expectation and preparation for the arrival of an audience and a clear sense of purpose drives the performance.</td> </tr> <tr> <td>01:40-03:09</td> <td>Competence and control are well demonstrated in the performed material to contrast the mood of fake happiness in the circle, and his true emotions of solemnity out of the rope circle.</td> </tr> <tr> <td>04:28-05:13</td> <td>The student shows dexterity and control in the miming sequence of Lucky and adds impact to the scene.</td> </tr> <tr> <td>05:42-07:20</td> <td>There is a sustained playfulness and buoyancy in the range of integrated techniques he develops, and this competently and skilfully communicates the interpretation of the text.</td> </tr> </table> <p>To reach Excellence, deeper internal motivation for the choreography is needed for the performed script to be more immediate and convincing. Sustained integration of voice with other techniques would add to their overall effectiveness and impact.</p>		00:00	Vladimir's positive disposition is competently projected in expectation and preparation for the arrival of an audience and a clear sense of purpose drives the performance.	01:40-03:09	Competence and control are well demonstrated in the performed material to contrast the mood of fake happiness in the circle, and his true emotions of solemnity out of the rope circle.	04:28-05:13	The student shows dexterity and control in the miming sequence of Lucky and adds impact to the scene.	05:42-07:20	There is a sustained playfulness and buoyancy in the range of integrated techniques he develops, and this competently and skilfully communicates the interpretation of the text.
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“Nothing happens, nobody comes, nobody goes it’s awful”

1. Where does your particular scene, or scenes fit into the overall development of the play?

The scene takes place around a third of the way into act two. It is the second evening, Pozzo and Lucky are yet to reappear, and Estragon has just awoken from a nightmare. The scene's plot significance lies in Vladimir finding Lucky's hat on the ground; indicating that they are in the same place as the previous evening despite Estragon's inability to recollect. **Our scene satirises the relationship between Pozzo and Lucky; and shows that they are not completely forgotten like most other occurrences. Both acts follow a similar progression and follow the absurdist convention so that the play as a whole doesn't progress at all.**

2. How does this placement affect your characters motivation in the scene or the scenes that you are presenting?

My motivation (In our interpretation) is to find any evidence of some person other than Estragon. I am desperate and seek comfort in the knowledge that somebody may come and rescue us from each other any moment. I have grown tired of Estragon's company despite our history together, due in part, to his poor memory. Finding Pozzo's hat, and gaining confirmation that Pozzo was in fact there at some point gives me the drive to carry on despite Estragon's pessimism. Making a big deal about the hat, and reminding myself of Pozzo & Lucky abruptly ends when I believe I've seen Godot; this ties into my continuing desperation and want for Godot to come to give me purpose.

3. Where does your scene take place in terms of both time and place?

We decided to interpret the script in an abstract sense, leading to our portrayal being set in a travelling tented circus, to which no audience is attending. This took us away from a single mound and tree on the side of a nondescript country road, and allowed us to expand in to a wider array of interactions with each other and the audience. We show our circus setting with the presence a large rope ring in which we perform, we emphasise the rings presence and also our dramatic characterisations by appearing drastically happy and “showy” within the circle and sad and “true” outside it. We bow at the beginning and end of our performance outlining where the audience is meant to be (akin to a stage performer) and perform modest acrobatic sequences whilst switching hats (and in our extended conduct) adding a circus twist to our performance. The contrast of our conduct within and outside of the circle is a focal point of our performance and assisted us in following the absurdist convention of extreme emotions allowing us to clearly show mood changes and absurd situations.

4. Describe your role in this scene?

I am Vladimir, one of the two protagonists (or of four, if assuming the play as a whole). He is an entertainer like Estragon, but is more of an understudy than anything else. He is optimistic and of comparative youth to Estragon (thirty or there about). Vladimir's positive disposition is consistently projected in expectation and preparation for the imminent arrival of an audience. In Becketts portrayal he seems to be the more responsible and mature of the two main characters, however this is inverse in our scene. Throughout the play the dominance shifts between Vladimir and Estragon, it just so happens that in our segment the dominance is shifted more towards Estragon and that Vladimir seems more at the mercy of his whim. He is the only one of the two who remembers that they're waiting for Godot, and finds himself frequently reminding Estragon.

4a) How will you show this using the drama techniques of voice, body, space and movement?

To contrast Estragon, my portrayal of Vladmir morphed to fall under the type "Flicker" in Laban movement. This reflects the energetic nature of Vladmir and helps contrast the point where I dip into solemnity when talking about my old hat. **As the mood changes, I also make use of the circus ring, radiating positivity (fake happiness) whilst in the circle and sobering up to life outside emphasising that anybody who seems happy is merely putting on a show.** I use strong posture to illustrate mood changes by puffing my chest and standing straight when performing and slouching when saddened or out of the ring. **We have a lot of physical interaction in our interpretation and there are two moments where we place our entire weight on each other, to reinforce the circus theme, and to show how comfortable our characters are with each other. We use levels when doing acrobatic sequences, but otherwise stay on a relatively even plane despite Estrogon's verbal dominance. We also have a number of theatrical pauses, setting up for climax, something happening, and then of course, returning to nothing.**

	Grade Boundary: Low Merit									
3.	<p>For Merit, the student needs to interpret scripted text to integrate drama techniques skillfully in performance.</p> <p>This involves integrating techniques to communicate the interpretation of the scripted text throughout the performance, with competence, control, and a sense of purpose. This involves dexterity in the sustained integration of voice, body, movement, and space.</p> <p>The student plays the role of Vladimir (the only female) in Act I of <i>Waiting for Godot</i> by Samuel Beckett. The scene involves two homeless characters who share their only possession, a sleeping bag.</p> <table border="1"> <tr> <td>00:00-01:00</td> <td>The long wordless lead in to the scene establishes the situation. The student shows the futility of Vladimir's situation in her struggle to emerge from the sleeping bag.</td> </tr> <tr> <td>02:01-02:50</td> <td>Well controlled use of space and dexterous use of movement techniques are shown in the use of the sleeping bag to express the struggle to find rest or comfort.</td> </tr> <tr> <td>05:09-05:45</td> <td>Well controlled movement with the sleeping bag expresses at once the frustration and helplessness felt by Vladimir and the credible interpretation is strengthened by performance choices.</td> </tr> <tr> <td>06:34</td> <td>The seated position, back to the audience shows resignation and the essential loneliness of the character and serves to communicate the meaning of the play.</td> </tr> </table> <p>For a more secure Merit, the student could integrate voice techniques to competently portray an older male, and include the use of pause where appropriate to match the student's physical skill.</p>		00:00-01:00	The long wordless lead in to the scene establishes the situation. The student shows the futility of Vladimir's situation in her struggle to emerge from the sleeping bag.	02:01-02:50	Well controlled use of space and dexterous use of movement techniques are shown in the use of the sleeping bag to express the struggle to find rest or comfort.	05:09-05:45	Well controlled movement with the sleeping bag expresses at once the frustration and helplessness felt by Vladimir and the credible interpretation is strengthened by performance choices.	06:34	The seated position, back to the audience shows resignation and the essential loneliness of the character and serves to communicate the meaning of the play.
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“Nothing happens, nobody comes, nobody goes it’s awful”**1. Where does your particular scene or scenes fit into the overall development of the play?**

Our particular scene fits in to the beginning of the play ‘Waiting for Godot’ by Samuel Beckett. Act 1, page 12, there is an obsession over carrots and turnips between Vladimir and Estragon. This particular part is before Pozzo arrives, and although the two men have had been together for years, they start developing annoyance between one another, and they constantly disagree and have mood changes. Before the scene that we are playing, the two men wait for Godot. While they wait they exchange many topics in conversation including carrots and turnips which we have decided to perform. Our scene takes place at the beginning of the play where we are first introduced to the characters of Vladimir and Estragon. **These two spend days and nights together, as they do in the whole play, and we are showing this idea through the use of being homeless.** Both acts have the same structure with no dramatic plot development so it could be anywhere.

2. How does this placement affect your characters motivation in the scene or the scenes that you are presenting?

This particular placement affects my character’s (Vladimir) motivation by making him busy and having a goal to find food for Estragon. This relates to Vladimir in the play as Vladimir is the mindful one and the one who keeps Estragon on track. I am a grumpy and tired man and get no recognition from Estragon when I have achieved finding carrots and turnips for him. **This affects my motivation by becoming frustrated and annoyed with him and soon enough i give up. This also links to Vladimir in the play as he becomes more tired of Estragon as the days go on so I’ve decided to apply this to my character. Vladimir’s motivation and status constantly changes in the play and I’ve decided that my motivation slowly decreases as our scene goes on.**

3. Where does your scene take place in terms of both time and place?

Our scene takes place on the side of the street somewhere. We will show that it is the side of the street by our prop which is the sleeping bag and also Estragon’s movement. The sleeping bag will automatically give the audience the image of us being homeless and they will relate this to the life style of a homeless person which is usually on the side of a street. Estragon also goes running and begging for money which is usually done on the side of the street and is how we are showing that we are on the side of the street. This idea differs from the play because we are not lost where they two characters in the play are. There is no set time or place and does not affect the facilities we have. **All issues that Beckett was trying to get across affect all humans regardless of status and ethnicity. A day goes by and night comes as we live through the cold and the loneliness.**

4. Describe your role in this scene?

My role in the scene of ‘Waiting for Godot’ is Vladimir; middle aged grumpy and tired man. I am also homeless with a sleeping bag as my only item. Estragon is my acquaintance and the sleeping bag brings our relationship together. As soon as the sleeping bag is gone, there is automatically no bond between us. In the play, Vladimir has a higher status, is obsessed with his hat, is mindful and is quite talkative. I’ve decided to apply some of these characteristics to my role in the play such as the obsession with the hat. **I have changed this to being obsessed with a carrot and it being very important to me. I have also decided to make my role be mindful as well as Vladimir in the play. I am determined to find food for Estragon so the relationship we have is not always negative and this shows that I am mindful.** I have not applied the characteristic of being talkative because I believe this does not apply to

a grumpy old man. This has also depended on the script we have chosen where there is not many lines. My role has similar characteristics to Vladimir in the play but I also wanted there to be a difference in a few of those characteristics.

4a) How will you show this using the drama techniques of voice, body, space and movement?

I will show my character of Vladimir through the four techniques of Voice, Body, Space and movement. I am a male and every movement I do will be masculine. I have had to change my voice to be deep and obstruct. It's very grumpy to sound angry or frustrated and that of a homeless voice. My body is hunched over as though I am protecting my self. I also use body gestures such as wiping my nose and sniffing as personal hygiene is not a huge factor while being homeless. I have decided to apply one of Laban's Movements to my character in this scene which is a 'Thruster'. A thruster uses intense, quick and purposeful movements (Strong, Broken, and Direct). I decided that this would apply better to a masculine character as males are said to be strong. My character moves around a lot but there is a certain amount of space I use during the scene. This relates to the Thruster Laban movement of being direct. My character is heavy footed and this helps with being strong and direct.

5. What is the situation of both the play as a whole and your scene?

The situation of the play as a whole is two middle aged men waiting for Godot. They experience boredom, loneliness, and moments of excitement. They also encounter three other characters as they wait, Pozzo, Lucky and A Boy. **The situation in our scene is two homeless men living on the side of the street waiting to be fed. They also experience frustration, boredom, loneliness and moments of excitement. They encounter an immense amount of hunger and losing their only item that brings the two together, a sleeping bag.**

6. What action takes place in both the play and your scene?

The action that takes place in the play and my scene is two men waiting for something. In the play they wait for Godot, and they fill in time by trying to hang themselves, exercising and fooling around. In my scene they wait for food, we beg and we get cold. The actions of finding carrots in our scene are almost identical to how it is portrayed in the play. We have used the same dialogue as the play which just creates a different time and place and it could be anywhere

7. Which of the features of Absurdist Theatre are you intending to highlight? How will you do this?

The features of absurdist Theatre that I am intending to highlight are the obsession of an object, constant mood changes and abandonment. I will show all these features through the use of props, voice, body, space and movement. Vladimir and Estragon obsess over carrots and turnips. These two characters are homeless in our scene and their only food survival is carrots and turnips so they obsess over scavenging to find them. **This obsession is constant throughout our scene and emphasises the need and obsession for food Vladimir and Estragon also obsess over their sleeping bag. This is the only item that is important to them and is what brings their relationship together. Near the end of the scene the sleeping bag gets taken away from the two men and automatically creates a mood change and makes the two men feel abandoned.** The sleeping bag is the only item that brings the two men together in our scene and when it's taken away their relationship becomes more distant and awkward. This creates the mood change and the characters in our scene become sad and feel more and lonelier.

	Grade Boundary: High Achieved							
4.	<p>For Achieved, the student needs to interpret scripted text to integrate drama techniques in performance.</p> <p>This involves integrating techniques to communicate a credible interpretation of the scripted text throughout the performance.</p> <p>The student plays role of Estragon in Act II of <i>Waiting for Godot</i> by Samuel Becket. She is the only female in the scene.</p> <table border="1"> <tr> <td>00:00-01:00</td> <td>The student lays the base state from which she will work and to which she will return. Her eye movement confirms the emptiness of the scene and her vocal build/movement and position show integration along with the space she chooses.</td> </tr> <tr> <td>05:30-06:08</td> <td>The communication problem is well planned and enacted in the several attempts Estragon makes as she tries to talk to Vladimir. This is a credible interpretation of the text, and some skilful integration of techniques is evident.</td> </tr> <tr> <td>08:25-09:06</td> <td>Integrated techniques work well to show Estragon's latest solution to the predicament. Supple movement, clear position and significant space are combined with some skill to communicate the mood changes and the intention to '<i>find ways of passing the time</i>'.</td> </tr> </table> <p>To reach Merit, the student could sustain body and movement with purpose to convey the masculinity and age of Estragon. Movement would need to be more definite, with all action reflecting the purpose intended.</p>		00:00-01:00	The student lays the base state from which she will work and to which she will return. Her eye movement confirms the emptiness of the scene and her vocal build/movement and position show integration along with the space she chooses.	05:30-06:08	The communication problem is well planned and enacted in the several attempts Estragon makes as she tries to talk to Vladimir. This is a credible interpretation of the text, and some skilful integration of techniques is evident.	08:25-09:06	Integrated techniques work well to show Estragon's latest solution to the predicament. Supple movement, clear position and significant space are combined with some skill to communicate the mood changes and the intention to ' <i>find ways of passing the time</i> '.
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“Nothing happens, nobody comes, nobody goes it’s awful”

1. Where does your particular scene, or scenes fit into the overall development of the play?

The scene I am performing is in Act II of ‘Waiting for Godot’ by Samuel Beckett. However, as this play is absurdist there is no real development and Act I and II are very similar. The lack of development in the play establishes the idea that life is meaningless because nothing you do makes any difference. The start and end of the play are very similar which shows the cyclic nature of absurdist theatre. In the scene before the one I am performing Vladimir and Estragon are having a conversation trying to remember what happened the day before and it ends with Estragon saying that it would be better if they parted. In the scene after mine they are having a pointless conversation about thinking. This shows that the placement of my scene has no impact on the development of the play because the characters don’t achieve anything in it which affects the rest on the play.

2. How does this placement affect your characters motivation in the scene or the scenes that you are presenting?

The motivation of my character in this scene is to find ways of passing the time while I wait in the graveyard to die. Vladimir and Estragon are in a graveyard to show that they are waiting for death to come. The motivation of my character is constantly changing throughout the scene as we find new ways of entertaining ourselves but they always end in disappointment. There is always something that goes wrong which stops us from achieving what we are trying to do. For example: when Vladimir trips over when I am trying to catch him and when the game he is playing with the bouncy ball never works. My character has moments of happiness but they come and go and don’t change the situation in the play. Because my characters motivation is constantly changing but nothing is being achieved there is very little progression in our scene.

3. Where does your scene take place in terms of both time and place?

We have chosen to set our scene in a graveyard but there is no specific time or location of this graveyard because this is a convention of absurdist theatre. We are using 9 gravestones in a grid formation, each with space in front of them where the body would be, to show that we are in a cemetery. In absurdist theatre the characters have no memory of the past or where they have come from. This means the characters have no knowledge of time. This explores the ideas of existentialism because if the characters were in a specific location at a specific time there they are obviously there for a purpose and that is not what we are trying to show. Having no time and place also allows everyone in the audience to relate to the characters and this is what absurdist writers wanted to achieve in their plays. They don’t automatically judge the characters, they could be anyone, anywhere.

4. Describe your role in this scene?

I play Estragon in this scene. My character is male but does not have a specific age as characters in absurdist theatre have no background. I am British which you can tell from my accent but I don’t know exactly where from. Having a very general character allows every person in the audience to relate to the character and see aspects of themselves in each character. At the start of the scene my character has a lower status than Vladimir but this is

constantly changing throughout the scene. My character changes mood a lot during the performance.

4a) How will you show this using the drama techniques of voice, body, space and movement?

I will use my voice to show that I am British and to show my mood changes. I am going to talk in a British accent and **try to lower my voice to show that I am playing a male character**. I use the tone and pitch of my voice to show how my characters changes mood throughout the scene. At the start I yell my first line. This shows that I am frustrated, angry and worried about the situation. My third line however is a completely different mood so speak in a much happier tone and have a more cheerful voice to show this. I use my voice in my performance to effectively show this aspect of my character and absurdist theatre. I use space to show aspects of my character. **During the games when I am chasing Vladimir and jumping over gravestones I am constantly trying to get into his personal space. This shows that I want to play with him and talk to him**. This also shows that I have the lower status because I am chasing him. My use of space changes when I am upset or bored. I go and lie down amongst the graves in my own personal space away from Vladimir. I use my movement to show the personality of my character. Laban's movement theory is a way of determining what kind of mover you are. Laban decides that movement is either: light or strong, sustained or broken and direct or indirect. Using these ideas he came up with eight different types of 'movers'. I have chosen to play Estragon as a 'flicker' for the majority of our scene. A flicker is someone who moves light, broken and indirect. I think this suits Estragon well in our scene because his mood and focus is constantly changing and his movement and quick and distracted. I am also going to use my posture to show the mood changes I go through in this scene. At the start I am sitting slouched over leaning against a gravestone. This shows I am depressed and that life is meaningless. I also talk about killing myself at this point. When the mood changes and we start playing games I have a more upright, youthful and happy posture. I also use my facial expressions to show this. I have a blank face when I am bored and have nothing to do but when we start playing I smile a lot and my face looks excited. I have used a combination of voice, body, space and movement to show my role and the personality of Estragon in my scene.

8. What are the main messages you wish the audience to take away from your performance?

The main message we are trying to give the audience through our performance is that life is meaningless and we might as well all just wait to die. Nothing we do will ever make any difference to our situation and our existence is insignificant.

	Grade Boundary: Low Achieved	
5.	For Achieved, the student needs to interpret scripted text to integrate drama techniques in performance.	
	This involves integrating techniques to communicate a credible interpretation of the scripted text throughout the performance.	
	The student is the only performer in the scene as the role of Pozzo near the end of Act I of <i>Waiting for Godot</i> by Samuel Beckett. She uses boxes to represent the other characters in the scene.	
	00:00-01:35	Space is used appropriately to present the interpretation and in conjunction with planned techniques and ideas. <i>'The exits and entrances at the start are circular but random because there are no real directions to follow.'</i>
	01:58-03:50	The performance techniques are integrated to communicate the interpretation at a rudimentary level: <i>'The posh English voice to express superiority and my breathing is often a release for my anger or frustration.'</i>
	04:54-05:20	The techniques here are well integrated and effective to show a lofty, self-concerned figure and pitch is lowered to be more credible.
05:33-05:50	Techniques are integrated to convey the intention: <i>'Self congratulatory and smug although he has reached no conclusions and achieved nothing'</i> .	
For a more secure Achieved, the student could integrate voice to imply the masculinity and pomposity of Pozzo as intended. This would strengthen the credibility of the interpretation. Some enterprise has been made in the use of space but there needs to be more clarity and purposefulness in the repeated actions for them to be a valid link to the text.		

“Nothing happens, nobody comes, nobody goes it’s awful”**1. Where does your particular scene, or scenes fit into the overall development of the play?**

My scene is in the first act, near the end. Up until this point it has been just Vladimir and Estragon talking about a whole lot of seemingly meaningless things. Mostly about what they should do, always coming to the conclusion that they need to ‘wait for Godot’, who never shows up. Just before my scene begins Pozzo and Lucky have just entered the play. To the shock of Vladimir and Estragon Lucky is the slave of Pozzo, who is treating him very poorly, pulling him on a rope, using it as a torture device. Before my scene, Estragon and Vladimir are trying to get answers from Pozzo about who he is and about Lucky, but Pozzo being as difficult as he is, takes his time to get around to answering them. My scene is when finally Pozzo begins to give in to the questioning. After my scene, there is more talk on Lucky, Vladimir runs off to urinate (which he is in a constant need to do), the characters sit around talking about the meaning of things and other pointless things, which is the same thing that happens for the entire play. Both acts are same in structure and nothing is ever really developed. Pozzo’s motivation in the play is to be heard and to make comments on everybody and everything. He just talks about pointless things and occasionally talks about the meaning of things but overall he never really gets anywhere. **All he does is to benefit himself, so his motivation is to find ways to make himself feel better.**

2. How does this placement affect your characters motivation in the scene or the scenes that you are presenting?

The play has constant changes in status, **Pozzo’s need to constantly gain attention leads to him being high in status when he is speaking of people that are lower than him.** But Vladimir and Estragon see his vulnerable side when he breaks them, making his status low as they see weakness in Pozzo. My scene is placed right where everything begins to be questioned and that everything becomes more pointless

3. Where does your scene take place in terms of both time and place?

One convention of absurdism is that setting is non-existent, it is usually somewhere common so it could be anywhere. In “Waiting for Godot”, it is set alongside a road with one tree. And in my scene I decided to not even have that as a setting. It could potentially be anywhere. No setting is required to establish my scene so there is no point in having them, just as most of the dialogue has no point either. Because time never really passes in absurdism there is no real reason to set that up either.

4. Describe your role in this scene?

Pozzo is a very confident male and is **self congratulatory and smug although he has reached no conclusions and achieved nothing.** He is using his material items as something more. They are his audience that he is able to control and use at any point in time. He knows what he wants and is quite direct about it, yet he can be distracted and awkward. Usually these distractions are his ideas and moods and these tend to adapt the boxes into a new idea as well as this is the only thing that he can interact with. Pozzo goes through various mood swings throughout the scene and this changes his status which he always wants to be higher

than other characters. He enjoys it when he has attention and is looked up to in the scene but he gets very upset by other characters interacts with him when they treat him less than he thinks he deserves. Pozzo's need to control tends to make him a temperamental role to play.

4b). How will you show this using the drama techniques of voice, body, space and movement?

Voice: The posh English voice to express superiority and my breathing is often a release for my anger or frustration. He tends to be dramatic and attention seeking. He tries to build anticipation with his timing of his lines, pausing often but gets far too excited for it to be a long pause. His tone is constantly changing with his mood levels to go with his personality. His volume is constantly loud as he is very constant.

Space: The exits and entrances at the start are circular but random because there are no real directions to follow. He uses 3 different levels in my scene: low when he's crying to boxes which have been made to be on a bigger level than him. This is when he is vulnerable and is low in status. Medium where the boxes are still in a circle around him and he is almost on level with them but still of a higher status as he talks to the boxes about Lucky, bring him down to his level. High, when he's standing up above all the boxes who are forced to look up at him. Where he is of the highest stature in the scene and is confident.

5. What is the situation of both the play as a whole and your scene?

The situation of the play is that there is no real situation. All it is, is characters waiting around, trying to pass time, waiting for what? Nothing, because nothing ever come and nothing ever goes. Godot is the person that they seem to be waiting for, but the characters themselves don't really know what the point is or why they are waiting. Because absurdism just like this play is mainly pointless, because what is the point. Were all going to die right? So what's the point. The situation has no progression and is never really clear because all it is, is characters trying to pass time. In my scene, the situation is still a character trying to pass time. He's using boxes as a way to do it. The boxes are his audience and are how he communicates and passes time.

6. What action takes place in both the play and your scene?

Again, in absurdist theatre nothing really does happen. Small actions happen but overall in the play, the most action is the occasional debate between characters. If there is no meaning to life, then what's the point of action in absurdist theatre? In my scene, just the same as the play nothing really happens apart from a little character conflict that upsets Pozzo. But generally there is no real action. Just a man trying to pass time, using boxes to do so.

8. What are the main messages you wish the audience to take away from your performance?

Basically, humanities need to have something to pass time and the need to have material items that are the best, even if there is sentimental meaning. That people need interactions with things in order to get through the day and that most of all, people only do things that benefits them, even if its out of sacrifice of others and relationships between people.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to interpret scripted text to integrate drama techniques in performance.</p> <p>This involves integrating techniques to communicate a credible interpretation of the scripted text throughout the performance.</p> <p>There is no video evidence available at this grade. The student played Pozzo in <i>Waiting for Godot</i> by Samuel Beckett.</p> <p>This student depicted Pozzo's obsession with the arrangement of chairs credibly. Pozzo's '<i>showing off by using the tunnel created by them</i>' would be appropriate in terms of applying an interpretation to performance. Some integration of techniques would have showed the self-important behaviour of Pozzo.</p> <p>To reach Achieved, the student needs to interpret and integrate the intended techniques credibly in performance and work within the requirements of the standard. For example, if an extract involving other characters is chosen, they too must maintain integrity with the purpose of the whole play.</p>

Role: Pozzo

Text: Waiting for Godot

Playwright: Samuel Beckett

1. Where does your particular scene or scene fit into the overall development of the play?

Pozzo comes in at the middle of Act 1 and the middle of Act 2 but it doesn't really matter because it could really be anytime during the play. He comes in demanding attention.

2. How does this placement affect your characters motivation in the scene or the scenes that you are presenting?

Pozzo wants all the attention. He wants to have power over everyone and wants everyone to listen to him. He wants to be the centre of attention.

3. Where does your scene take place in terms of both time and place?

It could be anywhere at all, because these issues affect everyone everywhere.

4. Describe your role in this scene?

I am the leader and the personalities. It shows that my character of Pozzo doesn't know who he is. He's confused, almost schizophrenic. He is no one, nothing important just a mixture of personalities. I'm the main character, only character.

4 (a) how will you show this using the drama techniques of voice, body, space and movement?

Pozzo is showing off by using the tunnel created by them.

Every personality has different body language voice etc. Showing the different people and the variety, the extremes of the multiple personality disorder.

Person 1: very straight, intelligent. Sits very straight, speaks very clearly and nice. Uses a small space on the chair and moves directly and strongly.

Person 2- very sloppy and bored, speaks low and quite quiet, doesn't speak much and mumbles, takes up lots of space as doesn't care and moves slowly and lazy.

Person 3 – very fidgety and nervous, speaks very quietly and shaky. Body is shaking the whole time, all body. Doesn't take up much space as wants to keep to himself, slouched and trying to be as small as possible.

Person 4- very energetic, high pitched and loud voice, legs up and crossed taking up space, not caring, very excited and moves a lot.

Main person (Pozzo) – very strong, walks tall, chest out, loud strong voice, direct movement and strong.

5. What is the situation of both the play as a whole and your scene?

They don't know what they are doing, what the point is actually. At the end there is nothing. I have nothing to say at the end and no one knows what I am going to say and the point of the scene the same as the play. We don't know what happens at the end and what the whole point was. I am interrogating myself. In the play they wait for 'Godot', they get bored, they amuse themselves, try hang themselves, talk about religion etc.

6. What action takes place in both the play and your scene?

In the play they are waiting for Godot, they do things to entertain. The boy comes, Lucky is there that is the only action. They do things to entertain themselves but never get anywhere.