



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 91517

Perform a substantial acting role in a significant production

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 perform a substantial acting role effectively in performance of a significant production.</p> <p>This involves sustaining an accomplished role throughout the performance, communicating a depth and breadth of the role and exploring layers of meaning to enhance the communication of the role and dramatic context.</p> <p>The student plays Honora Rieper in <i>Daughters of Heaven</i> by Michaelanne Forster. She is wearing a blue 1950's dress and adds a coat for the last scene.</p> <table border="1" data-bbox="312 593 1390 1068"> <tr> <td data-bbox="312 593 523 763">00:00-00:37</td> <td data-bbox="523 593 1390 763">Honora establishes an accomplished authority as the older woman. Her bearing, voice and mannerisms as she bends forwards to establish contact with her daughter, and her use of emphasis combined with the grim pursing of lips, support the maturity of age.</td> </tr> <tr> <td data-bbox="312 763 523 898">00:38-01:15</td> <td data-bbox="523 763 1390 898">There is a firmness in the student's delivery that conveys a strong sense of the immovability of her role. Her control over the use of body stance and pace combine to strengthen the image of the burden that she has become to Pauline.</td> </tr> <tr> <td data-bbox="312 898 523 1068">03:31-04:29</td> <td data-bbox="523 898 1390 1068">While she is seated on the bench, there is an intensity of focus and stillness of body that completely captures the belief that Honora is in a different physical space to the girls in terms of setting. The relaxed, facial expression acts as a point of irony against the horrific plans being made by the girls.</td> </tr> </table> <p>For a more secure Excellence, the student could look for opportunities to explore the layers of meaning within the role to give sufficient reason for Pauline's hatred for her mother.</p>	00:00-00:37	Honora establishes an accomplished authority as the older woman. Her bearing, voice and mannerisms as she bends forwards to establish contact with her daughter, and her use of emphasis combined with the grim pursing of lips, support the maturity of age.	00:38-01:15	There is a firmness in the student's delivery that conveys a strong sense of the immovability of her role. Her control over the use of body stance and pace combine to strengthen the image of the burden that she has become to Pauline.	03:31-04:29	While she is seated on the bench, there is an intensity of focus and stillness of body that completely captures the belief that Honora is in a different physical space to the girls in terms of setting. The relaxed, facial expression acts as a point of irony against the horrific plans being made by the girls.
00:00-00:37	Honora establishes an accomplished authority as the older woman. Her bearing, voice and mannerisms as she bends forwards to establish contact with her daughter, and her use of emphasis combined with the grim pursing of lips, support the maturity of age.						
00:38-01:15	There is a firmness in the student's delivery that conveys a strong sense of the immovability of her role. Her control over the use of body stance and pace combine to strengthen the image of the burden that she has become to Pauline.						
03:31-04:29	While she is seated on the bench, there is an intensity of focus and stillness of body that completely captures the belief that Honora is in a different physical space to the girls in terms of setting. The relaxed, facial expression acts as a point of irony against the horrific plans being made by the girls.						

Student 1: Low Excellence

NZQA Intended for teacher use only

91517 (3.6) - Extract from student supporting evidence

Role: Honora Rieper from *Daughters of Heaven* by Michaelanne Forster

In playing Mrs Rieper I want to present an ordinary mum. A mum who cares a lot about her daughter but doesn't understand her. She tries to be patient with Pauline, but is worried about how Pauline is withdrawing from the family and is spending more time with Juliet and the Hulme's. She is bewildered by the influence Juliet has over her daughter and is very relieved when she learns she is to leave. She knows she can't compete with Juliet at the moment. Juliet has every advantage that Pauline doesn't - a large house and a father who is a university professor, and money. She is disturbed by the two girls' deepening bond but is powerless to do anything about it. I want to make sure that my performance of Mrs Reiper shows the different ways that she copes with Pauline and the situation, and also how she can be relaxed and loving with Mr Reiper. I want to also capture something of the horror of her death.

	Grade Boundary: High Merit						
2.	<p>For Merit, the student needs to perform a substantial acting role skilfully in a significant production.</p> <p>This involves sustaining a convincing role throughout the performance, demonstrating competence, control and a sense of purpose.</p> <p>The student plays the role of Wai in <i>Waiora</i> by Hone Kouka. She is wearing a white apron and a dark blue patterned dress.</p> <table border="1"> <tr> <td>00:00-02:00</td> <td> <p>Credibility and a sense of purpose are clearly established as Wai enters, taking note of the tension and registering concern before intervening. In the argument with Hone, she demonstrates focus and strength as she convincingly drives the argument forwards, standing her ground and using gesture to emphasise her point of view.</p> <p>At '<i>Why don't you care, why don't you see?</i>' the student turns her head towards the audience, registering an expression of inner pain at this moment show skill and moments of effectiveness.</p> </td> </tr> <tr> <td>02:00-03:52</td> <td> <p>She remains controlled facing Hone during his speech. She is intently focused on him and the quickness of her breathing hints at an inner pain.</p> </td> </tr> <tr> <td>05:08-06:40</td> <td> <p>Wai enters with dignity and poise. Her understanding of the situation is shown in her stillness of body which contrasts with the hysteria of Amīria. There is a sureness of purpose in her bearing and use of voice.</p> </td> </tr> </table> <p>To reach Excellence, in the times of heightened emotion, the student could face towards the audience, thus giving them the opportunity to see and feel the intensity of Wai's inner struggle and to communicate more of the depth and breadth of the role.</p>	00:00-02:00	<p>Credibility and a sense of purpose are clearly established as Wai enters, taking note of the tension and registering concern before intervening. In the argument with Hone, she demonstrates focus and strength as she convincingly drives the argument forwards, standing her ground and using gesture to emphasise her point of view.</p> <p>At '<i>Why don't you care, why don't you see?</i>' the student turns her head towards the audience, registering an expression of inner pain at this moment show skill and moments of effectiveness.</p>	02:00-03:52	<p>She remains controlled facing Hone during his speech. She is intently focused on him and the quickness of her breathing hints at an inner pain.</p>	05:08-06:40	<p>Wai enters with dignity and poise. Her understanding of the situation is shown in her stillness of body which contrasts with the hysteria of Amīria. There is a sureness of purpose in her bearing and use of voice.</p>
00:00-02:00	<p>Credibility and a sense of purpose are clearly established as Wai enters, taking note of the tension and registering concern before intervening. In the argument with Hone, she demonstrates focus and strength as she convincingly drives the argument forwards, standing her ground and using gesture to emphasise her point of view.</p> <p>At '<i>Why don't you care, why don't you see?</i>' the student turns her head towards the audience, registering an expression of inner pain at this moment show skill and moments of effectiveness.</p>						
02:00-03:52	<p>She remains controlled facing Hone during his speech. She is intently focused on him and the quickness of her breathing hints at an inner pain.</p>						
05:08-06:40	<p>Wai enters with dignity and poise. Her understanding of the situation is shown in her stillness of body which contrasts with the hysteria of Amīria. There is a sureness of purpose in her bearing and use of voice.</p>						

Student 2: High Merit

NZQA Intended for teacher use only

91517 (3.6) Extract from student supporting evidence**Role: Wai (Sue) from *Waiora* by Hone Kouka**

Wai is the mother of the family, in her late 30's, still good looking although worn down from working hard around the home. Wai is wife to Hone, whom she is devoted to and will put before anything. "I've always been there for you, what you wanted, your dreams". She stands up to her husband if she knows he has done wrong. She is mothering to Boy, seeing him as her own, even though he is not her biological son. Wai speaks with a Māori accent but is well spoke in both Māori and English, showing that she is well educated. This was common with Māori of this generation as they took great care to fit in well to the Pākehā world, while Pākehā did not do the same in return, shown in Steve and Louise's pronunciation of Te Reo. My voice in the performance is accented with Māori intonation and sounds like an older, middle aged Māori woman. Wai stands tall and strong as she is unofficially the leader of the family. She is constantly fussing around, making sure everything is in order. Wai puts her family before anything else in the world and is extremely protective of them. Wai initiates the family heirachy, knowing that Hone is at the top. She also understands the role of Māori in society, understanding that it is inappropriate at this time to speak Māori in public. She wants to impress Steve, knowing that he is high on the social ladder.

My intention for this performance is to show how Wai views the cultural differences between Māori and Pākehā and how she stands up for her family. Wai's character explores the idea of racial differences and the importance of the acknowledgement that Aotearoa is a bilingual and bicultural country. Through Wai's character we see that *Waiora* is about a Māori family's struggle to keep themselves above the water and the significance of Māori urban drift in the 1060's.

	Grade Boundary: Low Merit					
3.	<p>For Merit, the student needs to perform a substantial acting role skilfully in a significant production.</p> <p>This involves sustaining a convincing role throughout the performance, demonstrating competence, control and a sense of purpose.</p> <p>The student plays Rose in <i>Children of the Poor</i> by Mervyn Thompson. The student wears a pinafore apron and has two plaits in her hair.</p> <p>The student has a clear intention for interpretation which demonstrates understanding of her character's dilemma and motivation (1).</p> <table border="1"> <tr> <td>00:01-01:02</td> <td>The student's performance captures a sense of the young girl caught up in a situation beyond her control.</td> </tr> <tr> <td>06:43-09:12</td> <td>The student reaches Merit because of the sense of purpose noted in the role. As the eleven year old girl, Rose shows a knowing beyond her years with a stance of confidence and movement which demonstrates a defensive attitude to the boys.</td> </tr> </table> <p>For a more secure Merit, the student could sustain a sense of purpose and control by having more self-awareness in terms of the dropping and clasping of the hand, brushing away of her hair, and the distracting scratching of the nose at various times throughout the performance.</p>		00:01-01:02	The student's performance captures a sense of the young girl caught up in a situation beyond her control.	06:43-09:12	The student reaches Merit because of the sense of purpose noted in the role. As the eleven year old girl, Rose shows a knowing beyond her years with a stance of confidence and movement which demonstrates a defensive attitude to the boys.
00:01-01:02	The student's performance captures a sense of the young girl caught up in a situation beyond her control.					
06:43-09:12	The student reaches Merit because of the sense of purpose noted in the role. As the eleven year old girl, Rose shows a knowing beyond her years with a stance of confidence and movement which demonstrates a defensive attitude to the boys.					

91517 (3.6) - Extract from student supporting evidence**Role: Rose from *Children of the Poor* by Mervyn Thompson**

I am a 10 year old girl living in New Zealand in extreme poverty. I am the oldest of three children. As the result of our extreme poverty each of us has to resort to making money in our own way. Mother is forever working, becoming ever more stressed and broken. Albany resorts to stealing and I become a prostitute at the age of ten. I want to convey in my role as Rose that she is not a bad person or intentionally cruel to her mother or hard on her siblings. She was just unfortunate to be born into an extremely poor family. She is young and envious of others around her who have nice things and are not struggling through life. Rose becomes a prostitute so that she can have the basics she needs and also some small luxuries. This is what makes her harsh and tough. As soon as she has a name for herself as a prostitute she really has no chance for a fresh start. She never had any hope of gaining respect back. I want to portray that Rose really does care for and love her family. She is not inherently bad, she has just become tough because of her situation. I want to show that even though she is hard on Albany she truly loves her brother and wants for him not to make the same mistakes she has. I want the audience to realise how awful a situation this family is in. I want to show that the family do love each other but because of their poverty they don't express their love and Rose blames their mother for their poverty. I want the audience to realise that Rose and Albany are not bad kids but to survive they are forced to do bad things. I want the audience to see this play and ask themselves that if they were in that situation, would they do the same. ① These issues of poverty are still very relevant and happening today. The poor were exploited and treated like garbage and this is still happening in our society. This play highlights issues of child prostitution, poverty, child abuse, alcoholism and unjust treatment of the poor. I want the audience to think about the fact that we still have problems with these issues in NZ today.

	Grade Boundary: High Achieved						
4.	<p>For Achieved, the student needs to perform a substantial acting role in a significant production.</p> <p>This involves preparing for and sustaining a role throughout the performance, as rehearsed.</p> <p>The student plays Mother in <i>Children of the Poor</i> by Mervyn Thompson. She is wearing a white shirt under a pinafore apron and her hair is up in a bun. In the last sequence she is wearing a white shirt and black skirt.</p> <p>The student has provided a credible and clear interpretation of the play and of the motivation within her role (1).</p> <table border="1" data-bbox="312 772 1388 987"> <tr> <td data-bbox="312 772 523 846">02:54-04:03 04:15-04:44</td> <td data-bbox="523 772 1388 846">In performance, the student plays out a credible role as the overworked mother.</td> </tr> <tr> <td data-bbox="312 846 523 920">09:32- 10:49</td> <td data-bbox="523 846 1388 920">Credibility and competence is shown in the stance and movement to show her as the pregnant, exhausted mother.</td> </tr> <tr> <td data-bbox="312 920 523 987">14:45-15.49</td> <td data-bbox="523 920 1388 987">Credibility and purpose is seen in the scene following the loss of the baby.</td> </tr> </table> <p>To reach Merit, the student could consistently demonstrate in performance the difficult grind/battle that is Mother's life. Movement and voice need to be less refined to skilfully communicate the intensely difficult life of this woman and her status. Control in the use of techniques is needed to realise the image of the mother as presented in the dialogue.</p>	02:54-04:03 04:15-04:44	In performance, the student plays out a credible role as the overworked mother.	09:32- 10:49	Credibility and competence is shown in the stance and movement to show her as the pregnant, exhausted mother.	14:45-15.49	Credibility and purpose is seen in the scene following the loss of the baby.
02:54-04:03 04:15-04:44	In performance, the student plays out a credible role as the overworked mother.						
09:32- 10:49	Credibility and competence is shown in the stance and movement to show her as the pregnant, exhausted mother.						
14:45-15.49	Credibility and purpose is seen in the scene following the loss of the baby.						

Student 4: High Achieved

NZQA Intended for teacher use only

91517 (3.6) Extract from student supporting evidence

Role: Mother from *Children of the Poor* by Mervyn Thompson

I see my character as a faceless victim of New Zealand society in 1904. I want to show the audience that this is a struggling family whose mother can barely keep her family from starvation. There is not an easy way out of their situation. Will anyone help us? I want the audience to take away the importance of this message. I want to portray a caring and loving family at the start and how their situation changes the dynamics of the family and my relationship with the children. What happens to my children is disappointing but not surprising. I love my children. When I can't feed them I feel desperately sad and guilty. The amount of work I do is too much for one person. In these conditions even the strongest would fall. I want to portray how broken I am with the situation, weakened in mind and spirit. When my baby dies I become distanced from my family, unable to comprehend the grief. ①

I should have been able to rely on my own mother's support but I cannot. When I hear that Big Mother sends her love I do not accept this and use a cold voice and blank face to show the distancing between us. I am a woman in a man's world, with no control over how the headmaster punishes my children. Finally I lose control of Albany and am powerless to save my son.

	Grade Boundary: Low Achieved					
5.	<p>For Achieved, the student needs to perform a substantial acting role in a significant production.</p> <p>This involves preparing for and sustaining a role throughout the performance, as rehearsed.</p> <p>The student plays Boyboy in <i>Waiora</i> by Hone Kouka. He enters carrying a basket and is wearing a black singlet and shorts.</p> <p>This student has provided a credible statement of intent that clarifies an overall interpretation of the play and role (1).</p> <table border="1"> <tr> <td>02:05-02:45</td> <td>The student demonstrates a greater connection with the role as he uses more energy to show appropriate agitation, and then fear of Hone's reaction with the sudden stillness and slow movement backwards as Hone advances. In the moment of confrontation, there is tension in his body and the quickened pace of his breathing allows the audience to connect with Boyboy's inner emotions.</td> </tr> <tr> <td>02:57-04:45</td> <td>This inner fear and courage is again demonstrated when Louise tells about Boyboy getting suspended from school. Boyboy backs away from Hone, eyes fixed on his Dad, with a controlled use of movement that increases the tension in the scene. Hone pushes Boyboy to the ground and, as stated in his intention, Boyboy stands tall and still as he faces his Dad at the end.</td> </tr> </table> <p>For a more secure Achieved, the student could demonstrate skills as a performer to establish his role, relationships and the situations more credibly for an audience. For example, at 00:05-02:00 he needs to project his voice, engage with his character and respond or react to the sisters' fight.</p>		02:05-02:45	The student demonstrates a greater connection with the role as he uses more energy to show appropriate agitation, and then fear of Hone's reaction with the sudden stillness and slow movement backwards as Hone advances. In the moment of confrontation, there is tension in his body and the quickened pace of his breathing allows the audience to connect with Boyboy's inner emotions.	02:57-04:45	This inner fear and courage is again demonstrated when Louise tells about Boyboy getting suspended from school. Boyboy backs away from Hone, eyes fixed on his Dad, with a controlled use of movement that increases the tension in the scene. Hone pushes Boyboy to the ground and, as stated in his intention, Boyboy stands tall and still as he faces his Dad at the end.
02:05-02:45	The student demonstrates a greater connection with the role as he uses more energy to show appropriate agitation, and then fear of Hone's reaction with the sudden stillness and slow movement backwards as Hone advances. In the moment of confrontation, there is tension in his body and the quickened pace of his breathing allows the audience to connect with Boyboy's inner emotions.					
02:57-04:45	This inner fear and courage is again demonstrated when Louise tells about Boyboy getting suspended from school. Boyboy backs away from Hone, eyes fixed on his Dad, with a controlled use of movement that increases the tension in the scene. Hone pushes Boyboy to the ground and, as stated in his intention, Boyboy stands tall and still as he faces his Dad at the end.					

91517 (3.6) Extract from student supporting evidence**Role: Boyboy from *Waiora* by Hone Kouka**

Boyboy is always trying to please his dad by doing everything that he tells him to.

Sometimes he is in his own world. This is shown in the scene where Hone tells Boyboy to keep wetting down the sacks and the watercress as well. Hone says this in a stern voice and repeats his instructions so it will stick in Boyboy's head.

I miss my brother Mahurangi, we have a close relationship. I look up to him and he is always there for me. I miss him. I show this when I say "Where are you? You said..you'd be always there for me..You're not here, Mahurangi! Hoki mai e te tuakana, hoki mai ki au! Hoki mai!" I say this furiously shouting towards the audience, while my body is all tense. I

try to look after my sister Amīria when she is drunk by holding her up and speaking in a polite and soft voice. I try to help her sober up as I know if she goes home in a drunken state that she would get into a lot of trouble. My schooling is not the best. I try to impress

dad by waking up early to help deliver wood. When I get to school I'm so tired that I end up falling asleep. A teacher catches me and takes me to get caned. I tell my Dad this angrily as I think it is HIS fault for my punishment. I was trying so hard to please him that I fell asleep at school. When I am telling my story I want the audience to connect with me, to feel my pain and sorrow. I want them to see how much I try to please my father and how much I want to make him proud of me. I do this by using a sad tone. At the end when I saw "I wasn't weak, Dad. I stood up to them." I say this sternly to reassure my dad that I was not weak. I want him to think that I am strong and capable of things.

I change from being a boy to a man. When I obey my father and do whatever he says I am obedient and still a little boy. I start growing into a man when I join with the conversation that Hone and Steve are having. When I say "I wouldn't mind going that way either! Ae he kete kina. Tino reka!", I laugh my head off, showing that I want to fit in with the big boys.

No one laughs because I speak te reo Māori by accident. My connection to te reo is very strong. I speak it fluently and forget all the time that we are supposed to speak English. I struggle with having to remember this. At the end of the play I become a man. This is shown when Hone strikes me and I get straight back up and attack back, showing that I can stand my ground, I can walk on my own two feet. I challenge my father. I am not scared of him. I wait for Dad to strike at me with chest out and a strong posture. I show that I'm angry by breathing heavily and standing tall and steady.

I know how Boyboy is feeling. I can relate to how he tries to please his Dad and tries to do anything to make his Dad happy. I have had to work on the fluent speaking of te reo as it was hard for me to speak some of the Māori words in the production.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to perform a substantial acting role in a significant production.</p> <p>This involves preparing for and sustaining a role throughout the performance, as rehearsed.</p> <p>The student plays Louise in Waiora by Hone Kouka.</p> <p>There is no video evidence available for this student.</p> <p>The student attempted to take on the sophisticated tone of Louise, and her use of body and movement capture the sense of refinement of the well brought up Louise, as described in the statement of intention (1).</p> <p>To reach Achieved, the student could explore greater flexibility, development and clarity with use of voice to communicate a credible role. She also needs to convey a sense of responsiveness to the family dynamics around her, to gain more of a sense of the inner complexity of Louise, struggling to make her own way in the world and trying to fit in.</p>

91517 (3.6) Extract from student supporting evidence**Role: Louise from *Waiora* by Hone Kouka**

My character is a young Pākehā woman in the 1960's in NZ who has left her family to "get away" and start a new life where she meets a Māori family who has also left their old life for a new one. She does not understand Māori ways yet she doesn't have a closed mind about trying things differently and frequently asks questions when she is confused.

My intention is to show what it was like to be a young Pākehā woman in NZ in 1965. They were brought up to speak properly, more upper class and to be a lot cleaner and act politely when in the company of others. She does not know much of the Māori culture therefore does not understand when Rongo starts taking about missing her whanau back home in the East coast. Louise thinks that Rongo and her family will soon make friends and feel at home with the other Māoris of the South Island. She does not understand the importance of land and whanau to Māori people. I would like to portray this by not pronouncing Māori words correctly to show I'm different and by my body language being more sophisticated than the Māori characters. I will carry myself with upright posture and sit with a straight back, chin up and standing tall. I will speak properly with a slight British accent. Louise feels awkward in all the situations as she does not understand the Māori culture. I intend to also show that Louise is below Sue/Wai and her family and has to have respect in their home. ① When Sue tells me, "Well, you're getting out of line. I want you to show him that respect", I sink into my shoulders and lean away from Sue. I think Hone Kouka put Louise in the play to show how Pākehā were in NZ at this time and to show how they couldn't understand Māori and their traditions. Louise is, however, also different from Steve. Whereas Steve tries to say that John is just like himself (Pākehā), Louise tries to understand and tries to see the family as Māori. She also respects them as her equal. In playing this role I have got to understand connections with the land, whanau and ancestors for Māori.