



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 91519**

Script a drama suitable for live 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 script an original and effective dramatic work that is suitable for live performance.</p> <p>The scripted drama will be compelling, capture the essence of the dramatic context and have impact and originality.</p> <p>This student's script is titled <i>The Last Post</i>.</p> <p>The student has stated the intention of exploring the far reaching impact of war (1). It also demonstrates how a common event such as Anzac Day provides opportunity for healing (2).</p> <p>The student introduces complexity into the relationships and the story has originality. It is not only the grandfather who must find healing (3) but the relationship between the boy and his step father (Nick) needs bonding (4).</p> <p>The grandfather, Joseph, is unable to face his memories, and this inability to cope provides tension within himself and provokes his sudden and uncharacteristic outburst with his grandson, Ben (5).</p> <p>There is a clear link in the play between the tension created with the grandfather's outburst and the opportunity for the step father to come closer to the boy (6). This is further enhanced in the healing and drawing together of the characters at the end (7).</p> <p>The child has credible and convincing energy and the relationship developed between him and the grandfather is poignant and compelling. The innocence of the child highlights the tension of the knowing adults (8).</p> <p>For a more secure Excellence, the student could develop the inner motivation for the role of Alison and refine the exit and entrance for Ben between scene 3 and 4.</p>



Joseph: *(very angrily, yelling)* Ben! Get that damned picture away from me!

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*(Ben stops and looks scared. His grandfather never yells at him. He drops his picture on the ground.)*

Joseph: Oh...Ben I'm sorry... *(He reaches out to Ben but he steps back in fear)*

*(Bens eyes start to fill with tears as he turns and runs out stage left)*

*(Joseph watches as Ben exits. He slowly picks up the picture and looks at it more closely.)*

*Lights fade to black.*

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Nick (stepfather): Ben?

*(He walks slowly over to him and kneels beside him.)*

Nick: Ben? *(He reaches to touch Bens shoulder)*

Ben: Go away!

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Nick: Whats the matter, Ben?

*(Ben continues to sob into his knees.)*

*(Nick sits down next to Ben and pulls him gently into a hug. Ben doesn't resist and continues crying.)*

Nick: Come on Ben, its alright. Do you want to tell me what the matter is?

Ben: Granddad...yelled at me. *(sniffs)*

Nick: What happened?

Ben: I was showing him my picture and-

Nick: What picture?

Ben: I drew one about the war at school today...

Nick: Oh. I see.

Ben: Granddad never yells at me... *(starts crying again)*

Nick: *(hugs him again)* Your granddad is just going through a tough time at the moment. But he isn't mad at you, I promise. He could never be mad at you.

Ben: Why is he going through a tough time?

Nick: *(uncertainly)* You're learning about the war and the ANZAC's at school aren't you?

Ben: Yes.

Nick: And you know that granddad was a soldier in the second world war?

Ben: Yeah... *(sniffing)*

Nick: War is a terrible thing to experience. The soldiers that go are very, very brave. They have to do things that many men would be very frightened to do. It is not just a matter of holding a gun. It is so much more than that.

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Ben: That's ok granddad.

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Joseph: Give us a hug, theres a good lad. *(They hug.)*

*(Silence.)*

Ben: Granddad...

Joseph: Yes?

Ben: Will you take me to the dawn parade?

*(Joseph thinks about this. After a moment he smiles.)*

Joseph: No Ben...will you take me?

Ben: Granddad! *(giggles)*

Joseph: Alright, we'll take each other, how does that sound?

Ben: Good *(smiles.)*

*(Lights fade to black.)*

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Alison: Are you alright Ben?

Ben: Yes. I miss granddad.

Alison: We all do. But he would be so proud of you for marching in the parade. I know it.

7

Ben: Ok *(he smiles.)*

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	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to script an original and coherent drama that is suitable for live performance.</p> <p>This involves scripting a drama that is convincing and structured to have flow and dramatic unity.</p> <p>This student has scripted a drama titled <i>Leaving Norway</i>.</p> <p>The intention for this drama is to show the struggles of a young man to find a better life for himself. He first struggles to leave his family and then must face the betrayal of the one person he has pinned his hopes on for a future life together (1).</p> <p>There are a number of convincing developments in use of tension in the script which meet the intention. First, the pull for Flo between family and his love, Laura (2).</p> <p>The opening engages the audience in Flo's inner dilemma: tension between Flo and Laura when he discovers her theft of his money (3), tension in the realisation for Laura that she has hurt the one person who has shown her true kindness (4), and finally, the tension of whether or not Laura and Flo will be able to make a life together (5).</p> <p>The use of the letter adds a compelling pathos and dramatic pace, enabling the mother's grief to be shown without lengthy or unnecessary dialogue (6).</p> <p>To reach Excellence, the student could give more consideration to the development of the role of Laura. Had the audience been given the opportunity to know Laura's past and her inner motivation as character, the ending could be compelling.</p>

## LEAVING NORWAY (extracts from script)

**Intention:** The intention for this drama is to show the struggles of a young man to find a better life for himself. He first struggles to leave his family and then must face the betrayal of the one person he has pinned his hopes on for a future life together. The style is realism.

①

### Scene 1.

**Flo: Spoken thought aloud** (*sits USL with a young woman and two suitcases , as if catching a train.*). Oh god! What have I done! I'm going to break mums heart when she realises I'm never coming home again. But I have nothing going for me here. Although I guess it makes it clear to Mary that we have nothing anymore, and to Laura it will show her that I really do actually love her.

②

*Train sounds and they exit the stage.*

*Mother enters and finds a letter.*

**Mother:** reads letter aloud.

Mum I'm leaving. I know you'll try and stop me but I'm warning you now it's no good. I'm eighteen and, well there's not much going for me here. I'm confined to this farm and I don't blame you but it's not the way I want to spend the rest of my life. Geoffrey is 15 now and he knows he has to work hard and you need to go softer on him. He'll help you just right. I've sorted everything out and I will be on the train as you read this. I didn't tell you earlier because I knew you would constantly be on my case about. I'll send money once I start working and have some to spare. In the meantime I know you will be fine. One day you'll see me again, don't worry. This is my goodbye mother.

(*Mother breaks down in tears*) Oh Flo! You can't leave! You have a life here! (*Continues to sob*) oh you always knew what you wanted didn't you? Just like your father. But how am I meant to run the whole farm with just Lily and myself? Please come back one day Flo... Please...*Exits.*

⑥

*Flashback Flo is kneeling on floor packing a suitcase.*

### Scene 2

#### On the train

**Flo:** (*Over joyed yet sad at leaving Lily*) Laura this is it! We're finally leaving! No more hiding from damn Mary! It will be great for you to catch up with your old friend Johnny too. We are lucky to have someone there for us like him, especially as he told you he would help us find a place to live and a job.

**Laura:** You made it happen too Flo. A new start... I'm kind of scared. I mean I'm used to the loneliness of having nobody around but there have always been people to talk to. Johnny will be there for us though. But when we get there it's going to be a whole new unfamiliar country, I know a little English to get by but still there's a lot to learn.

**Flo:** (*Flo comforts Laura*) Are you sure you want to do this? It's not too late to stay. I won't be offended Laura?

**Laura:** No Flo I still want to go. But I'm just...worried.

### Scene 4

*Lights come up and down several times to show a series of scenes and time passing showing Laura and Jonny and another gambler sitting at a table playing poker. It is obvious that Jonny wins most of the time and the gambler a couple of times. Laura loses her money each time. On the last one Flo enters and sees Laura gambling.*

**Flo:** Hey Laura, hey Johnny. The sun is just setting over the horizon, it looks beautiful- um I'm sorry to interrupt but what the HELL ARE YOU both DOING?

**Laura:** Oh please don't be mad it's just for a bit of fun. You know to help pass the time of day.

**Johnny:** Come on Flo, pull up a seat and we'll teach you. You know Laura's not too bad at bluffing now.

**Flo:** Wait let me guess. You've been teaching Laura how to gamble but she's been using my money yet you've been winning every game.

**Laura:** Oh Flo it's not like that. We only do it for fun and I've really enjoyed it. Johnny understands what it's like to lose your family, to lose everything like I did.

**Johnny:** It's hard Flo and I mean you no disrespect in saying that it's hard to understand when you haven't experienced it.

**Flo:** Laura do you not understand? That was my money! You have no idea how long it took me to save that up! That was going to get us started in Australia! Now we have nothing... And as for not understanding what it is like to lose your family, do you think it was easy for me to walk out on my mother, my brother, and-and-my sister! Do you think it was easy to leave all of that behind? *(From this point on, Flo's anger steadily increases quite dramatically.)*

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**Laura:** Flo I know how much your sister and family mean to you. But Flo they are still alive and, as your sister said she will come over. And you do your best to understand Flo but Johnny went through it like me.

**Flo:** They may as well be bloody dead Laura! I gave it all up! EVERYTHING! I hugged my little brother for which may as well have been the last time! I- I had to tell my sister the truth, it broke my heart Laura and do you know what is even worse?

**Laura:** No Flo...

**Flo:** I broke Mums heart! I've left her with no one! And I- I did it all for you! I traded my family and friends for you! FOR YOU!

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**Flo:** I realise now that I turned my back on the road when it was trying to guide me, I turned into the wind, I let the sun go down over my horizon, I brought the rain down harder than normal and I fell from the Great Spirits hands in which you were holding me. You were guiding me all the time Flo and- I was just too naïve to realise. I had to give it all away before it all before it became clear to me. It's made me realise that I still hold true some belief that my parents had for the great spirit, as I ended up here, with you.

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*(Laura begins to cry)*

**Flo:** *(Tears begin to form in his eyes.)* I am sorry I ever hit you Laura, I don't know what I was thinking, I – I just lost my cool. I felt very disappointed that you would betray my goodwill. Your actions have dire consequences and It made me wonder if I could ever trust you again. I left my family and gave up my life in Norway for us to come here and it was like you had no respect for that.

**Laura:** *(very remorseful)* Oh Flo, what can I do to have you stay in my life?. I promise to stand by you and do what we need to do to be together. One thing is that I can't trust Jonny anymore and don't think he is the friend I thought he was.

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Flo: No, he isn't, and it would be better if we move forward without him in our lives. *Pause* I do want to give us another chance Laura, I don't want to live without you. Come here. *(He puts his arms round her)!*

*The End*

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to script an original and coherent drama that is suitable for live performance.</p> <p>This involves scripting a drama that is convincing and structured to have flow and dramatic unity.</p> <p>This student has written a script titled <i>Flying Solo</i>.</p> <p>The student has provided a statement of intention indicating that the play recognises the immense difficulties to be overcome with the relationship of a 'black' person and 'white' person in NZ in the 1960's (1).</p> <p>The opening scene draws the audience into the inner emotions of the character Sema's love for his mother and is convincing (2). This allows the inner motivation and sense of identity for this character to be clearly seen, and prepares the way for his later rejection of Emily (3).</p> <p>The use of the sad music adds to the dramatic unity as it intensifies the emotional parting (4).</p> <p>Unity is further established with Sema's speaking about home, his mother and his reaction to meeting Emily (5). The dialogue drives the action until it is revealed that there is conflict with expectations of his culture that will prevent his relationship with Emily.</p> <p>For a more secure Merit, the student could allow the inner tension between Sema and Emily to become a reality using dialogue and action on the stage, rather than merely a topic of conversation. This could also support coherency. They could create the tension needed for Sema's decision to reflect the pull of home felt throughout and spoken of at the end.</p>



## **Flying Solo** (extracts from script)

**Play's intention:** Sema is seeking a new life and a new beginning. There are better opportunities for Sema in NZ, after gaining a Railway apprenticeship in Dunedin. This play also recognises the racial disfunctionality of a 'black' and 'white' person in a relationship back in the 1960's by showing the possibility of a relationship between Sema and Emily. Sema is unable to break free of his cultural expectations and, in the end, doesn't think he should be with a 'pakeha' girl whilst living here. The style is realism.

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### **SCENE 1:**

*Sema is in his bedroom in Tonga, packing his bags for New Zealand. The mood is very quiet and sombre. He is still contemplating in his head whether or not he is making the right decision leaving his family behind. This scene is a moment of thought. Sema holds a photograph of his family to his chest, kneels down and makes a prayer. He then proceeds to read a letter aloud.*

**Sema:** Malo e lei lei to my mother

Writing this is so difficult because I know all you want me to do is stay here with you. But remember this is not a goodbye, but instead a 'see you soon'. This opportunity has come arise and I need to do this not only for myself, but for you. My family. I know this has all happened so quickly but believe me this is the right thing for me to do. We will both be fine during this time apart, even though it will seem incredibly hard at times. We are strong and I know that we can get through this together. I am your son and I will always be here. No amount of time and space can ever change that. Please remember this while I am gone. Ofa Atu, always.

②

*Sema stands and looks around his room for the last time. Picks up his bags and walks off stage. In this transition between countries, there will be sad music playing. Reflecting the mood of the scene and saying goodbye to Sema's family.*

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**Meg:** So why the big move to New Zealand?

**Sema:** Well I received an apprenticeship at the Railways here in Dunedin. I hated school back home so I was only really leaving my family behind. It was hard to leave my mum behind, but I decided to take the opportunity and do something for myself.

**Meg:** Wow, that's very brave of you. I don't think I could ever leave to anywhere by myself like that, let alone to another country! And you're only seventeen aren't you?

**Sema:** Just turned. It was hard for me though. I had to think very long and hard before making the move, but I think it was the right decision for me. Not a lot was going for me back home in Tonga.

**Jack:** How long are living with us for?

**Sema:** Could be for a while, depending on whether I can notch up a bit of money or not while I'm here. But for now I'm sorry you're stuck with me!

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**Meg:** Well only in front of mum. She still thinks I'm her wee angel, but if she found out what I've really been up too...

**Sema:** That's hilarious! She does think you are her angel too! She spoke very highly of you to me, I'm disappointed! (Smiles to Emily). But you girls shouldn't worry; I got caught drinking Kava when I was only thirteen back home in Tonga. Mum gave me the jandel for a week!

**Emily:** A week? Ha jeez that is rough!

**Sema:** Rough alright! I couldn't sit down for a while!

**Meg:** Well you don't sound like Mr Perfect then either Sema?

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**Emily:** So I'm not scary then?

**Sema:** Far from it.

*Sema and Emily smile to each other*

**Meg:** Listen to you both! I may as well leave you guys to it!

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**Emily:** What? What do you mean?

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*(Sema starts to get angry)*

**Sema:** It's nothing big. It's just my family really don't approve of interracial relationships or marriages... Sometimes even friendships.

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**Meg:** Wait, what? Really?

**Sema:** Yes really.

**Meg:** So they wouldn't let you date Emily? Or me?

**Sema:** No way. Nobody that is white, or of any other ethnicity, other than Pacific Islander.

**Meg:** Seriously? That's crazy! I've never heard anything like this before!

**Sema:** Tell me about it. But there's nothing I can really do. Some families back at home are so extreme they won't even let their children talk to people of other races and ethnicities. It's just what it's like back home. People aren't really as accepting of others as what they are here.

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**Sema:** I just can't do it. I mean, I could easily see her behind my mother's back, but it just doesn't feel right. If she were to find out, she would be so disappointed in me. She knows that I'm so much better than that.

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	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to script a drama suitable for live performance</p> <p>This involves scripting an original, credible drama that will be able to stand on its own, communicate an intention, depict character and be performed with dramatic pace and tension.</p> <p>This student has written a script titled <i>Not Just an Enemy</i>.</p> <p>The student's script mostly communicates the intention (1), creating some credible characterisation (the soldiers at the base) and with moments of tension (the soldiers express their doubt about Frank's resilience and communicate a sense of the difficulty of their situation) (2).</p> <p>The student intends to show humanity on both sides of the fighting (3). As Frank goes along his journey he learns that the faceless enemy, the soldiers he and his brothers are shooting down, are actually people just like them. This play shows the realisation that that war is not just us and them. In fact, many individuals are caught in the crossfire (4).</p> <p>To reach Merit, the student could improve coherency in the ordering of the scenes and establish clarity of place. There is no indication, for instance, of where Scene 1 takes place (5). The student also needs to give some indication for how the past and present will be clarified for an audience. Attention to this would have made the flow of the drama clearer.</p> <p>The characters of Anna, Mrs Fitzgerald and Mother need development and more credibility (6).</p>

## Not Just an Enemy (extracts from script)

Student 4: High Achieved

NZQA Intended for teacher use only

### Statement of Intention:

This play demonstrates the humanity on both sides of this fighting. As Frank goes along his Journey, he learns that the faceless enemy, the soldier he and his brothers in arms are shooting down are actually people just like them. They are men who have wives and sons and daughters and mothers and fathers and homes and lives. This play shows the realisation everybody should have that war is not just US and THEM, our side and THEIR side, is in fact many, many individuals caught in the crossfire, both a literal one and one made up of words and accusations.

1

**Time:** As the scenes switch between two parallel story lines, it also switches between two different time frames. The separate time frames are quite close to each other but are quite different.

3

### Scene 1

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Anna: Hello? Can I help you?

Frank: Hello, are you Anna Fitzgerald

Anna: Yes.

Frank: My name is Frank Porter. I have some unfortunate news. May I come in?

Anna: Of course, come in. *Moves 'inside'.* Is this about Frederick?

Frank: Yes. You may wish to sit down. *Anna sits on chair.* I'm sorry, but Frederick is dead. He made me promise to give this to you.

Anna: How did you know him?

Frank: We met several months ago, during the last few weeks of the war. It took a while to find you to deliver this

Anna: *Reads letter.* Th-thank you for your trouble. It is much appreciated.

6

### Scene 2

Frank: *Looks around while waiting.* Sir, who's that? I don't believe you introduced him.

Oliver: That's Walter. He keeps to himself.

Harold: That's right; he's a sneaky one, that one. You never know what he's thinking.

Oliver: He hasn't taken well to war.

Frank: Oh. *Pause, play cards, hear coughing.* What's that?

Harold: Oh never mind him.

Frank: Him?

Harold: Yeah, the German in the corner.

Frank: Oh. *More coughing, Walter flinching at each one.* Why does Walter look so tortured over the German?

Oliver: Because he put him there.

Harold: That's right! That's right! Walter shot the bugger and now he feels sorry for him.

Frank: If Walter shot him? Then why is he here?

Oliver: It was the strangest thing I ever saw. As soon as Walter saw the man go down, he went white as a sheet, threw down his gun and ran over to him. Without a word, he lifted him over his shoulder and carried him back here, refusing to put him down even though he was getting blood all over his uniform.

Harold: I swear the man's touched in the head.

Oliver: It's like I said, Walter didn't take well to war.

Harold: Well, whatever the reason, he hasn't said a word or done much of anything since. *Throws down his hand of cards.* I win! I think I'll take my victory and get to bed.

Oliver: Me too. Goodnight everyone.

*Everyone goes to bed, pause but not asleep.*

Oliver: How long do you think the new one will last?

Harold: Five cigarettes says he won't see the end of the month.

Oliver: Five says he'll live till Christmas but not New Years.

Harold: Deal. *Shake hands.*

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Fred: *Laughs, coughs.* I like you. If only we'd met under better circumstances.

Frank: If only.

Fred: You got a family at home?

Frank: I've a mother who wishes I stayed and a brother who wishes to join me as soon as possible.

Fred: What about your father?

Frank: He's dead.

Fred: I'm *cough* sorry.

Frank: I never really knew him so don't worry. What about your family?

Fred: I've a lovely wife called Anna and a beautiful little boy called-*cough, cough, cough ra de ra.*

Argh, damn this bullet! *Cough, cough, etc, etc.*

Frank: How much longer do you think you'll last?

Fred: Not long, Frank Porter, not long.

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### Scene 3

Frank: Wiltmire Resting Home, Room 23. Ah, here it is. *Knock*

Mrs Fitzgerald: Come in.

Frank: Good morning Mrs Fitzgerald.

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Mrs Fitzgerald: Who are you?

Frank: My name is Frank Porter and I've come to deliver a letter. It's from your son, Frederick.

Mrs Fitzgerald: Where is my boy? Why can't he deliver it himself? The war is over now and he is free to come home.

Frank: I'm sorry Mrs Fitzgerald, but your son is dead. He was killed in action several months ago.

Mrs Fitzgerald: No. You're lying.

Frank: His final request was that I bring this to you.

Mrs Fitzgerald: Leave me to my grief. *F starts walking away.* Wait... thank you, for this last piece of my son.

Frank: It is the least I could do.

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### Scene 8

Mother: Frank, you're home.

Frank: Yes Mother, I am.

Mother: Did you do what you set out to do?

Frank: Yes.

Mother: Now son, don't look so downtrodden. You've done something that many others would shake their heads at. I am proud of you. Even if that young man is dead and in the ground, you have helped those grieving his loss to find comfort.

Frank: I suppose.

Mother: Well, I know it. If it had been you who had died, I would've welcomed such a gesture. Now, come inside. I have fresh apple pie to eat and an ear to hear your full tale.

6

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to script a drama suitable for live performance</p> <p>This involves scripting an original, credible drama that will be able to stand on its own, communicate an intention, depict character and be performed with dramatic pace and tension.</p> <p>This student has written a script titled <i>For My Country and For You, My Friend</i>.</p> <p>This student has provided details of the technical aspects of the play (1). The intention for the drama highlights the significance of the relationship between the two soldiers (2).</p> <p>The relationship between the two friends is clearly established within the drama (note the two soldiers lie huddled together sharing chocolate) and the characters of Will, Waioira and the mother are credible (3).</p> <p>There is cohesion in the transition between war and home with the letter writing and the mother reading this (4). The decisions for the characterisation of the Captain are that he becomes something of a stereotypical, melodramatic villain (5).</p> <p>For a more secure Achieved, the student could explore the truthful side of human hatred and power. The Captain could have been unrelenting and heartless whilst still retaining credibility in his role. This role needed to grow more credibly out of researched material as part of the scripting process. His dialogue and action needs to be believable, highlighting the importance of human lives and relationships.</p>

## For my country and for you, my friend (extracts from script)

**Intention and background:** William Fitzgerald and Waiora King are New Zealand soldiers fighting in France during the First World War. Their NZ battalion had been killed so they were transferred to fight with the British. **Because they are the only New Zealanders in this new battalion they have formed a strong friendship.**

### Costumes, Characters, Props, Sound & Lighting.

*Will and Waiora lie facing towards each other, bodies facing out towards the audience, they huddle over a piece of chocolate.*

**William:** *Whispers* Hey Wai, want this chocolate?

**Waiora:** But it's your last piece.

**William:** I know, but you need it more than me, the captain cut your food rations not mine, anyway he only did that because you stuck up for me.

**Waiora:** I can't Will, I just can't.

**William:** *Pauses* Wai, you've been a great friend, take it.

*Waiora sighs and takes chocolate*

**Waiora:** *Tears into chocolate with great passion* You know what Will, I think chocolate's a really good way of improving your memory. When we get back to good ol' Aotearoa I might even get you to help me write a book on it. We could call it 'Will and Wai bring back the past.'

**William:** *Laughs* Sounds like a great idea but what on earth makes you think that chocolate improves the memory?

**Waiora:** I'm not sure actually, it's just whenever I eat it it takes me back home. I can smell Grandma's kai cooking on the hangi that we have every Christmas. I can taste the lamb chops that Uncle Jonah brings from his farm in Waikato. It brings back the hugs and kisses my mother gave me as a child and father slapping me on the back for shooting my first deer. It brings back all the good memories and leaves the bad ones behind. I can honestly say Will, meeting you will be a good memory in years to come.

**William:** Well, that chocolate sure did put you in good mood, hopefully you'll shoot some Germans today! *Glances at watch* Hey Wai, we've still got half an hour before the captain gets us up and out. We've got time to write another letter to your Mum! We haven't written one to her in 3 weeks!

**Waiora:** Really? That'd be great. But only if you don't mind, it's so good of you to help me write letters like this, I wish I'd had the opportunity to learn to read and write, but unfortunately I never had the chance.

**William:** Seriously, don't worry about it, I like helping people out, plus I enjoy letter writing... *pulls out paper and pen* Now, where to start...

*Waiora's mother enters stage right and stands at the side of the stage, she has the 'letter' in her hand and reads bit by bit as Waiora reads out to Will what he wants to say. Will scribbles on piece of paper.*

**Waiora:** Dear Mother, It's me again. I'm sorry I haven't written, it's been so busy up on the front line, there's hardly any down time. The supply line was also cut last week because the Germans destroyed our wagons in an air attack. I don't want to frighten you but I feel you should know the truth. Honestly I'm fine I haven't been injured at all,

**Waioras Mum:** touch wood. I hope you're all ok back in New Zealand. I'd bet my last cigar that dad's been out drinking every night. Please tell him that I don't want him doing this, he needs to be at home supporting you. I'm getting stronger now, maybe I can return him a hiding when I get back home. How's baby Rawini? Let me know what her first words are I'm dying to know!

**Captain:** *Shouting* You two scruffy dogs necks need to get yourselves up to the guns immediately! Do you think just because you're from some pre-historic country full of uneducated idiots you can let my trained English soldiers down? The answer's no! So you are going to get up there now, AND THAT'S AN ORDER! Do I make myself clear?

**Will and Waiora:** Yes Sir!

**Captain:** Good, at least they taught you basic English! I expect to see you up there in 2 minutes! *Leaves*

**Will:** Holy smoke! He's got a bit of temper on him today.

**Waiora:** No he's just being normal, remember when he forced that poor little French guy out of bed and demanded him to go and do a solo mission to the German trenches? The French guy refused and the captain shot him to smithereens right in his bed. That'll be us if we don't move.

**Will:** But I can't move! I twisted my ankle when I fell into the trench yesterday, remember?

**Waiora:** Oh yeah that's right, damn! You're really screwed now, he won't believe an inch of what we say. Don't worry I'll stick up for you.

**Will:** Thanks Wai, but I can cover my own back.

**Waiora:** I'm sure you can, but two of us is better than one, whatever the story.

**Will:** Yeah, well whatever. I just don't want you to get hurt. We just told your Mum you'll be home by Christmas remember.

**Waiora:** Bro, we'll be sweet, I just gotta go to the dunny. I'll be back in a jiffy.

*Waiora leaves with chamber pot. Will stands with pen and paper. Wills mum walks on from stage left and has paper (Wills letter). Like before Will writes and reads and then Mum reads a bit.*

*Lights dim on mother and Waiora enters just as Will puts away his letter.*

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**Waiora:** Did you just write a letter? Wow that was quick, when it come to brains you really are the full package!

**Will:** Full package or not we've been 10minutes, it's too late to care about that, the captain will be back to turn us into dog meat in a minute

**Waiora:** Will, I'm not going to let him hurt you. You have way more potential to succeed in life than me, if it comes to it, I'll give my life to save yours.

**Will:** Wai, please no! You have a bigger family than me, you promised them you'd be back by Christmas!

**Waiora:** It's too late Will, I think I can hear the captain now.

*Captain stomps in flanked by a beefy looking English meat head.*

**Captain:** You two slime balls are a disgrace to your country and to my battalion. Whatever made you think that by disobeying my orders you would get away with it.

Well it's too late now, you've both been classified as deserters and under regular circumstances you would be court marshalled, but as you know, the court marshal is living in a nice mansion 100 miles away! So instead I'll do things my way.

**Waiora:** *Interrupts* Please sir, Will can't move, he twisted his ankle yesterday.

**Will:** *Loudly whispers* Wai shssshh! You'll get yourself killed!

**Captain:** haha ha! Does it look like I care, if he injured himself he should have told me when it happened.

*Signals to meathead to kick Will. Meathead kicks Will in ankle*

**Will:** *Screams in agony* You evil b----d!

*Captain signals for meathead to strike again, meathead grabs the butt of his gun and smashes Will a few times in the ankle/shin area. Waiora watches in horror and then stands up.*

**Waiora:** Oi! You evil piece of shit! How dare you hurt an injured man, don't you have a heart, wait till I get my hands on you.

*Waiora charges at captain, captain responds himself by pulling out a knife, As this happens Will screams*

**Will:** WAIORA!!!! NO!!!!

*Waiora continues to run and then captain suddenly lunges forward and stabs Waiora in the gut.*

**Captain:** *laughs evilly* Did you honestly think you could beat me?

*Waiora recoils backwards and stumbles back to Will. Captain advances and just stares down at Waiora on the ground. He gets down and sticks a hand under Waioras chin, staring straight in the eye. He evilly grins before quickly slicing Waiora's cheek with the knife.*

**Waiora:** *trembling* You can cut me and beat me all you like, but I won't let you lay a hand on Will!

*The captain quickly stands up and takes the rifle from the bodyguard. He points it directly at Waiora*

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**Captain:** Move out of the way before I kill you both!

*Waiora does his last brave action in trying to save Will*

**Waiora:** *loud whispers to Will* This is for my country! And for you, my friend!

*He lunges at the captain. The captain fires the gun 3 times. The first shot hits Wai in the gut, the second shot in the heart Wai is now hunched over lying on the floor. The captain stands right over his head and puts the last shot in his temple.*



	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to script a drama suitable for live performance</p> <p>This involves scripting an original, credible drama that will be able to stand on its own, communicate an intention, depict character and be performed with dramatic pace and tension.</p> <p>The teacher verifies that the scripting process and enacted reading has been completed.</p> <p>This student has written a script titled <i>Put The Kettle On</i>.</p> <p>This student's storyline can stand on its own, and does follow a recognisable time-frame. Characterisation is clear and establishes the personality of each character role. The relationship of the two central characters is clearly a focus in the drama (1).</p> <p>The student has used minimal script conventions (2).</p> <p>To reach Achieved, the student could indicate intentions for the drama and ensure that these are developed through the scripting. Character names need to be written in full, and some indication needs to be given for how the passing of time will be indicated to an audience.</p> <p>The student could provide stage directions that will indicate how scenes will be played out and how transitions from one scene to the next are likely to occur. They could suggest how characters are to enter scenes, relate to another character or deliver lines.</p> <p>In Scene 3, there needs to be an indication of how the student will attempt to light the fire so that it will eventually '<i>burst into life</i>' (3).</p> <p>The garden scene (4) could indicate as to how hedges, trees and pruning will be indicated to the audience.</p>

**Put the Kettle On** (extracts from script)

M : Just you and me babe. New house, new country, new start

J: Mmmm

M: Aw come on babe, it's gonna be great. Just us, no more family butting in-

J: Yes

M: Oh come on, where's your enthusiasm gone? ②

J: Sorry, I'm just tired, it's been a long day

M: you sure that's all?

J: Sorry, you're right, new life, left it all behind

Now we're going to need a new couch we can't keep using this horrid thing. We'll need a coffee table, a painting over there, oh and paint for the walls at some point-

M: [hugging her from behind] how about some jobs first

J: Oh I'm two steps ahead of you, sent out some applications before we left, I'm a retail assistant

M: Retail? Well that's a bit of a change, now I've just got to find something... ①

J: Don't you get like that , there are plenty of jobs out there-

J: Oh for goodness sake, come on....

--END-- ②

J: Sure if you can get it roaring...

Maggie: You give us a go at that, all in the pinecone placement...

J: Well, thank you. Would you like a tea or a coffee?

Maggie: Coffee thanks love

J: Sorry all we have is instant

Maggie: Is there anything else? [winks] White and one love. [Fire bursts into life] ③

There we go

J: So have you lived here long?

--END--

*Maggie and J are in the garden about to start on their big project*

Maggie: Alright, first before we put anything in we'll need to get all this out.

J: And how're we going to do that?

Maggie: With our hands, now do you know how to use one of these?

*Hands her a pruning saw*

J: Oh yes I have seen people using these, I can figure it out

Maggie: Ok well you use it to take these wee trees out and I'll start on these hedges

*Maggie start clipping away at the hedges, W starts slashing at the trees, puzzled why they're not coming down* ④

Maggie: What're you doing love?

J: I'm slashing down the trees; it's much harder than it looks on television

Maggie: Do you know what that is? [Rolls her eyes]

J: Yes, it's a Ma- ma-something. It's one of those big jungle sword things

Maggie: A machete?

*J standing in the middle of the stage, lights fade to black*

*Lights come up on W standing in front of a door with a suitcase*

*W knocks and Maggie answers*

Maggie: 'ello love, you're up early, are you alright, heard a bit of a commotion?

J: Yeah [sniffs] I'm fine, I was wondering whether you still had that spare bed free?

Maggie: Of course love, come in I'll put the kettle on.

----END---