



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 91520

Direct a drama 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 direct a drama performance effectively.</p> <p>This involves capturing the essence of the scripted text in a compelling performance.</p> <p>This student has directed <i>The Pardner's Tale</i> by Gerald Murphy.</p> <p>This student has demonstrated research of the historical and social context of the script (1), and themes and messages are linked to the performance of the play (2). The analysis is perceptive and results in clear thematic intent (3).</p> <p>Evidence of character analysis and intricacies of the dramatic action also enhance the dramatic context (2). Ideas and design briefs for costume, props and set capture the essence of the melodramatic intention.</p> <p>This student has demonstrated control with the directorial process: auditions are marketed and planned, and purposeful casting and guidance for the production team is evident (4). The directing style shows sensitivity and care (5).</p> <p>Detailed rehearsal logs reflect clear coaching to portray character motivations and convincingly convey the interpretation (6). The resultant performance realises the directorial concept and is compelling.</p> <p>For a more secure Excellence, the student could use all opportunities for the actors to play out to the audience. For example, the old woman's direct address to the audience needs further consideration to support her role's 'story telling' intention and to further capture the essence of the melodramatic plot.</p>

Extracts of student evidence. Research and analysis of the text for performance:**Identifying the intention of the playwright** *The Pardner's Tale* by Gerald Murphy

The Pardner's Tale is a theatrical adaptation of Chaucer's *The Pardoner's Tale* from his *Canterbury Tales*. The tales are connected by an overarching story of a group of Pilgrims engaged in a storytelling contest, hence the location of the One-Act version is referred to as "Pilgrim's Gulch". This relates to the characters of the tale, who (despite unaware of it) are on a journey of fate. Gerald Murphy's version of the tale is almost identical to the original, excepting the obvious stylistic change.

Identifying the ideas, themes and messages within the chosen text

The underlying theme here is that of greed and betrayal. The bandits plot to kill one another once they have stumbled upon a large fortune. Each of them want the gold for themselves, and not one of them shows remorse for the death of their companions. The idea that greed corrupts is a strong one in this piece.

There is a touch of fear of and rebellion against the inescapable reality of death. The Old Woman presents the idea of reluctance toward aging and surfeited look at her own worn-out existence. She wants to find someone who will 'trade their youth for her age'. She can also be seen as an omen of death; it is her that leads the bandits to the pot of gold, and thus their demise.

3

Establishing the social background of the text

There are a few references to the plague, as made by Amber and Nasty Nancy. Another name for the plague was the Black Death – illustrations in history of the Black Death depict skeletons doing something called the *Danse Macabre* – "The Dance of Death". This is to do with the idea that death is everywhere and is inescapable, which ties in with the play on the metaphorical level and the literal. The plague itself destroyed about a third of the European population between 1347 and 1353 – making it a link between Chaucer's time and Gerald Murphy's depiction of the west. There was a major outbreak of the bubonic plague in San Francisco between 1900 and 1904, in the Chinatown area.

1

Considering the development of the characters and action throughout the text

The play is very promising in terms of character interaction, characterisation, and use of space. Many of Nasty Nancy's lines refer to profit or reward. This ties in with the theme of greed, as the bandits' actions in the latter half of the play are attempts to profit from the downfall of the others. All characters, excepting the deceased Sally Joe, spout verbal abuse toward the Old Woman. This is for comic effect, as the constant hassling they give her is not disputed by the woman until Billy refers to her smell.

Balmy Buck repeatedly refers to guns, such as the "Winchester repeating rifle". He is also seen pulling his gun out a number of times and has a sort of sadistic pleasure in the idea of torture and killing.

2

Formulating an explanation of the director's production concept.

The style of this play is almost a Melodrama – it is set in a stereotypical location (a saloon in the wild west) with stock characters (saloon girls, bandits, a very old woman) and over dramatisation of a situation. It seems fitting to have a male play the old woman for an added level of humour and 'style points'. This piece is meant to highlight themes of greed and corruption, and the inevitability of death. It is meant to be a comical piece, which builds tension $\frac{3}{4}$ through, once the bandits begin to plot against one another.

3

Translating the scripted text to facilitate the enactment of the script from ‘page to stage’:

<p>Communicating a concept to convey the intention of the play</p> <p>I want humour to show through in exaggerated actions, reactions, and delivery of lines. This is a light-hearted play, despite its themes, so I don't want to fill it with genuine dramatic tension, only suspense for the next piece of plot development. Accents will be used to characterise the people and ridiculous, over-the-top, or otherwise 'bad' accents are more than welcome.. Costume will be exaggerated to make the bandits stand out, and to make the Old Woman look very old (rags and a walking stick). The set will be designed to be a typical Saloon set-up, with a lot of bottles, a counter, table and chairs for the bandits, saloon-styled swing doors, and a cabinet to the side.</p> <p>I want the audience to be constantly aware of the dramatic irony and they will realise what will happen before the fact. I want the play to have a 'story telling' feel to it. The old woman acts as a narrator in a way. Lighting will be very simple. Lights come up to begin the piece, fade out at the end.</p> <p style="text-align: right;">(2)</p>
<p>Casting of actors</p> <p>An audition poster has been created and marketed. In auditioning I asked for 'dastardly charisma' and alluded to the stereotypical. Acting should be over-the-top and characterised. Audition scripts have been extracted from the text.</p> <p style="text-align: right;">(4)</p>
<p>Developing and implementing a rehearsal schedule</p>
<p>A rehearsal schedule with times and dates is developed.</p> <p style="text-align: right;">(4)</p>
<p>Supporting the development of roles and dramatic action</p> <p>A detailed rehearsal log is evident for the duration of rehearsal</p> <p>For example: Melodramatic acting. To my delight their projection was great, so that was a short lesson. I then detailed a brief summary of Melodrama to them and got them to do 'character walks', poses, and voices. I think it all went very well, even when I asked them to exaggerate things 20 times what they were doing to begin with. Expression is coming along well, but I think articulation needs some work. Volume does drop a tad during lines, but isn't reproduced whenever I ask them to say the line again. Will need to work on that once everyone's there. Aside from that, I realise the majority of my rehearsals will be focussed on the three bandits, with a couple of small cameos by Jack's Old Woman character.</p> <p style="text-align: right;">(6)</p>
<p>Guiding the production team</p>
<p>A lighting plan, props list and set design have been included for use by the production team.</p> <p style="text-align: right;">(4)</p>
<p>Fostering a positive and co-operative working environment to enable the production to be realised.</p> <p>I have always been in favour of being friendly with my cast. When I want their attention I will usually wait for the right moment to break a conversation. I treat my cast with respect and courtesy, and expect the same in return. They seem to reciprocate and listen attentively and take my directions very well. If anyone has a suggestion, I consider it and in some cases they are in the final performance.</p> <p style="text-align: right;">(5)</p>

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to direct a drama performance skillfully.</p> <p>This involves translating the scripted text into a cohesive and convincing performance. It involves directing with competence, control, and a sense of purpose.</p> <p>This student has directed <i>The corruption of Patience Undercroft</i> by Stuart Arden.</p> <p>The student's directorial concept is linked to the playwright's intention and she has analysed the play in terms of pace, stock melodramatic characters and technologies. Portfolio evidence verifies competence and control throughout the casting and rehearsal process as well as feedback to actors (1).</p> <p>Rehearsal planning, guidance to the technical team and allowing space for questioning from the actors, demonstrate a strong sense of purpose for the directorial process (2).</p> <p>The performance realises the melodramatic concept convincingly, and is often compelling.</p> <p>To reach Excellence, the student could support dramatic action in performance with research and detailed and perceptive analysis. Clear thematic focus could support the directorial choices, and the student could have taken the historical and social context and messages and ideas of the play into consideration. For example, explanation as to the use of the courtesy for the 'Queen Victoria' line needs to be evident.</p>

Student 2: High Merit

NZQA Intended for teacher use only

Research and analysis of the text for performance.

Identifying the intention of the playwright <i>The corruption of patience Undercroft</i> by Stuart Arden
The play is intended to be comedic and melodramatic .
Identifying the ideas, themes and messages within the chosen text
Establishing the social background of the text
Considering the development of the characters and action throughout the text
Patience is characteristic of the heroine - a young carefree girl. She is slightly ditsy and not considered 'book smart' however she is smart in the idea that she can get herself out of sticky situations i.e. Squire chases her around the hay loft.
Squire is a typical villain . He is evil but extremely humorous which allows everyone to see that isn't <i>that</i> dangerous. Very over the top, hat, cape etc. He takes himself way too seriously.
Bountiful is characteristic of a drunk over-bearing mother . She cares about Patience but isn't in the right frame of mind to be showing this at that point. It comes across as comedic banter between Squire and Bountiful and Patience is in the middle of it all. ①
Formulating an explanation of the director's production concept.
Victorian melodrama – very slapstick and action/acting very exaggerated. I will use props to engage different ages in the audience . I will direct the roles as classic melodramatic stock characters. ①

Translating the scripted text to facilitate the enactment of the script from 'page to stage'

Communicating a concept to convey the intention of the play
I will use a "cha-ching" sound effect when the 'ten shilling pound note' line is said. Large novelty hand - Adds a youth take on the performance, something 10-15 year olds will understand and find comedic. Large stallion –' ride a horse toy'. Sound FX – horse noise. This is instead of the cannon.
Comic timing must be accurate . Sexual innuendo must be known to the mature audience members, but it must be comedic to the younger members to avoid fidgeting and distraction. Pace will be quick, but they must pause between humour and information so the audience has time to react. ①
Bountiful is Patience's mother but I will have a male play this part. 'She' appears intoxicated for the entire performance, when she advances on the Squire she runs in slow motion and reacts to everything with extreme lag. This adds to the comic effect of her drunken state and transvestite like image.
Casting of actors
A key aspect for auditioning is articulation. The cast needs to have comedic tone, and thrive with projection and energy . I cast 3 year 13 students for the sole purpose of having a responsible mature cast who could react well to the piece of drama and take the whole experience of student directing with a positive attitude.
Developing and implementing a rehearsal schedule
<i>A rehearsal schedule has been developed and implemented.</i>
Supporting the development of roles and dramatic action
Evidence for one Rehearsal planned: Give dates of performance / projection lesson/ American accent / The chase scene blocked / Reactions to what's going on / Lunch / Actors perceptions or opinions / Run through of play / time the performance. Feedback given to actors after two rehearsals. A role on the wall done for one character. ②
Guiding the production team
Notes to Tech crew in portfolio. Make up designs completed.
Fostering a positive and co-operative working environment to enable the production to be realised.
The professionalism of my cast members was outstanding and I felt as if they had grown as actors and performers and really thrived in their roles. I gave Patience the encouragement to have the confidence with the monologue at the beginning.

2

* Key: Prop: Actor: ● Key moments in Play: X Movement from Actors:

* PATIENCE - PU
* SQUIRE - SGB
* BOUNTIFUL - BU
* VICTOR - VK

1. Patience enters from downstage Right (in front of curtain).
2. Lights up // Walk around hay bale // Speak // Come straight to front.
3. Speaks // Retreating backwards // Breathless buildup // Swoon.
4. Walks down towards stairs // goes into audience // avoid orchestra pit.
5. 1st stop in audience.
6. 2nd stop " "
7. 3rd stop " " // Squire has appeared on stage // retreats back.
8. Patience goes in search of SGB // On hay bale // look under hay bale.
9. Sit down on hay // Squire speaks to audience (himself).
10. Patience coils back // fall off hay bale // "my heart is all a flutter" ...etc, etc.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to direct a drama performance skillfully.</p> <p>This involves translating the scripted text into a cohesive and convincing performance. It involves directing with competence, control, and a sense of purpose.</p> <p>The student has directed <i>A Nice Cup Of Tea</i> by Jos Biggs.</p> <p>The student has demonstrated purpose in analysing the play, and the theme of the play is articulated with understanding of the social context (1). This has led to a directorial concept that supports the meaning of the play (1). Auditions, casting, rehearsal times and guidance for the technical team in terms of implementing set and sound effects are managed with control (2).</p> <p>The relationship and situation between Harold and Marion has been considered with some detail (3) and in performance is at times convincing, especially when Marion adds humour by using props, gesture, voice and movement and at the same time conveys her frustration and despair with her pedantic husband (08.32).</p> <p>For a more secure Merit, the student could develop directorial decisions for blocking, pace and proxemics to add humour but also to realise the dysfunction of Harold's controlling tendencies and the consequences of these on the relationship.</p> <p>Consideration of directorial intent on the of dialogue '<i>take care of you</i>' as a motif could add effect to portray the nagging husband and realise the satirical nature of the play more convincingly.</p>

Research and analysis of the text for performance.**Identifying the intention of the playwright – *A Nice Cup of Tea* by Jos Biggs****Identifying the ideas, themes and messages within the chosen text**

One of the main ideas throughout it I believe is the importance of communication. From the outset, Marion is mumbling her true feelings and changing what she says when Harold asks for an explanation. I feel as though this shows that the two people aren't able to speak truthfully to the other, maybe with the exception of Harold who seems to say whatever he likes. I feel as though a lot of Marion's anguish is caused by her pent-up anger and tension toward Harold, causing her to snap at times. ①

Establishing the social background of the text

With, in my research, very little information on social setting, I personally felt as though the play was set in the late 50's, due to the fact that Marion is clearly a typical housewife, but then the dialogue proved me wrong, with mentions of Brad Pitt, who was definitely not around back then. Instead I have decided to keep the piece as modern as possible, instead alluding to the stereotypical housewife.

Considering the development of the characters and action throughout the text

I loved the complete arrogance and total ignorance toward Marion's negativity that Harold has, which is added to by Marion's complete bluntness when it comes to saying how she feels, through the use of her mumbling and then trying to manipulate what she said. When I began to look solely at the actions that the two could be doing on the stage I noted that there was so much that I could do regarding facial expressions between the two; like a patronising smile from Harold when he says "We wouldn't want any accidents now, would we?", or a look of shock and mild outrage when Harold says "you must have been putting on weight, old thing". ③

Marion is a middle aged housewife, married to Harold. She is quite clever and witty, but, due to her husband, often has to control herself. In her relationship she is at her wit's end; she is fed up with constantly being demeaned by Harold, and is seriously considering leaving him. Her way to vent her anger at her husband is to mumble to herself or to snap at him, yelling at the top of her lungs.

Harold is a man in his late 40's, who works for a firm named "Slouch and Drogham". He has recently passed a Health and Safety course at work, landing him the role of a Health and Safety officer. He decides to take this knowledge home with him, making sure there is no Health and Safety risks within his household. His supercilious nature causes him to think very highly of himself, and also to disregard the feelings and sanity of his wife, Marion. ③

Formulating an explanation of the director's production concept.

Within this play there is a lot of stress on the relationship between two characters. What sparked this and how long this has been happening, we don't know; but what we are shown is Marion, who is tired of the total lack of respect received from her husband, and the supercilious nature of Harold. I want to show within this play the importance of effective communication within a relationship, and also the strife of a housewife. ①

Translating the scripted text to facilitate the enactment of the script from ‘page to stage’:

<p>Communicating a concept to convey the intention of the play</p>
<p>I want my piece to be quite simple regarding setting, as the majority of the humour is from the dialogue. I want plain white wash lighting over the stage with a table in the centre and some sort of work surface to the stage right. There is the Upstage Right entrance that Marion uses to leave the stage and get her balaclava and ladder, and the upstage left one that Harold uses to enter and Marion uses to get the gumboots and coat. I have kept these as constant as possible in order to give the idea of doorways entering and exiting the room, and to create continuity within the piece. Two A-frame ladders with a plank between them will be a shelf from which Jade will reach up and grab the items, which is convenient as the ladders will allow the audience in any position to see the action on stage, without having their view blocked. ②</p>
<p>Casting of actors</p>
<p>Marion: Needs to be a strong personality, can be sweet but needs to be snide and sarcastic at times. Harold: Needs to be pompous, arrogant, and completely oblivious of his wife's negativity. ②</p>
<p>Developing and implementing a rehearsal schedule</p>
<p>The actors have two very strict schedules. The only times that they and I are both free simultaneously is Wednesday after school and Thursday lunchtimes. Therefore I have made so that we have a rehearsal at each of those times.</p>
<p>Supporting the development of roles and dramatic action</p>
<p>Harold: Diction, saying each of the words as clearly as possible. Keep the volume high. There’s no point doing this if they can’t hear you. Jade: Being sure to emphasise her mumbles, and keep them at a volume that people can still hear. To get changed as quickly as possible when off stage. When we were getting on our feet and adding in movement and blocking I would often get up and show them a particular move, or demonstrate to them what I meant verbally by showing them visually.</p>
<p>Guiding the production team</p>
<p>The sound used within the piece is very simple. There are two sound effects that are to be played on cue; a door slamming and a kettle boiling. The lighting is sorted. The box of light has very crisp edges. I have explained to the techie that it is simply lights up as the curtains open, and lights down on the final line “Yes dear. It could be a little hotter.” ②</p>
<p>Fostering a positive and co-operative working environment to enable the production to be realised.</p>
<p>I had already established a good relationship with my cast before this assessment, and so we were able to skip the initial “getting to know each other” phase. Doing the initial read-through’s I was able to go back and suggest ways of delivering lines and they would take it in hand. There felt as though there was mutual respect between myself and the cast, and that has helped.</p>

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to direct a drama performance.</p> <p>This involves researching, analysing and translating a scripted text into a credible performance.</p> <p>This student has directed an extract from <i>The Katrina Project: Hell or High Water</i> by Michael Marks and Mackenzie Westmoreland.</p> <p>The student has researched the 2005 Hurricane Katrina disaster in New Orleans. Some ideas and issues from the play are identified in general terms (1).</p> <p>The student plans to apply a Brechtian style of theatre to performance, and this idea is appropriate for the text. Projected image, neutral costume with props as signifiers and set design all contribute to a purposeful directorial concept (2).</p> <p>The student has managed rehearsals and reflected upon them, guided the production team with specific lighting and sound cues and created a cast contract (3).</p> <p>The opening of the performance (00:07-01:03) creates the intended mood using music alongside projected images, and the actor entering with a torch in blackness (01:06-01:17) convincingly sets the scene.</p> <p>The student's intention to '<i>show more of the imagery physically</i>' (4) is credibly realised in performance.</p> <p>To reach Merit, the student could draw more imagery from the research to translate on stage, and use 'free' actors to enact part of the narrations, using Brechtian devices to convincingly convey the sense of devastation, loss and the feelings of betrayal from the Government.</p> <p>Consistency in the use of accents for roles other than the narrator would also support cohesion. For the ending, a projected image or an ensemble image as a final moment could support the convincing realisation of the concept.</p>

Student 4: High Achieved

NZQA Intended for teacher use only

Research and analysis of the text for performance.:**Identifying the intention of the playwright – *The Katrina Project: Hell or High Water* by Michael Marks and Mackenzie Westmoreland**

This play is based on real interviews of survivors from Hurricane Katrina. The play follows a diverse group of characters as they reflect in and experience the devastation, heartbreak, anger and ultimately the hope of the thousands affected by the category 5 Storm. ①

Identifying the ideas, themes and messages within the chosen text

Hope came out of the tragedy and although Hurricane Katrina caused havoc, hurt and destruction, it also brought the community of New Orleans together so they could rebuild their city and their lives. The flood was on such an enormous scale that many people would have felt consumed by it and would have felt completely isolated when they were surrounded by water. People were in darkness (power cuts) and were helpless when this event struck in 2005. ①

Establishing the historical and social background of the text

The student has evidence of factual information on Hurricane Katrina in the portfolio. For example: Hurricane Katrina was one of the strongest storms to impact the coast of the USA during the last 100 years. From the Gulf states, the loss of life is unknown but will likely reach well into the hundreds possibly higher. It is clearly one of the most devastating natural disasters in recent US history.

As Hurricane Katrina hit during George Bush's time in office, the play talks about issues and feelings felt towards him by Americans regarding Bush's reaction and actions he took/had when he was first alerted to the tragedy. ①

Considering the development of the characters and action throughout the text

As the play is set in New Orleans which is a southern state. This accent could prove difficult for the audience to understand, hence I have chosen not to have accents, yet to keep the feel of the city I use the expression verbally and visually. The characters reminisce about the hurricane. I want to slow this down, in order to give the actors time to develop the emotion behind the story and engage the audience. I would like to try and show more of the imagery physically ④ and show their grief, loss and anger.

Each character has been analysed briefly: Kathleen Blanco is the former Governor of New Orleans, she helped to organise the relief effort by contacting President Bush and getting more support. Her presence on stage will be strong and yet when she tries to reassure the tired people of New Orleans, I want to show some vulnerability and hurt.

Formulating an explanation of the director's production concept.

I have chosen to structure my piece of theatre around Brecht's Epic theatre style. I want to capture Brecht's ideas about getting the audience to be more than just spectators, but walk away thinking about ideas and issues raised within the play. I feel that by having less complicated props and set, the audience won't be distracted by extravagant and unnecessary props which may distract them from the important ideas featured in the play. ②

Translating the scripted text to facilitate the enactment of the script from 'page to stage'**Communicating a concept to convey the intention of the play**

Black, white and neutral colours are a key theme in Brechtian style and I feel I can use these to demonstrate the emotions and feelings surrounding the event, which was a depressing and hard time for many which suffered from the disaster. Black and white is my overall concept idea for my play. I want to capture a

somber mood as it begins just after the initial hit of the storm, capturing people in an emotional and desperate time. I want to show peoples drive for survival and the lengths they will go for their families and their lives.

Costume, props and signifiers: I have chosen back, plain outfits as I am using signifiers to identify characters and want to keep them neutral whilst they are not in a scene yet they are still in stage. The umbrella is used as a signifier for the weather presenter Jane Gibbons. I have given Reniter Hosler a clipboard and paper to represent her status within the Red Cross. I chose a blazer for Kathleen Blanco. I want to show her professional status and responsibility in the situation. I have created a PowerPoint that shows a video of Katrina hitting New Orleans, images of the weather system, damage and clean up efforts. This will be played at the beginning of the play. Music will accompany it.

2

I want to use sheets and wings to narrow the space where the play will be performed. I want to narrow the space where the play will be performed to draw the audience's eyes inwards and down towards the projector screen. Because of the location of the stage I want it to hug around the audience creating a feeling of being amongst the action and to show how the disaster created a sense of isolation and fear.

Auditioning and Casting of actors

The student has composed an audition plan consisting of warm ups / improvisations and an activity to see their ability to react/give and receive gestures.

I found it difficult to place one of the actors in a role as I have many ideas of who she could play as she tended to be the most focused and was able to deliver lines effectively for each character. I particularly like her portrayal of Larry Hampton, she showed authority and control when we read it out together and I hope to develop this if I choose to lace her as this character.

3

Developing and implementing a rehearsal schedule

Three rehearsals have been planned and reflected upon. Today we began to analyse further, gong into the characters relationships and some of their key traits. For the next rehearsal I want to begin blocking and focusing on the entrances and exits for the first and second scenes making sure they have fluid transitions.

3

Supporting the development of roles and dramatic action

Due to the many of the event, people and their situation being obtained from real sources, I want to capture the essence of this situation surrounding that particular person, how it affected them, how it changed them as a person and how it may affect those around them. This is important to me because I want to emphasise my choice of doing the play in Brecht's style, showing the truth behind the words of what these people say and the best way I can think of doing this is by using more physical attributes to convey the character's situation.

I need to work on the monologue and see whether she can evoke anymore emotions similar to those that would have been felt during the storm and how we might achieve these emotions by doing some exercises. I began today's rehearsal with a few focus exercises working in the girl's command of the stage by getting them to walk with different places, and use different amounts of the space and the way they hold themselves. I did this because many of the characters hold a rank of authority within the script and I want to portray this power as convincingly and effectively as I can.

The student has annotated the script with blocking diagrams and brief notes on use of drama techniques.

Guiding the production team

A script is annotated with lighting cues.

Fostering a positive and co-operative working environment to enable the production to be realised.

A contract has been created that outlines requirements for actors in terms of rehearsals, absences, performances and cast obligations.

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to direct a drama performance.</p> <p>This involves researching, analysing and translating a scripted text into a credible performance.</p> <p>This student has directed <i>Much Ado About William Or Whatever</i> by Nicholas Richards.</p> <p>This student has formulated a director's concept that is general and brief (1). There is evidence of a casting process, breakdown of action for the play, costume ideas with justifications, details for the set and some evidence for fostering a positive working environment. Analysis of the play's period is only shown through costume (2).</p> <p>The performance is engaging, evokes an audience response and character motivations are credible. The choice to have the teenage daughter Suzanna dressed in a modern day costume is the sole evidence documented to show the translation of the concept onto the stage (3).</p> <p>For a more secure Achieved, the student could create a more detailed concept that supports the theme of the whole play. The teenage daughter's costume could be overstated to have a clear anachronistic effect, and the wife have a more appropriate Elizabethan costume (her pinafore apron represents a servant role) to match her husband's status.</p> <p>Reasons for setting Suzannah in a modern context could be further explained, and the motivations and blocking of her role require development to maintain the purpose of the play.</p>

Research and analysis of the text for performance:

Identifying the intention of the playwright <i>Much Ado About William Or Whatever</i> by Nicholas Richards
Identifying the ideas, themes and messages within the chosen text
Establishing the social background of the text
William's costume has to reflect his position as head of the family, as well as showing that he is an adult male, on top of showing the families class and socio-economic status. To do this I believe he is best suited to wear what a middle-class man would have worn in the late 16 th century.
Considering the development of the characters and action throughout the text
Although this is a One Act play there are certainly different phases during the Act. These can be categorised into: Initial phase with Will and Anne/ When the twins first enter / When Susanna enters / When the Twins leave / When they re-enter / Will's rant
Formulating an explanation of the director's production concept.
In this tongue-in-cheek view of William Shakespeare's life, we see Will trying to write a play. Around him are his energetic twin children, his protective wife and his typical modern-day teenage daughter. A light-hearted play with plenty of humour both obvious and subtle.
①

Translating the scripted text to facilitate the enactment of the script from 'page to stage':

Communicating a concept to convey the intention of the play
William's costume is best suited to wear what a middle-class man would have worn in the late 16 th century.
②
A perfect example of this is a drawing of Shakespeare himself. Wearing what one may describe as a "Dutch Coat" memorable for it's tight fitting nature and its fabric sticking out t the neck. No hat on, and with socks that are high to the knee, with footwear that would be traditional of the time.
Anne is most definitely the housewife that is stereotyped of the time and her costume should reflect just that. A plain, simple, monochromatic dress – preferably black. This would be accompanied by an apron she wore on the front, to show that she is engaging in your stereotypical Elizabethan housewifery.
The next character, Suzanna, is a complete anachronism for the time. She is, in stark contrast to the other characters, a modern-day teenager. This adds humour to the performance simply because she doesn't fit in with all that surrounds her. This has to be shown firstly by her clothes. These will be unnaturally bright for the time, a plain bright

green top should suffice. She then has denim cut-off shorts, exposing most of her legs. These show that she is meant to be an anachronism, something way ahead of her time.

3

I believe that the setting in this play should be in the late 16th Century, about the time that William Shakespeare was writing. I plan to have, as the script suggests, a table for will to work on. I will also have a glass coffee table placed in front of the couch. It also serves as a place where the tea that is brought in by Anne can lay, and it also gives her a job to clean it, performing one of her domestic duties. I will also have a bookcase behind the couch, lending one to consider the time period as around the 16th Century.

2

Casting of actors

Developing and implementing a rehearsal schedule

Supporting the development of roles and dramatic action

Guiding the production team

Fostering a positive and co-operative working environment to enable the production to be realised.

I think that it is most important, given my small cast size, that I become at least professional acquaintances with them, that I come across as approachable and understanding. I found from my experiences as an actor that I felt most comfortable and confident around a director that I knew I could talk to if I was struggling with an aspect of my characterisation or if I had to miss a rehearsal for whatever reason.

2

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to direct a drama performance.</p> <p>This involves researching, analysing and translating a scripted text into a credible performance.</p> <p>This student has directed an extract from <i>Macbeth</i> by William Shakespeare.</p> <p>This student has directed a performance that is performable.</p> <p>The only information in terms of an intention is from notes with the set design sketch. <i>'I want my set to look kind of like a castle bedroom, to make it quite private, like the audience was looking into their most private affairs, their most private conversations...the audience looking through some sort of window into the lives of Macbeth and Lady Macbeth'</i> (1).</p> <p>Portfolio evidence verifies an annotated script with acting techniques and motivations, blocking diagrams, character analyses and details of costume (2).</p> <p>To reach Achieved, the student could analyse the text in more detail and as a result developed a concept to meet the thematic ideas of the extract. The student could have used this to justify choices of technical designs, character motivations and development and to ensure the intention is realised in performance.</p> <p>Better organisation of the process in terms of rehearsal planning and guiding the production team would be evidence for Achieved.</p>

Research and analysis of the text for performance.**Considering the development of the characters and action throughout the text**

At the start of the play Macbeth plays a noble and honourable hero, battling forking and country and also being a dedicated husband....After hearing his wife tell him her plans for Duncan's murder and therefore their rise to power, he eventually agrees with her and goes along with the plot. However when the deed has been done he feels guiltier and guiltier of the atrocities that he has committed. He starts to 'see' things and the relationship with his wife becomes poisonous as the play goes on. Near the end of the play, we can see that he no longer cars bout her with the line "She should have died hereafter; there would have been time for such a word". Overall, Macbeth started out as a good man and with the help of his wife and the witches, he ended up being a cold, uncaring and power hungry, all resulting in his insanity at the end of the play. Lady Macbeth starts out in the play as scheming and conniving. We don't see her as innocent or humble anywhere in the ply, only ambitious. Though this ambition always appears to us to be in a way endearing and brilliant, yet on the other hand being evil and cold. We do see faint signals of her being a 'good person', I suppose. Such as when she calls for the spirits to strip her of her womanliness, because she knows, deep down that she would not be able to kill the king if not. This point is further reinforced later in the play when she goes to actually murder Duncan, but falls short – 'If he had not resembled my father as he slept, I had done it.' Towards the end of the play Lady Macbeth experiences, like her husband guilt on a superhuman level. This guilt then eats away at her, until finally she cannot take it any longer. She goes through sleepless nights and bouts of sleepwalking, until she ends up taking her life.

Character relationships are explained: Lady Macbeth and Macbeth / Doctor and Gentlewoman / Lady Macbeth and Gentlewoman 2

Formulating an explanation of the director's production concept.

It is the sleepwalking scene that needs the most technical lighting as this part of the play that I want to place emphasis on. I decided that I would use red gels to further reinforce the image of blood I wanted to portray throughout the play, so this fits really well.

Translating the scripted text to facilitate the enactment of the script from 'page to stage'**Communicating a concept to convey the intention of the play**

I want my set to look kind of like a castle bedroom, to make it quite private, like the audience was looking into their most private affairs, their most private conversations...the audience looking through some sort of window into the lives of Macbeth and Lady Macbeth. The sheets made the bedroom look quite luxurious. 1

Costume: I really wanted something striking for Lady Macbeth. I think that a deep scarlet red foot length dress would reinforce images of blood I want to recur in my play.

Macbeth: He's a simple man and humble so it doesn't appeal to have him show off his wealth in the form of clothing. Black and white would be good for him as it reflects that he is a simple person and is easily influenced.

<p>Gentle-woman: Needs to be low-class yet well kept. An apron would be ideal to reflect the role she plays in the Macbeth household. ②</p>
<p>Casting of actors</p>
<p><i>An audition poster is marketed.</i></p>
<p>Developing and implementing a rehearsal schedule</p>
<p>Supporting the development of roles and dramatic action</p>
<p><i>The script is annotated with drama Techniques and motivations. Blocking diagrams are evident in the portfolio. ②</i></p>
<p>Guiding the production team</p>
<p>Fostering a positive and co-operative working environment to enable the production to be realised.</p>