



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 91515 A

Select and use complex performance skills associated with a drama
form or period

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 select and effectively use complex performance skills associated with a drama form or period.</p> <p>This involves supporting and enhancing the performance, and drawing out layers of meaning. The performance is convincing, truthful to the drama or theatre form or period, and has impact.</p> <p>The student is the only performer in the scene in an extract from <i>Waiting for Godot</i> by Samuel Beckett.</p> <p>This student has selected performance skills consistent with absurdist theatre practice. A clear understanding of the purpose of absurdist theatre and relevant to the classic absurdist text used, is demonstrated (1).</p> <p>Selected skills are strongly evidenced in performance.</p> <table border="1"> <tr> <td>00:00-01:10</td> <td>The student begins the scene asleep which is repeated as a motif throughout the performance. This enhances the absurdist theme of 'purposeless of existence' shown by repetitive action (2).</td> </tr> <tr> <td>01:26-04:31</td> <td>The idea that talking signified meaning in life, and his inability to do so effectively realises the interpretation that '<i>this character represents the everlasting philosophical battle to find such meanings in life</i>' (3).</td> </tr> <tr> <td>04:34-04:56</td> <td>The universal message is convincingly conveyed through action: '<i>when one concedes defeat and accepts the failure</i>' that the character is again able to speak (4).</td> </tr> <tr> <td>08:05</td> <td>Rising action is abruptly brought to a halt when Estragon falls asleep, at the beginning and end of my scene (6).</td> </tr> </table> <p>For a more secure Excellence, the student could sustain impact so that the overall effect is enhanced. The beginning sequence is extended beyond even the intentional exaggeration, with the result that impact is lost.</p>	00:00-01:10	The student begins the scene asleep which is repeated as a motif throughout the performance. This enhances the absurdist theme of 'purposeless of existence' shown by repetitive action (2).	01:26-04:31	The idea that talking signified meaning in life, and his inability to do so effectively realises the interpretation that ' <i>this character represents the everlasting philosophical battle to find such meanings in life</i> ' (3).	04:34-04:56	The universal message is convincingly conveyed through action: ' <i>when one concedes defeat and accepts the failure</i> ' that the character is again able to speak (4).	08:05	Rising action is abruptly brought to a halt when Estragon falls asleep, at the beginning and end of my scene (6).
00:00-01:10	The student begins the scene asleep which is repeated as a motif throughout the performance. This enhances the absurdist theme of 'purposeless of existence' shown by repetitive action (2).								
01:26-04:31	The idea that talking signified meaning in life, and his inability to do so effectively realises the interpretation that ' <i>this character represents the everlasting philosophical battle to find such meanings in life</i> ' (3).								
04:34-04:56	The universal message is convincingly conveyed through action: ' <i>when one concedes defeat and accepts the failure</i> ' that the character is again able to speak (4).								
08:05	Rising action is abruptly brought to a halt when Estragon falls asleep, at the beginning and end of my scene (6).								

Select performance skills associated with a theatre form or period.
'Theatre of the Absurd'

The overall purpose of the play and the Absurdist ideas in general are present in the extract I perform. The fact that I am able to take snippets of dialogue from both acts and fuse them together shows the lack of development or progress for my character, symbolic of the whole purposelessness of existence. The 'plot' is non-linear. All my attempts to find meaning or a way forward are thwarted. My scene also features the absurdist conventions of minimal development and cyclic or repetitive action. A prominent motif in my scene is sleeping, a state which I appear in four times. Thus throughout my scene the idea of cyclic and repetitive action is strongly reinforced by the fact that I always return to sleep, and achieve no plot development within my scene. ①

Another key element within the scene is the idea of memory that is often prevalent in Absurdist theatre. Since there is no specific sense of place or time within the piece, there is also no tense; no past, present or future. Thus it is impossible for my character to remember what has gone on previously, and in the scene, as in Absurdism, there is a consistent reiteration of forgotten dialogue or actions. This idea is made evident by the line "if only I could sleep. I'll try". The character is completely unaware that he has already successfully fallen asleep twice in the scene, which conveys this idea of severe memory loss and amnesia and alluding to the lack of chronological setting and tense within the scene. The fundamental idea of my scene was that talking signified meaning in life, and my consistent attempts to try and do represented that everlasting philosophical battle to find such meanings within life. I try every approach conceivable and yet am still fruitless in my efforts; only when I accept failure do I gain the ability to speak. The implication is that only when humanity accepts that there is not necessarily a meaning in life, or that it is impossible to determine such a meaning, do we gain some sense of resolution in this concept. My character accepts the impossibility of talking, and knows that he has "tried everything" and will never be able to speak. When he comes to this realization, he is able to speak once again. ①

Despite rising and falling actions throughout the play, Estragon and Vladimir continually repeat the "*Waiting for Godot*" motif, signifying that little or no progress has been made and their attempts to achieve objectives or fulfil motivations has been fruitless. In my scene my initial motivation is to discover why I cannot seem to talk or make any noise, and despite my numerous efforts: shouting, talking, whispering, theatrically shouting, crying, and "trick" shouting, I still remain mute. In this sense my characters motivation, or failure to fulfil said motivation, is a typical absurdist convention, in which the scene gradually builds to a point where the tension seems about to climax, but instead falls away and the audience is left with unresolved drama.

Rising action is abruptly brought to a halt when Estragon falls asleep, at the beginning and end of my scene. ⑥

This is typical of every mini -action and motivation, which will seem to be leading somewhere, but always fail to get there.

Even worse, the characters can never be certain even of their uncertainty. My character shows no recollection of the past or any direct cause for his situation, only recurring unease and anxiety. ②

Repetition and the cyclical way life and failed attempts occur is a feature of absurdism that I show through my four lapses into sleep. Even though I am getting nowhere, I am tired.

It is only when my character concedes defeat, and accepts that whatever attempts they make to talk will result in failure, that they are able to speak. Following the restoration of my ability to speak, my character's motivation is to try to contact, not necessarily God, but someone "up there". Instead of speaking to Vladimir as Estragon does in the play, my character instead directs his dialogue to a "higher power", from which he gets no response. My character gets distressed, eventually culminating in the line "this is becoming really insignificant". This line is an indicator that once again my motivation fails to come to fruition. All my attempts to find meaning or gain recognition from a higher power have been thwarted, which compounds the existentialist philosophy behind absurdism, that human attempts to place their faith in something other than themselves inevitably are pointless, as we all reach the same fate regardless of our beliefs or ideologies. ③

I have chosen to portray Estragon as an ordinary man to apply to the widest section of humanity. The message of the play and absurdism is universal. My voice, when I manage to speak, is a surprise to me though, as if I had never heard it before.. It comes when I am not trying, randomly. ④

I use the symbol of the crucifix, identified with human salvation, but I become stuck in that position and can't find my own feet again. ⑤

	Grade Boundary: High Merit				
2.	<p>For Merit, the student needs to select and skillfully use complex performance skills associated with a drama form or period.</p> <p>This involves sustaining the complex performance skills of the drama or theatre form or period with dexterity, competence, control and a sense of purpose.</p> <p>The student is playing Estragon in an adaptation of Samuel Beckett's <i>Waiting for Godot</i>, set in a supermarket. Estragon is a 'supermarket checkout chick'. The student has fair hair in a ponytail and wears a black tee shirt with green lettering.</p> <p>This student has established a clear interpretive intention selecting skills associated with the absurdist form (1).</p> <p>Dexterity and a sustained sense of purposeful control are shown in the application of selected skills in the performed scenario.</p> <table border="1" data-bbox="312 797 1386 1037"> <tr> <td data-bbox="312 797 523 898">01:24-02:00</td> <td data-bbox="523 797 1386 898">The development of scanning into a ritual and then a competition is an effective escalation of an ordinary activity at the supermarket into a surreal state (2).</td> </tr> <tr> <td data-bbox="312 898 523 1037">04:20-04:29</td> <td data-bbox="523 898 1386 1037">The scene is developed so as to intensify the impact of selected features, for example the checkout girl uses props such as the stool (for her vomiting sequence) and the broccoli (as a symbol of the tree in the play, but also as a bridal bouquet) (3).</td> </tr> </table> <p>To reach Excellence, the student could use skills to exemplify features such as ritual, repetition and surreal action to be crisper and more focused. Vocal techniques could show stronger control and refinement to create impact.</p>	01:24-02:00	The development of scanning into a ritual and then a competition is an effective escalation of an ordinary activity at the supermarket into a surreal state (2).	04:20-04:29	The scene is developed so as to intensify the impact of selected features, for example the checkout girl uses props such as the stool (for her vomiting sequence) and the broccoli (as a symbol of the tree in the play, but also as a bridal bouquet) (3).
01:24-02:00	The development of scanning into a ritual and then a competition is an effective escalation of an ordinary activity at the supermarket into a surreal state (2).				
04:20-04:29	The scene is developed so as to intensify the impact of selected features, for example the checkout girl uses props such as the stool (for her vomiting sequence) and the broccoli (as a symbol of the tree in the play, but also as a bridal bouquet) (3).				

**Select performance skills associated with a theatre form or period.
'Theatre of the Absurd'**

Estragon is a low status female role. She tries to get away with minimal work, filling her time with silly activities which become rituals and give her a sense of purpose even though this is make believe. 'We always find something to give us the impression that we exist'. This is in line with Absurdist theatre where there can be little or no achievement because it mirrors our lives in a purposeless world. My character goes through the motions but cannot get beyond the repetition of scanning goods. She is stuck in a system but so is the customer. The boss would be Godot but he will never come. Our energy is the energy of desperate people who have no real hope.

①

We use the supermarket to reflect the view that we become stuck in repetitive cycles and are unable to change our fortunes in the cruel world. As I send through the broccoli I gain some momentum but there will always be another meaningless item coming up and in between customers I can only fiddle with my nails. My counter is like a prison and my service job could be a symbol of many female positions. I apply the feature of repeated movement and lack of direct eye contact with the customer to show how inward looking and meaningless life is.

②

We intend to shock people into paying attention.

①

Key actions in our piece include the ballet ritual, knitting and vomiting. They are all very physical and show that action can be more useful for communication than all the words we exchange. We use unexpected actions and allow what starts out as an ordinary movement to morph into something a little crazy, maybe even scary.

The customer (Vladimir) approaches the checkout and the checkout chick begins to mime scanning. They compete with beep sounds. This adds a surrealist touch to our everyday realistic setting. It also shows the competitive nature of women. The use of our voices as instruments rather than communicating verbal language is a way of showing how robotic human life is in the Absurdist view.

②

We use monologue conversations and parody the apparent communication of a heart to heart in our 'respecting each other' song, shrieking out the words. This is intended to make the audience take a critical view of whether or not they would be happier with us off stage. We allow our voices to become really unpleasant and to shock the audience into seeing things freshly, as in the theatre of Artaud.

①

When the 'whose hand is highest' competition is at full peak, the movement turns slow, repetitive and dreamlike, turning into ritualised ballet exercises using the checkout as a bar. Here we will use extended and exaggerated movement which is way out of line with the

supermarket context. It is a way of showing how random life is and how little real meaning an occupation has. ②

The vomiting action into the checkout stool is not only about Estragon's distaste at spending her whole life in a supermarket, but also mirrors a woman with morning sickness, in line with the idea that birth brings another suffering generation into the world. The ending is inconclusive and mirrors the frustration of human life in general. It is another way of expressing the meaning of the play because vomiting is something we cannot control and it usually means sickness. Here it is sickness of the soul. ③

	Grade Boundary: Low Merit										
3.	<p>For Merit, the student needs to select and skillfully use complex performance skills associated with a drama form or period.</p> <p>This involves sustaining the complex performance skills of the drama or theatre form or period with dexterity, competence, control and a sense of purpose.</p> <p>The student plays Estragon in a loosely interpreted scene from <i>Waiting for Godot</i> by Samuel Beckett. He wears a navy blue beanie and a heavy jersey with a patterned front.</p> <p>This student has selected performance skills to exemplify absurdist theatre (1).</p> <table border="1"> <tr> <td>01:14-01:28</td> <td>Physical exaggeration is shown in the comic 'watering' of the tree and the movement around the space, as well as Estragon's responses and sometimes misjudgements about what has been said to him.</td> </tr> <tr> <td>02:14-02:30</td> <td>The ritual and repetition of juggling and bouncing is established at a basic skill level.</td> </tr> <tr> <td>03:04-03:08 05:16-05:36</td> <td>The obsession with an object (the ball) is set up (<i>'Stay with me'</i>) and confirmed when Estragon tries to eat it.</td> </tr> <tr> <td>10:06-10:16</td> <td>A clear cyclical ending is demonstrated when the anticipated dream escape comes to nothing, echoing the beginning and confirming that no progress has been made in the scene.</td> </tr> <tr> <td>01:14-01:28</td> <td>Physical exaggeration is shown in the comic 'watering' of the tree and the movement around the space as well as Estragon's responses and sometimes misjudgements about what has been said to him.</td> </tr> </table> <p>For a more secure Merit, physical control and skill could be clearer and small naturalistic gestures eliminated. A tighter focus and intensity for the bounding activity could show its intended significance as a feature more purposefully.</p>	01:14-01:28	Physical exaggeration is shown in the comic 'watering' of the tree and the movement around the space, as well as Estragon's responses and sometimes misjudgements about what has been said to him.	02:14-02:30	The ritual and repetition of juggling and bouncing is established at a basic skill level.	03:04-03:08 05:16-05:36	The obsession with an object (the ball) is set up (<i>'Stay with me'</i>) and confirmed when Estragon tries to eat it.	10:06-10:16	A clear cyclical ending is demonstrated when the anticipated dream escape comes to nothing, echoing the beginning and confirming that no progress has been made in the scene.	01:14-01:28	Physical exaggeration is shown in the comic 'watering' of the tree and the movement around the space as well as Estragon's responses and sometimes misjudgements about what has been said to him.
01:14-01:28	Physical exaggeration is shown in the comic 'watering' of the tree and the movement around the space, as well as Estragon's responses and sometimes misjudgements about what has been said to him.										
02:14-02:30	The ritual and repetition of juggling and bouncing is established at a basic skill level.										
03:04-03:08 05:16-05:36	The obsession with an object (the ball) is set up (<i>'Stay with me'</i>) and confirmed when Estragon tries to eat it.										
10:06-10:16	A clear cyclical ending is demonstrated when the anticipated dream escape comes to nothing, echoing the beginning and confirming that no progress has been made in the scene.										
01:14-01:28	Physical exaggeration is shown in the comic 'watering' of the tree and the movement around the space as well as Estragon's responses and sometimes misjudgements about what has been said to him.										

Student 3: Low Merit

NZQA Intended for teacher use only

Select performance skills associated with a theatre form or period.**'Theatre of the Absurd'**

①

I show my lower status as Estragon (like a teenaged son) slouched down whilst Vladimir has a more comfortable seat on the bean bag, Although I am lower status, he needs me as much as I need him, but since this is Absurd theatre we won't ever actually improve our relationship. Human beings are really just lone figures in the universe.

I move around in a restless way without actually achieving anything. My movements don't seem to have a proper motivation since nothing I do builds on any past action. I don't remember what has gone before and I am almost always confused.

The pointless act of lighting candles symbolises those times in life when something momentarily positive happens but someone will always snuff it out. Even though Didi was always trying to light them, Gogo would always make sure they did not stay lit. The symbolism is that life is one giant struggle. As soon as some little achievement comes along, there'll be an anti-climax.

The potted plant represents the pointlessness of our miserable lives as we are always going to wake up from dreams. It is not even a real tree but something cheap and nasty that looks real but is dry and artificial. Symbolic use of props is a feature of the theatre we are showing.

Our bouncing ball and the juggling show the ritual of tiny actions which can help us feel in control. We are too scared to think of the real situation we are in so we concentrate on little manageable actions and just do them over and over.

Our conversations with each other go nowhere as we have no solutions to our situation. We cannot even remember recent happenings. We show conversational monologues where each person is just locked in their own world.

We take up the same positions at the end as we started with. This emphasises the Absurdist idea that there is no escape through action. You might as well be asleep. The scene has not got us anywhere and when we wake up we'll still be waiting for something to come along (Godot) and save us.

	Grade Boundary: High Achieved											
4.	<p>For Achieved, the student needs to select and use complex performance skills associated with a drama form or period.</p> <p>This involves making choices and using the complex performance skills of the drama or theatre form or period to communicate a credible interpretation of the text or scenario.</p> <p>The student plays Vladimir from <i>Waiting for Godot</i> by Samuel Beckett. He is wearing a red suit jacket and denim shorts.</p> <p>This student has selected performance skills and a credible interpretation is worked for the scripted text (1). Planned performance skills are applied throughout the performance to communicate the interpretation.</p> <table border="1"> <tr> <td>01:36-01:57 02:10-02:13</td> <td>The student uses pent up energy and anxiety to suggest the interpretation by exaggerated physical techniques.</td> </tr> <tr> <td>04:00-04:18</td> <td>Extended pauses are planned to enhance the essential isolation of the character, but in performance these are not fully realised.</td> </tr> <tr> <td>04:59-05:12</td> <td>An appropriate interpretive line is developed into some performance skills.</td> </tr> <tr> <td>06:57-07:35</td> <td>Clear features of absurdist theatre are applied to the interpretation, establishing a strong overall tone for the whole extract.</td> </tr> <tr> <td>01:36-01:57 02:10-02:13</td> <td>The student uses pent up energy and anxiety to suggest the interpretation by exaggerated physical techniques.</td> </tr> </table> <p>To reach Merit, the student could sustain the overall control and management of the planned performance. For example, naturalistic physical responses could be eliminated in favour of intended exaggeration.</p>		01:36-01:57 02:10-02:13	The student uses pent up energy and anxiety to suggest the interpretation by exaggerated physical techniques.	04:00-04:18	Extended pauses are planned to enhance the essential isolation of the character, but in performance these are not fully realised.	04:59-05:12	An appropriate interpretive line is developed into some performance skills.	06:57-07:35	Clear features of absurdist theatre are applied to the interpretation, establishing a strong overall tone for the whole extract.	01:36-01:57 02:10-02:13	The student uses pent up energy and anxiety to suggest the interpretation by exaggerated physical techniques.
01:36-01:57 02:10-02:13	The student uses pent up energy and anxiety to suggest the interpretation by exaggerated physical techniques.											
04:00-04:18	Extended pauses are planned to enhance the essential isolation of the character, but in performance these are not fully realised.											
04:59-05:12	An appropriate interpretive line is developed into some performance skills.											
06:57-07:35	Clear features of absurdist theatre are applied to the interpretation, establishing a strong overall tone for the whole extract.											
01:36-01:57 02:10-02:13	The student uses pent up energy and anxiety to suggest the interpretation by exaggerated physical techniques.											

Select performance skills associated with a theatre form or period.

'Theatre of the Absurd'

1

The ultimate hopelessness that surrounds human existence, all hoping for something, day by day is suggested by the wider play. My performance as Vladimir has a desperate edge and a sense of strain. I am anxiously waiting for the appointment (Godot) to turn up. Because this is Absurdist theatre I can never quite remember what has happened before and my techniques will show anxiety but also confusion.

I am playing Vladimir as a stranded failed businessman who is hoping Godot the financier will come and supply some answers about what to do. There is no sustained action for me. I keep starting little movements but they fade out as I am distracted. I exaggerate physical actions like checking my phone which is never working so I am never in touch with the outside world.

The ritual of checking to see if someone is there and the repetition of trying to wake up Estragon are actions which lead nowhere. I become more and more mechanical as the scene progresses and I achieve nothing. I cling to symbols of hope like the phone, although it does me no good. Like all the human race I am locked into patterns that will get me nowhere because there is nowhere to go.

We use silences and conversational monologues to show that neither of us is paying attention to the other. We are hopeless communicators as we don't listen or remember words. The strongest communication is in our silences. On-verbal language is used to show how words make us more confused than silences or just action..

	Grade Boundary: Low Achieved										
5.	<p>For Achieved, the student needs to select and use complex performance skills associated with a drama form or period.</p> <p>This involves making choices and using the complex performance skills of the drama or theatre form or period to communicate a credible interpretation of the text or scenario.</p> <p>The student plays Vladimir from <i>Waiting for Godot</i> by Samuel Beckett and is wearing red.</p> <p>This student has selected and planned performance skills associated with absurdist theatre (1). They are applied at some stages of the performance to communicate the interpretation.</p> <table border="1"> <tr> <td>01:00-01:10</td> <td>The essential confusion of the character, symptomatic of the human condition, is sometimes played.</td> </tr> <tr> <td>01:36-01:40</td> <td>A sense of isolation is sometimes expressed through the selection of personal space.</td> </tr> <tr> <td>01:43-01:56</td> <td>The use of long pauses and non-communication between characters is shown.</td> </tr> <tr> <td>09:08-09:28</td> <td>Revisitation of the same situation symbolises human lack of progress or achievement.</td> </tr> <tr> <td>01:00-01:10</td> <td>The essential confusion of the character, symptomatic of the human condition, is sometimes played.</td> </tr> </table> <p>For a more secure Achieved, the student could match intention and performance more closely to demonstrate complex performance skills more visibly. The features demonstrated need sufficient clarity to convey the intent.</p>	01:00-01:10	The essential confusion of the character, symptomatic of the human condition, is sometimes played.	01:36-01:40	A sense of isolation is sometimes expressed through the selection of personal space.	01:43-01:56	The use of long pauses and non-communication between characters is shown.	09:08-09:28	Revisitation of the same situation symbolises human lack of progress or achievement.	01:00-01:10	The essential confusion of the character, symptomatic of the human condition, is sometimes played.
01:00-01:10	The essential confusion of the character, symptomatic of the human condition, is sometimes played.										
01:36-01:40	A sense of isolation is sometimes expressed through the selection of personal space.										
01:43-01:56	The use of long pauses and non-communication between characters is shown.										
09:08-09:28	Revisitation of the same situation symbolises human lack of progress or achievement.										
01:00-01:10	The essential confusion of the character, symptomatic of the human condition, is sometimes played.										

Select performance skills associated with a theatre form or period.**'Theatre of the Absurd'**

①

At the end of act one, after an entire day of *Waiting for Godot*, Estragon and Vladimir decide to leave "Well shall we go?, "yes, let's go". However, they stay exactly where they are without moving. This is a typical convention of absurdist theatre as their actions contradict their words, and the action of the play ceases to develop.

My dependency on Estragon is shown as I continually distance myself from him and create my own personal space. However, within this personal space I am prone to the feeling of alienation. This causes me to return to Estragon's side, in order to prevent myself from feeling lonely or abandoned, depicting my roles insecurities.

Cyclic pattern of absurd theatre prevents the plot from developing and therefore nothing is achieved or fulfilled. I highlight this feature by repeating actions within the scene such as continually having Estragon fall asleep on Vladimir. We also highlight it by never resolving any of the issues raised. For example: Estragon falling asleep, Vladimir losing Estragon, teaching Estragon to defend himself, thus forcing the plot to move on without actually accomplishing anything.

Mood changes are also a significant feature of Absurdism that I highlight. I do this by quick shifting of mood. In the space of only a few minutes my characters mood changes from angry (that Estragon won't look at me), to happy (to be back with Estragon), to frustrated upset (that Estragon has disappeared), to despairing (that I can't find Estragon), to happy (that Estragon has returned). This means the past is irrelevant to characters and that they do not dwell on their situation and actions even just a few moments before. This prevents character development and also halts development of the play.

The plot continues to circulate, reinforcing the meaningless aspect of the absurdist play and consistently returning to the focal point of '*Waiting for Godot*'. The situation of our scene has a similar motif. Estragon incessantly falls asleep on me, and I continuously wake him, in fear of being alone. He then falls asleep and despite my determination, I fail in waking him. This displays the cyclic style of the play and reinforces lack of development.

My fears of losing Estragon surface when I think he is lost. In desperation I search for him, but event this is pointless as I give up and begin to cry. Once found, my mood brightens and I decide to teach Estragon how to defend himself. However my motivations and actions contradict each other, as despite my attempts to help Estragon fight- I don't want to lose. Therefore the outcome of the scene is of little development and thus reflects the play in itself, which also has minimal progress and development.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to select and use complex performance skills associated with a drama form or period.</p> <p>This involves making choices and using the complex performance skills of the drama or theatre form or period to communicate a credible interpretation of the text or scenario.</p> <p>There is no video evidence available for this student.</p> <p>This student has attempted selection of complex performance skills for absurdist theatre (1).</p> <p>The chosen scenario involves playing both Boy and Vladimir in Samuel Beckett's <i>Waiting for Godot</i>. The sense of waiting and frustration is established, and the two roles are partly credible.</p> <p>To reach Achieved, the student could select sufficient complex performance skills to exemplify the features of absurd theatre, and the performance skills demonstrated need detail, timing and definition to be visible.</p>

Student 6: High Not Achieved

NZQA Intended for teacher use only

Select performance skills associated with a theatre form or period.
'Theatre of the Absurd'

1

Isolated characters cannot connect. For example, I decided to use a ball for the Boy role and walk back and forth showing that I was not really communicating with Estragon and Vladimir successfully.

Absurdism sees the world as a place where reason does not work and mostly human beings are just confused. For example: I decided to put in some funny gestures. I exaggerate by looking around me and behind me and between my legs.

I am presenting this extract **as a naturalistic piece by** making the roles more lifelike. For example: I make the Boy Australian and a teenager so that he can have a bit more of an attitude to all the questions.

I run the lines together in the piece because I thought the 'Yes sir' and 'No sir' were repeated too often.