



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 B**

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 Matiu and Tero from <i>Mauri Tū</i> by Hone Kouka.</p> <table border="1"> <tr> <td>01:40-02:00</td> <td>The space is clearly endowed throughout the performance and creates impact. The initial audience, the cell confines and the Marae sequences are fluently and convincingly established.</td> </tr> <tr> <td>02:04-02:30</td> <td>An emotional journey is outlined and played with sincerity. The performance draws out the layers of meaning that he is 'pushed to the edge of life and finally finds peace at the Marae hearing'.</td> </tr> <tr> <td>02:40-03:10</td> <td>Movement is well integrated and truthfully supports and enhances the purpose of the play through its key focus on the vital importance of cultural roots for Māori.</td> </tr> </table> <p>For a more secure Excellence, after the initial effective establishment of Matiu, vocal quality and physicality needs to be sustained. As Tero, at times, pace could be slowed to ensure clarity and to add impact.</p>		01:40-02:00	The space is clearly endowed throughout the performance and creates impact. The initial audience, the cell confines and the Marae sequences are fluently and convincingly established.	02:04-02:30	An emotional journey is outlined and played with sincerity. The performance draws out the layers of meaning that he is 'pushed to the edge of life and finally finds peace at the Marae hearing'.	02:40-03:10	Movement is well integrated and truthfully supports and enhances the purpose of the play through its key focus on the vital importance of cultural roots for Māori.
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**Level 3 NCEA DRAMA  
91512 (3.1) Resource B  
Statement of Intention**

**Role: Tero, Matiu**

**Play: Mauri Tū**

**Playwright: Hone Kouka**

**1. Give one key phrase that sums up what you want the audience to understand from your performance.**

Māori culture is not so strong anymore and how your culture cannot be an excuse for your actions nor can they be a reason for any crime. In order to be happy people should know where they come from and what their culture is about.

I want the audience to be more accepting of others, especially as they don't know what's happened in your past. People will do anything to fit in so have compassion for others. However, culture is never an excuse for your troubles.

**2. What is the action line of your scene? How does this fit into the larger play?**

"So this is what it's like when a Māori speaks in his own tongue" this line sums up how people are when they are not so sure of other customs and other races. Also that being Māori doesn't mean you can automatically speak Te Reo. We should be aware of other cultures.

**3. Describe your role, including physical and emotional characteristics, action, attitudes and behaviours, and how your role relates to others.**

Showing how culture brings real inner strength and the struggle to belong are the most important motives in my performance.. In these scenes I show a Kaumatua contrasted with a young prisoner in a 1990's cell. He is drained from despair, because what landed him there was an assault charge when he let his anger get out of control. This happened because he used attitudes to his culture as an excuse for violence, instead of being open.

My role as a young man Tero struggles to feel belonging to a specific group. He has tried to fit in but has been rejected and he feels he has to make himself fit in if possible. He acts stanchued when faced with problems in life. Because he feels he doesn't fit in he is sad, and has the weight of not knowing that he is belonging to a group and is left out. The stress on Tero is huge he cannot handle this and he is a broken man who simply can't cope. My role doesn't relate to other characters. Tero feels he doesn't belong, so he can't relate to his family as they have brushed him aside. He had trouble socialising and fitting in and is only free whilst driving 'antisocial'. Whilst driving Tero feels alive, apart from this Tero has no action and this shows his distance from others.

**4. What time and place is your play set? How does the setting relate to key social/historical ideas of the time, the theatre form/period, of key ideas still relevant today?**

The play is set in the 1990's on a Marae and in a prison cell. This comes at a time where Māori culture hasn't been as strong so there is an increase in Māori politics/pride. Some don't live in a traditional Māori manner. (American pop culture is strong) The idea that traditions of Māori and their values has been recognised and that we need to keep them strong for the future generations.

Māori culture over the 1990's period was seen as a diminishing culture, so there is a push for Māori to get back to their roots. Tero is using Māori culture as an excuse for his crime but when he realises it's more than a free ticket out, he takes in Māori culture which helps him feel at peace and belonging to something -Māori life.

**5. Describe the situation in the scene you present including key relationships and problems, and how these relate to a key theme of the play as a whole.**

My situation is a young man in jail struggling to belong to any specific social group. My relationship between myself and my Whānau was distant as my parents have contradicted opinions of Māori culture as a whole. Therefore the theme of not belonging is strong throughout as I struggle to feel open to others way of life. He is in jail because he beat up a man who was being abusive about Māoris, this was the final straw for Tero who has been pushed to the edge by a life of not belonging to anywhere, then using Māori to get out of it. He finally understands that being on a Marae means a lot and he finally has inner peace in knowledge that he is accepted on the Marae.

	Grade Boundary: High Merit								
2.	<p>For Merit, the student needs to interpret scripted text to integrate drama techniques skilfully 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 Kui/Aggie Rose in the scene involving the death of Bubba from <i>Purapurawhetu</i> by Briar Grace.</p> <table border="1" data-bbox="312 622 1385 965"> <tr> <td data-bbox="312 622 523 689">00:00-02:16</td> <td data-bbox="523 622 1385 689">Movement is controlled to endow the space and create smooth transitions.</td> </tr> <tr> <td data-bbox="312 689 523 824">02:17-02:52</td> <td data-bbox="523 689 1385 824">The nursing of Bubba is handled smoothly as a transition and with delicacy. Movement is sensitive and vocal quality well managed. The last sequence is played with competence and purposeful attention to pace.</td> </tr> <tr> <td data-bbox="312 824 523 898">03:35-04:25</td> <td data-bbox="523 824 1385 898">The student presents convincing control of the emotional circumstances of Bubba's drowning.</td> </tr> <tr> <td data-bbox="312 898 523 965">04:27-04:36</td> <td data-bbox="523 898 1385 965">A final image is purposefully controlled and held for poignant effect.</td> </tr> </table> <p>To reach Excellence, the student could integrate techniques to convey a greater contrast between the roles to clarify aspects of age and personality of the two roles.</p>	00:00-02:16	Movement is controlled to endow the space and create smooth transitions.	02:17-02:52	The nursing of Bubba is handled smoothly as a transition and with delicacy. Movement is sensitive and vocal quality well managed. The last sequence is played with competence and purposeful attention to pace.	03:35-04:25	The student presents convincing control of the emotional circumstances of Bubba's drowning.	04:27-04:36	A final image is purposefully controlled and held for poignant effect.
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**Level 3 NCEA DRAMA**  
**91512 (3.1) Resource B**  
**Statement of Intention**

Student 2: High Merit
NZQA Intended for teacher use only

**Role: Aggie/Kui**  
**Play: Purapurawhetu**  
**Playwright: Briar Grace-Smith**

**1. Give one key phrase that sums up what you want the audience to understand from your performance.**

One key phrase that sums up what I want the audience to understand from my performance is 'pushing down.....and the yellow, my Bubba, gone'. I want the audience to understand a mother's loss and tragedy. The play is concerned with love, hate and revenge, all coming about through loss of one sort or another. My loss of Bubba is a symbol of the wider loss to my people of everything precious to them. I want the audience to see life through Aggie Rose's eyes to feel the pain and grief, to allow the audience to understand from this that she never fully got to mourn over her child.

**2. What is the action line of your scene? How does this fit into the larger play?**

The action line of my scene is to have closure. I want above all else to find peace and closure, to have the tikanga recognised through the truth of events being told. This fits into the larger play as "Purapurawhetu" tells a story of loss, physically and culturally the threads of my story are woven into the wider story so that out of turmoil can come the ability to move forward."

As Kui/Aggie Rose continuously experiences loss physically as she loses her son, family's ancestral land and her value/belief of trust within others as she was sold by her family and abused by her gum digger husband, why Kui wants the closure so she is able to accept and deal with her losses and move onto a brighter better day, so that once she has passed she is able to reunite with her Bubba. At its heart is the darkness of loss and grief, woven around and throughout it are other characters' experiences of loss. But it is mainly a story of forgiveness and healing which links with my characters super objective but also and what I want to get across to the audience of feeling the loss and pain, but for Aggie Rose/Kui to have closure.

**3. Describe your role, including physical and emotional characteristics, action, attitudes and behaviours, and how your role relates to others.**

I am performing one scene from the play which is the death of Bubba/Bubba. I am Kui/Aggie Rose, an older lady in her sixties, who has now very poor eyesight and suffers from arthritis. Aggie Rose is the 'memory' of me (Kui) when I was in my youth, tough and vivacious. After the loss of Kui's ancestral land, she was sold to a gum digger. She then fled her life as a slave in the gum fields of Muriwhenua and became transient. Unable to return home, she ended up in Te Kupenga in the 1950's as she was meant to be passing through she jumped off the bus 20 stops to early. Kui then falls in love with a new born son Bubba who she conceived with

Hōhepa the man who's broken heart she steals. Kui throughout her life experiences loss continuously and never truly felt love until she met Hōhepa and had Bubba. Kui/Aggie Rose is very protective, she doesn't let just anyone get close to her, words don't mean anything, Aggie has to gain something out of the relationship. Aggie Rose is a rough, raw character as she had a cruel upbringing. "Let me tell you about this Aggie Rose she didn't get close to nobody" She was tough, but she also enjoyed having a good laugh. Aggie was a great dancer with a sense of glamour and style just like the stars in Hollywood movies; she almost had a fake outer shell to protect herself, posh like, stuck up even slightly. Kui ages rapidly when a tragic event overtakes her life, the death of Bubba, it is not this which transforms her, for the first time Aggie Rose trusts the people around her and she gives this trust completely to Hōhepa her husband. A conflict is then bestowed between Aggie Rose and Hōhepa as he does not allow the truth to be told which then causes her to leave without the acknowledgment of her son going/passing or even a proper tangi. It is this unrequited grief which consumes her. Kui is the same as in her youth except more fragile and more aware of matters, also she has a certain wisdom she carries with her as well. One thing that did change slightly was her tendency to get grumpy, her anger and patience. Kui tends to get grumpy with Romari a lot and thinks of her as almost being useless and with Mata also except she cannot stand him any longer. "he was a greedy tahae" Her relationship with Romiri and Mata is not the greatest and has many conflicts.

**5. Describe the situation in the scene you present including key relationships and problems, and how these relate to a key theme of the play as a whole.**

The situation in my scene I present is the narration of the death of Bubba. A key theme that relates to the death of Bubba is the theme of loss which link with other themes developed within the entire play, love, jealousy, revenge, healing and forgiveness. Two key relationships between the situation is the conflicts between Aggie Rose and Hōhepa as she is trying to get across her concerns for Matawera's strange behaviour for a 12 year old child like 'when he grabbed a stick from the fire, the end was glowing red...then he tied one of your cattle dogs to the tree and he!' Aggie Rose persists to make Hōhepa aware of this devilish behaviour and do something about it to protect Bubba, but there is no way he wants to believe it as Hōhepa states "he's just a boy, he doesn't understand, know any better". The theme of love and protection plays throughout their relationship as their love for their kids makes them very defensive over their children.

	Grade Boundary: Low Merit								
3.	<p>For Merit, the student needs to Interpret scripted text to integrate drama techniques skilfully 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 Iris from <i>Wednesday to Come</i> by Renee.</p> <table border="1"> <tr> <td>00:20:01:11</td> <td>The student purposefully integrates techniques with competence within the moment of playing most units.</td> </tr> <tr> <td>02:28- 03:40</td> <td>Pace is well controlled by integrated techniques, with thought cueing movement and speech where Iris notices something in Ben's hand, which turns out to be his mouth organ. The range of interpretive techniques is wide and mostly shapes the scene skilfully.</td> </tr> <tr> <td>03:24-04:43</td> <td>Purpose is shown as Iris loses her nervousness and expresses her resentment.</td> </tr> <tr> <td>04:43-04:56</td> <td>At the last goodbye, Iris moves from hopeless exhaustion to wipe away tears in a practical gesture and stand over Ben. By holding stillness and using a softened tone the student communicates her interpretation competently.</td> </tr> </table> <p>For a more secure Merit, action and gesture could have been less contrived or rehearsed to create a sense of a more spontaneous heartfelt response to consolidate the Merit grade.</p>	00:20:01:11	The student purposefully integrates techniques with competence within the moment of playing most units.	02:28- 03:40	Pace is well controlled by integrated techniques, with thought cueing movement and speech where Iris notices something in Ben's hand, which turns out to be his mouth organ. The range of interpretive techniques is wide and mostly shapes the scene skilfully.	03:24-04:43	Purpose is shown as Iris loses her nervousness and expresses her resentment.	04:43-04:56	At the last goodbye, Iris moves from hopeless exhaustion to wipe away tears in a practical gesture and stand over Ben. By holding stillness and using a softened tone the student communicates her interpretation competently.
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**Level 3 NCEA DRAMA  
91512 (3.1) Resource B  
Statement of Intention**

Student 3: Low Merit
NZQA Intended for teacher use only

**Role: Iris  
Play: Wednesday to Come  
Playwright: Renee**

**1. Give one key phrase that sums up what you want the audience to understand from your performance.**

I want the audience to see that this is a moment of closure for Iris. This is the first and final moment between Iris and Ben and it is the first time Iris has been alone with the body to just talk. Because of this, I want the audience to see that everything that Iris is saying is genuine, she is not saying it for anyone but herself. This is a moment of pure truth so I hope to effectively portray this to the audience in my performance. A direct quote from the sequence that really sums this up is "not supposed to say that to the dead, I know, but it's true". This sums it up as it shows that Iris is being completely honest and getting everything off her chest, she's saying it for herself so whether or not it's seen as disrespecting the dead or not is not really her concern.

**2. What is the action line of your scene? How does this fit into the larger play?**

Through the larger play leading to this scene Iris had been closed off emotionally, appearing almost blasé about the situation. This scene fits in as the moment where she is able to finally open up emotionally and get everything off her chest about everything she feels she needs to say to Ben before she can say goodbye. The action line of this scene what is really driving Iris to say and do everything she does is the unanswered questions she has for Ben, like she needs the answers to move on, such as "we did well with them didn't we?" she needs reassurance they did a good job with the kids, or "who'll remember us?" one of the most important lines, Iris fears being forgotten and she needs assurance this won't be so.

**3. Describe your role, including physical and emotional characteristics, action, attitudes and behaviours, and how your role relates to others.**

Iris is one of four generations that is featured in Wednesday to Come. She is the granddaughter of Granma, the daughter of Mary, and the mother of Cliff and Jeanie. The four women of this play are working class, living through the 1930's Depression. The plays focal point is of the arrival of the body or Iris's husband, Ben. Her emotional physical characteristics, her attitude and her behaviour can be seen by her reaction to his body's deliverance. She carries weight in her shoulders and chest to show the emotional baggage she is carrying. She learnt how to be alone and independent when Ben was sent away to a work camp, and now she is alone again now he's dead. She is a strong, proud and independent woman which shows in her posture, head kept high. She is a passionate mother and has long accepted she's lost her husband before to an affair, but now to death, but she resents him for leaving the children behind. Through the extract she gets stranger and surer as she speaks, she goes in with a purpose to say certain things and although is nervous and trying to cope with the body

at first, she is relieved when finished. She is determined, went in with a goal to get closure and she battled through many emotions, pain, anger, frustration to get it.

**4. What time and place is your play set? How does the setting relate to key social/historical ideas of the time, the theatre form/period, of key ideas still relevant today?**

The play is set in the 1930's New Zealand, during the economic depression. The depression mainly affected New Zealand's international exports, resulting in the average farm's income to drop to a negative. The play is set 'somewhere between Palmerston North and Wellington', the ambiguous location suggests a small town and in New Zealand that would generally be a rural area. As unemployment benefits did not yet exist, the men were sent to 'relief camps' where they were given work: hard labour including building roads. The women were left at home. These historical ideas are reflected in the play with four generations of working class women at home, dealing with the aftermath of the suicide of Iris' husband as a result of the physical and mental toll of the work camp he was sent to. The depression was a period that shaped entire lives rather than just be a part of them and this is seen in the setting of the play; from the small house, the rationed food, the women forced to become independent from their husbands who were sent to work.

**5. Describe the situation in the scene you present including key relationships and problems, and how these relate to a key theme of the play as a whole.**

The situation of my scene is Iris talking to the body of her husband after he committed suicide. This is the first time she is able to talk to him one-on-one since he died and the last time before he is buried. The main purpose of what Iris does in this scene is to get everything off her chest about things she has not been able to say to Ben before and how she feels about his death. She talk to him about how she doesn't understand how he could leave his children behind, how she always knew about the affair he was having, how she resents that he couldn't deal with what was happening to him leading to his suicide, and how she fears she'll be forgotten. The nature of their relationship can be seen in this speech of hers, she resents him for leaving the children behind and states "we did well with them....." as well as assuring him the kids will never forget him, yet she just accepts the fact he was having an affair and that the marriage didn't work out. My interpretation of this is that Iris loved Ben as a father to her children, but knew she had already lost him as a husband. A key theme of the play is the independent and strong portrayal of the woman, I feel Iris feels as she is stronger than Ben ("it takes a whole lot more to go on living") and she hates that he will be remembered for how he did, while she will be forgotten for everything she's done to keep on living.

	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 Iris from <i>Wednesday to Come</i> by Renee.</p> <table border="1"> <tr> <td>00:46-01:02</td> <td>As Iris prepares to face the body of her husband, Ben, the student demonstrates purposefulness.</td> </tr> <tr> <td>02:10-02:26</td> <td>When Iris confronts the body of her husband Ben with his lack of courage, the students' performance of integrated techniques is credible and shows skill.</td> </tr> <tr> <td>02:47-03:25</td> <td>Belief is created credibly and the student has integrated techniques to show a range of emotions to credibly communicate Iris' grief and remorse at the situation in the course of her monologue to Ben in his coffin.</td> </tr> </table> <p>To reach Merit, the student could deliver the lines '<i>your last effort to make life do/what you wanted it to do</i>' with skill. On the discovery of the mouth organ Ben is holding, show a stronger and more immediate response to increase the competence of the overall performance.</p> <p>During the '<i>I grew up</i>' sequence, the student needs to show greater control and purpose physically, in the use of gesture and movement.</p>	00:46-01:02	As Iris prepares to face the body of her husband, Ben, the student demonstrates purposefulness.	02:10-02:26	When Iris confronts the body of her husband Ben with his lack of courage, the students' performance of integrated techniques is credible and shows skill.	02:47-03:25	Belief is created credibly and the student has integrated techniques to show a range of emotions to credibly communicate Iris' grief and remorse at the situation in the course of her monologue to Ben in his coffin.
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**Level 3 NCEA DRAMA**  
**91512 (3.1) Resource B**  
**Statement of Intention**

Student 4: High Achieved
NZQA Intended for teacher use only

**Role: Iris**  
**Play: Wednesday to Come**  
**Playwright: Renee**

- 1. Give one key phrase that sums up what you want the audience to understand from your performance.**

That Iris did love Ben and now she just wants closure. She may not always make her love for him clear but she did and she will miss him like she says at the end of the monologue – ‘I’m going to miss you...in spite of it all... I’ll miss you.’ This illustrates how she wants closure and how she did love Ben.

- 2. What is the action line of your scene? How does this fit into the larger play?**

“But not you, you couldn’t take it” when Iris says this, it is when she is truly saying how she feels without holding back. She feels that Ben has given up by committing suicide. This fits into the larger play because she is now left to bring up the two kids in the difficult times of the depression. Iris wants closure but she is still angry at Ben for giving up. She never lets her emotions out she always bottles them up. To get closure she needs to talk about it and does this when she talks to Ben in his coffin. She truly tells him how she feels and gets everything off her chest after this she gains closure.

- 3. Describe your role, including physical and emotional characteristics, action, attitudes and behaviours, and how your role relates to others.**

When performing the role of Iris because she is seeing her husband for the first time her emotions are very strong. I use body awareness. She is reluctant to go and see Ben because it will make it all a reality but at the same time she wants to see him. When using body awareness I show nervousness by fiddling with my hands and when I go to sit down I check that I am presentable as if Ben can see me. Iris is described as a hard, stubborn woman so although she is nervous to see Ben I make sure I don’t look vulnerable and weak. I use facial expression when I see him for the first time which illustrates the reality of him being dead. Iris is described as having an attitude. She is confronting Ben volume rises and tone comes through revealing the emotions she is experiencing. When I move over confronting him, I move towards him with direction and a force of energy. I make the proximity so I am close to him so it is obvious that I am confronting him. I also gesture to him by pointing this also helps with showing the confrontation as when Iris was young she was forced to grow up fast. This is why she portrays herself as a tough, stubborn woman with a wall around her to prevent people from seeing/hearing how she really feels. This creates her attitudes and behaviour of being touch and a no nonsense type of person because she feels if you are weak that is how you get hurt. She feels that from Ben committing suicide Cliff and Jeannie will have to grow up fast like she did.

**4. What time and place is your play set? How does the setting relate to key social/historical ideas of the time, the theatre form/period, of key ideas still relevant today?**

The time of the play is the 1930's. The idea of the time was that everybody was suffering through a huge recession called "The Great Depression". At this time people struggled to provide food and warmth for their families. The setting relates to the play and the time because the whole play is based around the character Ben who has committed suicide. Ben was forced to work in a relief camp. The pressure got to be too much so he ended his life. During this time in the 1930's it was expected that a husband should support his wife and children and if you were unable to do this it was very shameful. Because Ben was struggling so much during the time of the depression he committed suicide. He had been working extremely hard but was unable to cope with the emotional stress and pressure and suffered from depression.

**5. Describe the situation in the scene you present including key relationships and problems and how these relate to a key theme of the play as a whole.**

The situation of my character, Iris is seeing her husband in the coffin for the first time after he has committed suicide. The main theme in the play is the Great Depression. She is in her home in a small room with just her and the coffin. During the monologue Iris really opens up and we start to understand the relationship her and Ben shared. The monologue has a variety of emotions in it as she reflects on both the negative and positive aspects of their relationship. To show these contrasts in their relationship of him having played around, I use aspects of voice, especially pause, volume and tone to reflect her emotions. Key relationships Iris has and talks about in the monologue are with her late husband Ben and their two children, Cliff and Jeannie. In the monologue you understand through subtext she is worried about what life will be like without Ben and being a single parent. She also refers to how Ben 'taught Cliff well' and admits he was a good father and this is why she is so angry about the death and how he gave up on life by committing suicide. This relationship with Ben is almost a 'love – hate' relationship. Iris is finally opening up and expressing her feelings for the first time because through the play strength and hardness has been portrayed by Iris.

	Grade Boundary: Low Achieved							
5.	<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 an older man, Hōhepa, from <i>Purapurawhetu</i> by Briar Grace Smith.</p> <table border="1"> <tr> <td>01:29-02:36</td> <td>Some examples of well integrated techniques achieve the intention to depict an exhausted appeal to Tangaroa.</td> </tr> <tr> <td>03:04-04:14</td> <td>The student shows the ability to credibly communicate a range of emotions and moods, where tenderness and wonder are expressed over the baby son.</td> </tr> <tr> <td>04:27-05:00</td> <td>Techniques are successfully integrated to bring the overall performance to a reasonably strong conclusion.</td> </tr> </table> <p>For a more secure Achieved, the student could translate units of intent into dramatic action at the beginning of the performance. Simpler and more direct treatment, would allow the student time to establish his situation. Physical embodiment of the old man needs to be complete. For example, voice, posture, stance and actions need to be totally credible.</p>		01:29-02:36	Some examples of well integrated techniques achieve the intention to depict an exhausted appeal to Tangaroa.	03:04-04:14	The student shows the ability to credibly communicate a range of emotions and moods, where tenderness and wonder are expressed over the baby son.	04:27-05:00	Techniques are successfully integrated to bring the overall performance to a reasonably strong conclusion.
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03:04-04:14	The student shows the ability to credibly communicate a range of emotions and moods, where tenderness and wonder are expressed over the baby son.							
04:27-05:00	Techniques are successfully integrated to bring the overall performance to a reasonably strong conclusion.							

**Level 3 NCEA DRAMA  
91512 (3.1) Resource B  
Statement of Intention**

**Role: Hōhepa**  
**Play: Purapurawhetu**  
**Playwright: Briar Grace-Smith**

**1. Give one key phrase that sums up what you want the audience to understand from your performance.**

The key phrase to focus this idea is “so hard to forgive when love runs deeper than oceans”. I want the audience to understand that Hōhepa is extremely conflicted as he is angry about the murder of his child but also does not want to put all the blame on Matawera as he is also his son. I also want the audience to understand that Hōhepa has never really stopped grieving his lost son and he appeals to Tangaroa.

**2. What is the action line of your scene? How does this fit into the larger play?**

The action line of the character Hōhepa is his grief. It is this feeling that gets Hōhepa to this main point in his life where he comes to terms with his grief and tries to put it behind him and get along with life free of the weight of grief. This feeling fits into the rest of the play by having an effect on the other characters in the play. Hōhepa wants the audience to understand his grief as he has had it for so long.

**3. Describe your role, including physical and emotional characteristics, action, attitudes and behaviours, and how your role relates to others.**

My role is that of a man named Hōhepa. His is an older man who is weighted down by his past. Most of my actions relate to remembering the past, I do this by reaching out to nothing as if grasping at the memories. When I say that I must forget Matawera I turn my back on him and flick out my arm as to say “I’m leaving the thought of you behind”.

Physical characteristics: I use slow movements, slow speech and a hunched posture to signify advancing years.

Emotional characteristics: I use a ‘far away’ expression of looking into the distance to indicate that I am remembering the past.

Action: I use gestures to indicate cut hands and show that it is cold by wringing my hands and hugging my shoulders. I move my fingers as weaving to indicate the link between this scene and the overall theme of the play of weaving a story.

Attitudes: I use hands gestures and turning my back to show an attitude of dismissal. I use a note of desperation in my voice to show the added burden of losing the greenstone necklace.

Behaviours: I show a feeling of desperation by using a kneeling position to show I am down by the sea, and with my head bowed at the most grief stricken part of the scene.

Hōhepa relates to the other characters because they are all family. But even though they are family, everyone else thinks he is crazy.

**4. What time and place is your play set? How does the setting relate to key social/historical ideas of the time, the theatre form/period, of key ideas still relevant today?**

Purapurawhetu is set in New Zealand just after the first MMP election when a coalition between the National Party and New Zealand First Party is set up. It was a time when there was great hope among Māori of a returning to ownership and power through the formation of the Māori party and a way to legitimate a place in NZ politics. This time in politics was about reconciling the past relationships between Māori and Pakeha and hope for the future. This links with the same idea in the play which is also about reconciling past hurts and moving forward into the future. Purapurawhetu describes the on-going working and reworking of culture. **The healing Hoehpa seeks reflects the healing Māori seek through the interweaving of events over time.** The play is linked to the weaving of a panel that cannot be finished until the panel can ever be fully completed as history reworks itself. This relates to Hōhepa as his own story is still incomplete so the weave cannot be finished until the final confrontation.

**5. Describe the situation in the scene you present including key relationships and problems, and how these relate to a key theme of the play as a whole.**

Hōhepa had two sons Matawera and Bubba, Matawera drowned his baby brother Bubba. The problem for Hōhepa is how to reconcile his love for his sons with the fact that one son has murdered the other son. **The situation in my scene is Hōhepa down at the beach looking for his drowned son's body, as he has for a number of years since his son's death. He makes a spiritual contact with his baby Bubba who was drowned and regains his sense of purpose.** He goes to confront Matawera about it because he has never really talked to Matawera about Bubba's death. This links to the overall story of the play which is about a terrible tragedy that happened in the past and Hōhepa's journey to acceptance and forgiveness. Hōhepa's relationship with Aggie/Kui is that they have shared the weight of grief and have not seen each other in many years.

	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 for this student. The student played Aggie Rose, from <i>Purapurawhetu</i> by Briar Grace Smith.</p> <p>The student occasionally integrated techniques. As Aggie Rose, when witnessing the drowning of her baby by his older half-brother, the student delivered a sincere and credible interpretation, blending voice, physicality and the use of space appropriately.</p> <p>To reach Achieved, a more thorough working of the first appearances of both Kui and Aggie Rose would communicate key ideas more clearly. Enhanced physicality as well as vocal colour would match the role to be a credible interpretation in performance. For example, the entry as the elderly Kui and use of the chair needs to show that she is suffering from arthritis and poor eye sight.</p>

**Level 3 NCEA DRAMA  
91512 (3.1)  
Statement of Intention**

**Role: Aggie/Kui**

**Play: Purapurawhetu**

**Playwright: Briar Grace-Smith**

**1. Give one key phrase that sums up what you want the audience to understand from your performance.**

The key phrase that sums up what I want the audience to understand from my performance is 'we called him Bubba till he was nearly two years old. Bubba it doesn't even give you a feeling when you hear it' what I want the audience to understand from this phrase is that Aggie/Kui never got the chance to officially or physically name her child with his proper name, I want the audience to understand her grief, her pain and her anger that she felt when Bubba died, how she never properly mourned her son's death and how she blames herself for it.

**2. What is the action line of your scene? How does this fit into the larger play?**

The action line/objective of my scene is both Aggie Rose and Kui want complete closure on Bubba's death, and all the pain, grief and anger they felt in Te Kupenga. I feel this fits into the larger play because Aggie's circumstances growing up were terrible as she was sexually abused and never felt loved or cherished, then going to Te Kupenga and losing the one thing she loved and cherished her son Bubba. I want the audience to understand her pain, grief and anger she feels and also the emptiness she felt when Bubba died.

**3. Describe your role, including physical and emotional characteristics, action, attitudes and behaviours, and how your role relates to others.**

My role is Aggie/Kui. Kui is a woman in her sixties who suffers from arthritis and poor eye sight. Kui carries her weight physically and emotionally in her waist/hip area as over time her emotions of her past and her age have aged her quickly and physically slowed her down. Whereas, Aggie Rose is Kui's memory of herself in her youth when she was a staunch, tough, vivacious young lady. Aggie Rose carries her weight, physically and emotionally in her chest, which represents her tough, vivacious side, it also symbolises a shield which she puts up to protect what she is on the inside. Kui's and Aggie's emotional characteristics are the same as they are the same person and have been through so much pain, grief, anger and sadness throughout the play. Both Kui and Aggie are very protective of themselves, Aggie Rose more so than Kui due to insecurities with trust and feeling like she belongs somewhere. My role I feel relates to Matawera in away as growing up Aggie Rose was sold to a Dalmation Gum digger by her family and was treated horrifically by the gum digger when she was a young girl. Whereas Matawera was left with Hōhepa in Te Kupenga by his mother when he was a baby and never felt loved or accepted by Hōhepa or his mother. Like Aggie who wasn't loved by her family or treated fairly and accepted by the gum digger.

**4. What time and place is your play set? How does the setting relate to key social/historical ideas of the time, the theatre form/period, of key ideas still relevant today?**

The play I perform my extract from is Purapurawhetu by Briar-Grace Smith. Purapurawhetu is set in the 1990's in a small coastal New Zealand town called Te Kupenga. The play's setting relates to key social ideas of the 1990's as younger Māori generations began to lose understanding of their culture, the language and wanted to get back to their heritage to better their knowledge of it.

Te Kupenga in the 1950's we see through the use of flash backs is a thriving social and happy place to be with its Māori culture alive and well, but over the years and since its whare was burnt down Te Kupenga in the 1990's was stripped of its mana, and its Māori culture and is only slowly putting all the pieces back together.

**5. Describe the situation in the scene you present including key relationships and problems, and how these relate to a key theme of the play as a whole.**

A situation in my scene is when Kui is telling her story/memory of what Matawera did to Bubba. Aggie speaks about how Matawera stole his father's fishing boat rowed a small distance out to sea with Bubba before throwing him overboard. I believe this situation best relates to the themes of jealousy and revenge, the way Aggie describes Matawera's behaviour towards her and Bubba before he was born indicates that he was not happy with the idea of having a baby brother and when he was born became jealous of the love and attention Bubba received from Hōhepa. The theme of revenge also relates to this as Matawera killed Bubba out of revenge. These relate to the way theme of forgiveness which is throughout the whole play, as it has become time for everyone to come together and really make peace with the past in order to move forward and live life again.