



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

Exemplar for Internal Achievement Standard

Drama Level 3

This exemplar supports assessment against:

Achievement Standard 91516 A

Demonstrate understanding of the work of a drama or theatre theorist or practitioner

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 a student needs to demonstrate perceptive understanding of the work of a drama or theatre theorist or practitioner.</p> <p>This involves justifying, with insight, the application in relation to the intention of the work of a practitioner or theorist.</p> <p>This student has applied the ideas of Edward Gordon Craig to design a set for the Arthur Miller play and they are justified. The white block props (00:22) (1) that have multiple uses during the play, and the raising of the house platform to separate the house from the backyard and the street without the use of walls (01:03), support Craig's notion of the set being suggestive of time and place (anti-realism).</p> <p>The student's architectural design choice for the cyclorama is perceptive and communicates the overwhelming nature of the city in Willy's life (01:54) (2), directly applying Craig's design elements of 'changes in scale' and 'the actor dwarfed in his environment'.</p> <p>The student continues to demonstrate perceptive understanding of Craig's notion to create mood and atmosphere through synthesis of technical elements, for example in the use of lighting from the back through windows (02:44) and the symbolic statement representing Linda (02:57) (3).</p> <p>For a more secure Excellence, the student could detail points in their design that need to be more symbolic and less literal. For example, there is still a very literal interpretation of spaces or rooms in the play, even though there are no walls there are clear delineations.</p>

Drama 91516 – Set Design Rationale:

Edward Gordon Craig applied to *A death of a Salesman* by Arthur Miller.

Props-The only props I've used are plain white blocks (1 large and 4 small). I did this to show Craig's minimalism and non-realistic set designs while still providing objects for the actors to use to show important scenes in *Death of a Salesman* such as the kitchen table and chairs which can be changed to use as a bed for the bedroom. I made the large block long so that when the actors are around the table they can use it to show the distance between the characters in different parts of the play. ①

Floor-I raised the house platform to separate the house from the backyard and street without the use of walls. This fits with Craig's minimalism and non-realistic set designs once again. Doors/Windows-I used a doorframe and hanging fly floor windows to create more interesting lighting effects and create the silhouette of a house while still keeping it simple and without blocking the backdrop so that it looks more overtaken by the city. The windows would move up and down to show different scene changes.

Cyclorama-I placed the cyclorama close to the set to make the house seem overwhelmed and almost like its being eaten by the city. I made the cyclorama very tall compared to the rest of the set to make the house and Willy's life seem insignificant which one of Craig's ideas. I did this after seeing Craig's sets much to do about nothing (1903), *Hamlet* (1909), *Macbeth* and other creations. ②

Colours-I made the cyclorama black although if this set was created full size I would paint it grey. This would be to show lighting effects clearer as one of Craig's ideas is to use a lot of lighting to completely change sets and also to better show that it's a dirty grey city overtaking the house. The house I made completely white as well as the props to represent that Linda is trying to strealise Willy's life and is trying to protect him from the truth/ remove everything dangerous/dirty from his life. ③ I made the colours simple to make the costumes stand out as they would have touches of bright colour to make them stand out from the set. I would make Linda wear very simple colours to blend in to show shes mostly a piece of furniture in Willy's life. Biff would wear garish colours and a checked farmers top to show he wants to work in the country. Happy would wear dull colours similar to Willy to show hes trying to follow in his fathers footsteps. Willy would wear dull colours that are slightly too small to show hes being constricted in his life.



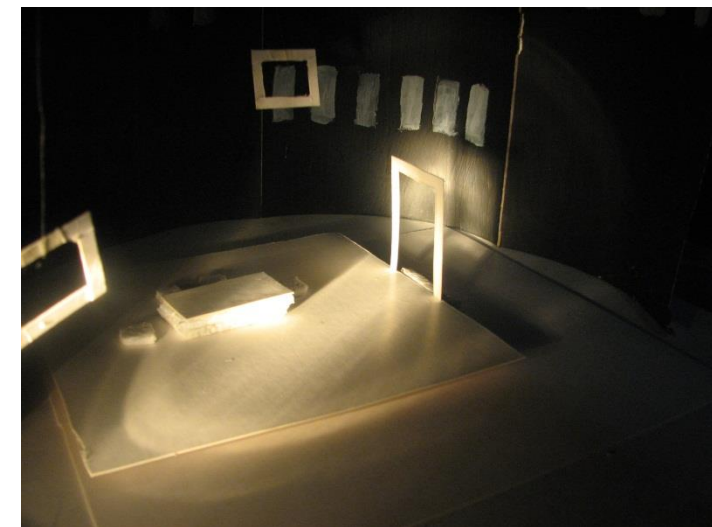
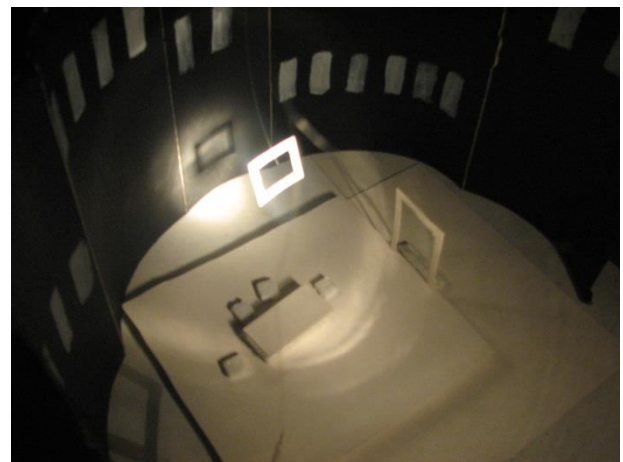


I would use this lighting for when Willy's in the past and times are happier and more natural. It would be a gentle green to soften the backdrop which would be grey in full scale.



I would use this more harsh white lighting in the present to make it seem more artificial and make the city backdrop more overpowering and dominating in Willy's life.

2



I would use this softer lighting for when Willy's happy/ looking forward to something even if it's not true. It would change to the harsh white when reality hits him and he continues to have mental issues.



I would use this blue lighting for very emotional sad scenes to enhance the feelings to the audience and create moods.

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to demonstrate informed understanding of the work of a drama or theatre theorist or practitioner. This involves justifying the application in relation to the intention of the work of a practitioner or theorist.</p> <p>This student has demonstrated evidence of application of Edward Gordon Craig's ideas of symbolism to their set design, and there is clear justification in the written work.</p> <p>Hydraulic platforms (1) that can be moved independently to represent beds, stairs, a bar, kitchen table and also to confine Willy and Biff in a small and unstable place, applies Craig's design elements to have '<i>moveable units of stage</i>' and to have '<i>theatre as a technological machine</i>'. Mirrors in the aisles as transitions between Willy's past and present (01:49) (2) support Craig's abstract modernistic approach to staging and integrate symbolic statements into the design elements.</p> <p>The choice to end the piece with a single spotlight on the flowers for the funeral centre stage is justified as this represents the last we will see of Willy alone (3). Ideas for the symbolic use of costumes are clearly linked to Craig and justified, showing informed choices (4).</p> <p>To reach Excellence, the student could unpack his ideas in more detail to reflect the intent and relationship to Craig's thinking with insight. While the work, to the informed eye, indicates intelligent design and moves towards perceptiveness there needs to be certainty in the justification.</p>

Rationale – 91516

Set Design – This is in the round design with a cyclorama around the whole theatre. This will be used to shine lights on to make the audience feel they are totally involved in Willy's life.

My set comprises of three 2metre by 1metre hydraulic platforms that can be moved independently to represent the different rooms and furniture within them i.e. block one and three could be raised to represent the single beds in 'the boys' room, blocks two and three could represent Willy and Linda's double bed, block one and two could represent the double bed in the hotel and block two could be raised to create the kitchen table. Block one could be raised higher than the table to make a bar for the restaurant theme. ①

At the end of Act two when Willy and Biff are fighting they will be raised and Linda and Happy will be below looking up. This will cast shadows over them as they are overwhelmed and confused by the row between Biff and Willy. It also confines them (Willy & Biff) in a small and unstable place.

At the end, for the requiem the actors will stand in the aisles with Linda in the central aisle, as she does her monologue the block two which will be raised half a metre will slow sink to represent the coffin being lowered into the grave.

Why?

I've chosen this design which is simplistic/minimalist and representational rather than realistic. This follows Craig's ideas based on non-realism and the set being able to represent different emotions and feelings. I have chosen a white stage to reflect lighting and to be able to change into the different scenes.

As the audience enters I want them to feel they can walk across the set that there is nothing permanent about the house, so they are part of the whole performance. The audience and actors will enter through the same 'doorway'. Once they are in the space the actors can enter and exit through different aisles but they will remain within the cyclorama until the end of the play.

The cyclorama allows me to provide shadows and overwhelming sense of being totally surrounded and consumed by the City during the present scenes as it will be unlit. In the past there is a sense of colour and light as Willy and Linda moved in when there was nothing around them.

I want to use mirrors in the aisles – as transitions between Willy's past and present. ②

This will not be used for all of the transitions but in-particular the ones with the mistress.

Furniture will be minimal with the exception of one chair that can be used on the hydraulic blocks and on the outside for seating in the garden.

There are no walls as Miller in his opening to the play says the house should be built so the walls can be walked through on the past sections. My set allows the actors to use all entrances and exits and for it to change in front of the audience, again fighting realism. Craig also believed you should be able to see the workings of the theatre to ensure representation rather than reality.

Lighting colours will be:

Present - In the kitchen hanging light in centre of stage lowered from above, no lighting on the cyclorama to make the audience feel more closed in like the city towering over the house. Rooms of the house will be white light (florescence) in the present. Harsh -to show Willy's reality

Past the lighting will be yellower with a sense of warmth. Softer to portray how Willy's view of the past is edged in softness/fantasy. The cyclorama will be down lit with white to make the stage feel more open, with more space without the city towering over the house.

Mistress scene- using reds and pinks for passion and betrayal.

When out in the garden (past) greens and yellows using gobos and blue on the cyclorama to depict sky

Around the outside of the circular stage there will be headlight style lighting on the floor. This will be used at the beginning and ending of the play (before the requiem) to represent Willy driving home and then crashing. These lights will light upwards and face into the audience representing headlights coming towards you.

There are five seating blocks allowing 5 aisles to represent the 4 key characters who seem to only ever interact with one other, ie Bernard, Charlie, Mistress, Howard. Ben is the exception to this as he comes in whilst Willy is talking to others. Ben would be able to sit in the audience as a continual vision.

I would like to end the piece with a single spot light on the flowers for the funeral, centre stage as this is the last we will see of Willy, alone.

3

4

The costumes would be monochromatic, another Craigian technique. This allows lighting to change the colour of white/grey costumes to reflect the emotions/feel of the piece. I feel Linda should wear white as she is the innocent party in all of this. Willy would be in a pale worn out grey to represent his age and worn-out feeling he has, Happy is a younger version of Willy so a more defined cleaner grey would work for him. Biff's whole life is overshadowed by Willy's lies so Black would define him. Ben would be dressed in a white suit to depict his ghostly nature.

I am aware I have chosen an unusual setting but Craig used buildings that weren't theatres to create 'epic' style settings. The raising and lowering of the hydraulic blocks would mean a space that could allow for this. I feel this should be more like a piece of art as well as a performance which again links with Craig's idea of a master artist designing and creating theatre.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to demonstrate informed understanding of the work of a drama or theatre theorist or practitioner.</p> <p>This involves justifying the application in relation to the intention of the work of a practitioner or theorist.</p> <p>This student has demonstrated an informed understanding of the work of Edward Gordon Craig and several decisions are justified.</p> <p>In the written work it is noted that '<i>the house</i>' rigid structure and its unstableness is a Craig influenced idea, as the building embodies Willy Loman (2) and he indicates the link to Craig's theory.</p> <p>The student's assertion later, that '<i>Craig influenced imposing buildings</i>' (3), is linked to Craig's design for Hamlet (00:38). Similarly, the discussion of the prop is generalised and its versatility is considered without clearly linking to Craig's thinking or purpose.</p> <p>Some of the ideas approach perceptiveness: the discussion of the neon effect of lighting on the edges of the building in the saucy scenes, and the shadows projecting throughout the scenes of nostalgia are a clear indication of this (4).</p> <p>For a more secure Merit, the student could clearly link how their ideas were influenced by Craig, and why Craig would have used it. For example, to clearly justify that Craig was interested in symbolism as a way of extending the narrative beyond the actors so that the whole picture of the scene told the story.</p> <p>The discussion of the prop (1) needs to be linked to Craig's thinking or purpose.</p>

Rational: Death of a Salesman

Arthur Miller, Edward Gordon Craig.

Arthur Miller's play of "Death of a Salesman" Written 1949 and premiered February that year. The story follows Willy Loman a struggling salesman, who can neither come to grips with the reality of his position, or his sons. Edward Gordon Craig, was a designer her employed representation to design his sets instead of the traditional realism. He premiered his work via "Dido and Aeneas." I have used heavily Craig influenced techniques to develop my three sketches. But I feel my two storied conclusion was more fitting in both Craig's ideals of representation and Millers ideas for the progression of the play: Willy's hectic train of thought.

The set has a rigid structure and compilation of various auditioned aspects; steers windows and steers. My single prop, **1** was made with Craig in mind it's a single white block, allowing the audience and the actors to see whatever necessary in it, stool, fridge or table. **The houses rigid structure and its unstableness, is a Craig influenced idea, as the building embodies Willy Loman, 2** as he continues through the play to his evident death. It is made of wood, to show that it's a D.I.Y job, it's been made a note of at the requiem of the play, that Willy was always good with his hands and allot of work has gone into this house. But now like Willy it's too old and is coming to an end. **The Cyclorama is a cut out stencil like shape of Craig influenced imposing buildings which with light shining through the back of them portray signs to support both Craig and Millers ideas. 3**

The Bar scene, positioned pink light shines down the sides of the building allowing for almost a neon night club look. Then during the neutral, and night time scenes, the thin slits of light shine down over the house and over Willy, with prison influenced, representation of the confining and oppressive results of the down town New York landscape, which has built around willy and his children, and wife. 4

Lighting will consist of, Blue Orange Pink and Neutral. The set will be very basically coloured, and will be simply the colour of the wood it is made from and the actors in greys blacks and whites, this in ploys Craig ideas of Minimalism and allows for the surrealism Arthur Miller wanted to project, to be projected. **The Lighting will do the talking, representing Willy's moods, as the lighting changes everything else does. The pink to show the scandalise bar and mistress encounter. The blue to show the dimness and dullness of reality then the neutral for the boys and a fiery orange for the scenes of nostalgia. The shadows projected throughout the scenes of nostalgia, will be large coursing over the stage, and onto the cyclorama, to give the impression that the actors and the house are larger than life, showing Willy's thoughts of this time. This will also portray a dream like atmosphere. 4**

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to demonstrate understanding of the work of a drama or theatre theorist or practitioner.</p> <p>This involves applying the knowledge, and ideas or processes of a practitioner or theorist to communicate the intention of their work.</p> <p>This student has used Craig’s ideas in their design and shows understanding of the purposeful application of these ideas.</p> <p>The student’s design choice, ‘<i>The bareness of the set leaves it to the actors to create the mood instead of a ‘photographically’ realistic set</i>’ (1) (00:25), clearly applies Craig’s ideas.</p> <p>At (01:03-02:53) the student clearly describes lighting choices to synthesise with the set design, and discusses what she hopes to be the effect.</p> <p>Specific links to <i>The Vikings of Helgeland</i> (1903), indicated in the written and presentation (02:58) (2), discuss the effect of the window frame. Similarly at the end of the presentation (03:40), the discussion of the walls and the dreamscape links Craig’s intentions to her design elements.</p> <p>To reach Merit, the student could apply their choices and effects to the intentions underlying Craig’s style of design to show evidence of the justification needed for an informed understanding. For example, justifying why Craig wanted to avoid photorealism and how it would affect the audience.</p>

Student 4: High Achieved
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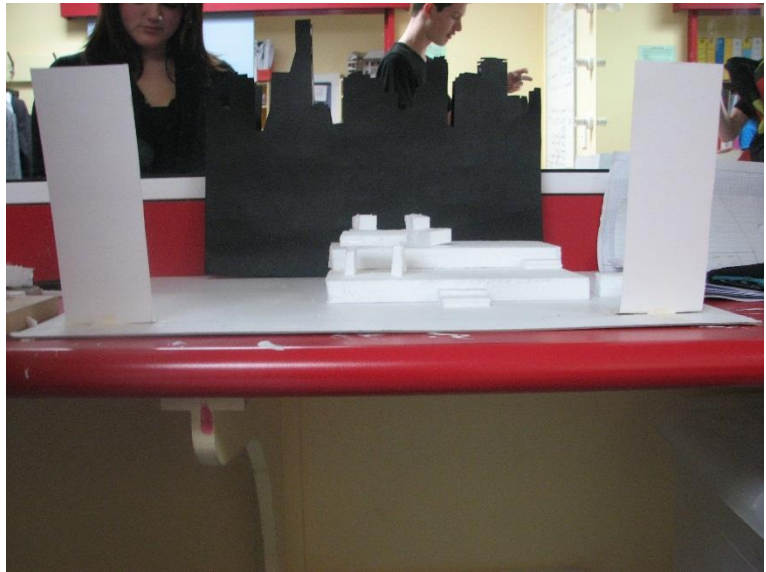
Rationale

DEATH OF A SALESMAN

Based on Edward Gordon Craig's design theories and ideas

Layout of set:

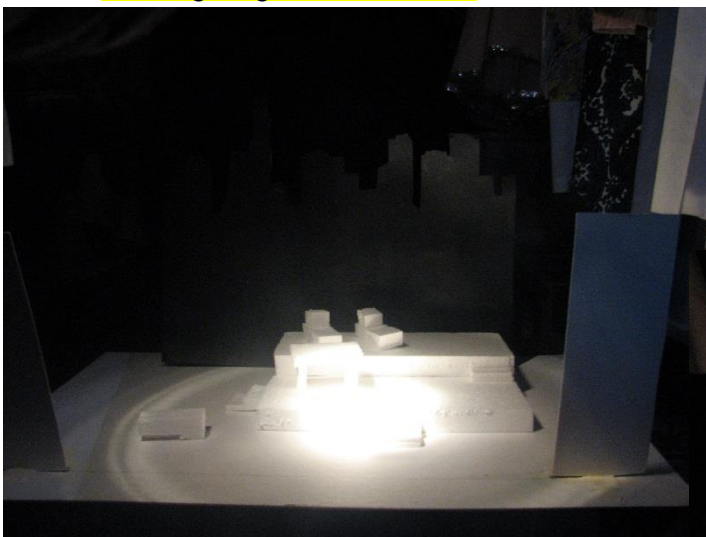
The set I have designed for the DEATH OF A SALESMAN play by Arthur Miller is a simple white set with a black city-scape silhouette in front of the back wall. It is related to the play by not having any solid walls so the flow between Willy Lowman's flashbacks and being in reality. The bareness of the set leaves it to the actors to create the mood instead of a "photographically realistic" set ^① which is a Craigian set idea. Having a window cut out to throw a silhouette on the back wall (not actually shown) to create the house effect without realistic props, which as the scene goes from reality to dream scape is faded out to. This I adapted from a set which Craig designed for "The Vikings at Helgeland" in 1903 which had an actual window frame hanging during the whole play. ^②



Why I have chosen my set design:

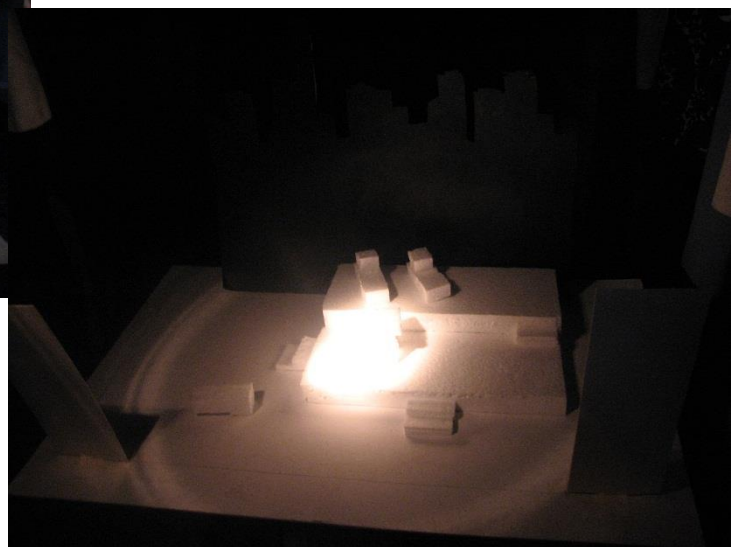
I chose this set design as it incorporated the bareness and structure that is much like Craig's ideas, and that it worked well with the changing from past to present.

What lighting would be used:

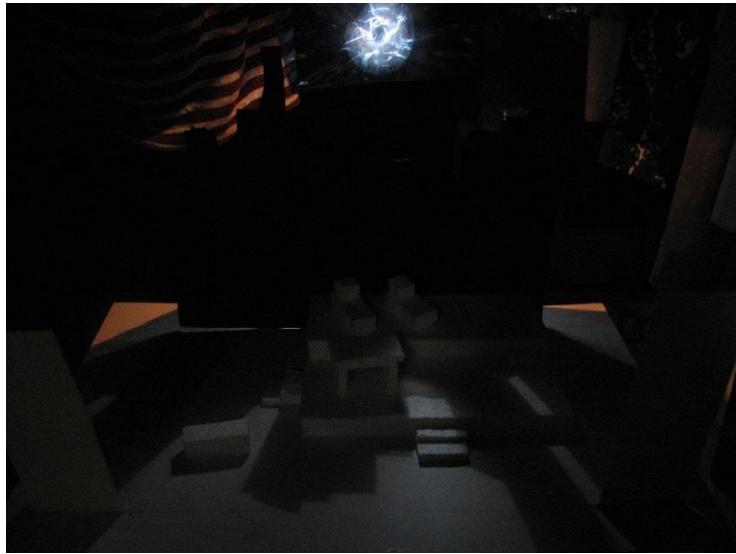


For most house scenes there will be a slight yellow gel that has the effect of a normal house light.

Picture 1 The picture hasn't shown up the gel colour very well



During the scenes with "The woman" (Willy's mistress) the gel used will have a more pink toned gel shown in picture 2. This accentuates the romantic theme.



Picture 3. A blue gel over a light behind the city scape shows how the city is “closing in” on their lives. This will also be faded out when flash backs to the past happen because the city wasn’t as vast then.

Props: The “beds” which are separate to represent the boys bedrooms in the pictures, would be pushed together to represent Willy and Linda’s bed.

The beds would be two plain blocks with small squares on top with fabric thrown over them. The table could be a plain white table with four chairs and a plain bench to represent outside seat.

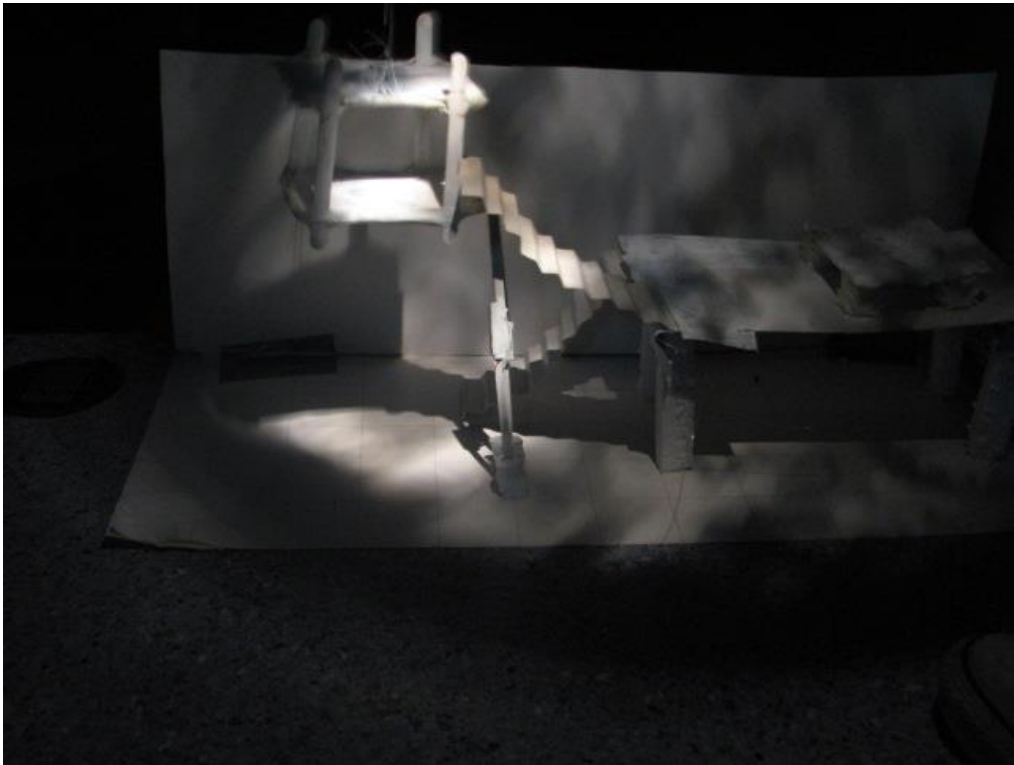
Additional ideas: The pink gel behind the city scape would be appropriate at the lunch scene when Happy and Biff are talking to the “call girl”.



	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to demonstrate understanding of the work of a drama or theatre theorist or practitioner.</p> <p>This involves applying the knowledge, and ideas or processes of a practitioner or theorist to communicate the intention of their work.</p> <p>This student has demonstrated some understanding of the work of Edward Gordon Craig in his design for Arthur Miller's play, and is able to communicate the intention of these ideas.</p> <p>The focus is predominantly on Miller and the play and there is some application to Craig's ideas of theatre design. The set is full, with large structures centre stage. (1). He asserts that the '<i>staircase to nowhere theme</i>' (00:45) is a central theme in terms of the metaphorical purpose of the play (02:40). He also refers to lighting choices (01:06).</p> <p>For a more secure Achieved, the student could apply their ideas with more clarity to the work and intentions of Edward Gordon Craig, including all aspects of the design process as Craig would have included costumes and lighting in his overall design.</p>

Student 5: Low Achieved
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1



	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to demonstrate understanding of the work of a drama or theatre theorist or practitioner.</p> <p>This involves applying the knowledge, and ideas or processes of a practitioner or theorist to communicate the intention of their work.</p> <p>This student has attempted to introduce Edward Gordon Craig's ideas in terms of superficial features of his design elements to their discussion of set and lighting plan. They articulate an intention for minimal props and stairs in the set in relation to the play (1).</p> <p>The idea of a central alleyway between the two tall buildings demonstrates some awareness of Craig's idea to 'dwarf the actors', and in this case to frame Willy as small and not important in terms of the city around him (2).</p> <p>To reach Achieved, the student could link her ideas to Craig's, making more of the towering buildings in the passageway to show her understanding of the symbolic and anti-realism aspects of both Craig and Miller. She could create blocks to show her meaning for the house furniture, moving them around within the space to show what they represented.</p> <p>Lighting could be developed to show the changes of colour and why these relate to both Craig's theories and the playwright's intention for the set.</p>

This is my set design for *Death of a Salesman* by Arthur Miller. I was inspired by Edward Craig's idea of having as less props as possible onstage so that the audience could focus on the actors instead of looking at the set itself.

①

Student 6: High Not Achieved
NZQA Intended for teacher use only

Set- first of all, as you can see my set is very simple and not that visually interesting, but I like the Craig's idea of having a very simple stage. I have a split stage that represents Willy Loman, the main character, jumps between the past and the present a bit more obvious throughout the play.

①

On this side I have a box that can be used as a table or a bench; I didn't want to make it fancy because Willy and his wife, Linda, don't have a lot of money and therefore don't have expensive things in their home. There are stairs that lead into another room that could be used as a bedroom or another acting area such as the kitchen. Those two are the only props I have made for the set; I wanted to give it a homely touch as most of the present scenes are in the Loman's house and at the same time I tried to keep it as simple as possible. The other side there are no props and it's not that interesting but I wanted to show Willy's unsteadiness and fantasy world that his life really is instead of this fantastic perfect world that Willy is a success.

①

This area in-between these two walls are narrow and reminded me of an alley between two buildings. So I decided to put a picture of two black and white buildings that look bigger as you look higher. I like this because it looks like those buildings are overpowering the stage and makes the characters, specifically Willy, seem small and not important.

②

Colour- I have chosen two main colours, one for the past and one for the present, and one colour for the building alley that appears only twice throughout the play, the beginning and the end. For the present colour I chose orange. I think it's a strong colour and suits the condition because it reminds me of a light bulb. For the house scenes I would like to have the lighting from the top so it would actually look like this part of the set is lit from a light bulb and the light would touch the head and shoulders of the actors and the rest of the body will look dark. I chose the colour purple for the past scenes because it looks unsteady and a bit overwhelming. The colour for the building is blue and reminds me of a dark sky. It also reminds me of night and the two scenes that Willy will walk through it are at night.

Willy- I want Willy to wear grey cloths to show that he is very dull and not that interesting. I also like how lighting is very well seen on grey. I want to show that he blends into the background.

Linda- in the past I want her to wear bright colour to show her youth, at the present I want her to wear grey and black to show that she has gotten old.

Biff- I want him to have a farm boy look because Biff like to work with his hands

Happy- I want Happy to wear a suit because he wants to look successful to impress Willy.

