

Assessment Schedule – 2013

Drama: Interpret a prescribed text to demonstrate knowledge of a theatre form or period (91514)

Evidence Statement

(see Appendix for sample responses)

Question	Evidence
ONE	The Script
(a)	Identifies and describes a feature used in the script of the selected text.
(b)	Explains how the use of the script feature is typical of the theatre form or period of the text.
(c)	Discusses how the playwright communicates an important theme to the audience.

N1	N2	A3	A4	M5	M6	E7	E8
Identifies and describes a feature.	Identifies and describes a feature, making a simple connection to the selected text.	Accurately describes a typical feature used in the selected text.	Clearly and accurately describes a typical feature used in the selected text.	Clearly and accurately describes a typical feature used in the selected text. Explains how the feature is typical of the theatre form or period, giving appropriate examples and relevant quote(s) from the script.	Clearly and accurately describes a typical feature used in the selected text. Clearly explains how the typical feature is connected to the theatre form or period, giving several well-chosen examples and relevant quote(s) from the script.	Clearly and accurately describes a typical feature used in the selected text. Clearly explains how the typical feature is connected to the theatre form or period, giving several well-chosen examples and relevant quote(s) from the script. Discusses with some insight how the feature is used by the playwright to communicate an important theme.	Clearly and accurately describes a typical feature used in the selected text. Clearly explains how the typical feature is connected to the theatre form or period, giving several well-chosen examples and relevant quote(s) from the script. Discusses with deep insight how the feature is used by the playwright to communicate an important theme.

N0 = No response; no relevant evidence.

Question	Evidence
TWO	The Performance
(a)	Identifies and describes a performance feature typical of the theatre form or period that is used by the actor(s) to interpret the selected script.
(b)	Explains how the actor(s) could be directed to use the selected performance feature to interpret a typical scene.
(c)	Discusses how the use of the performance feature could be explored in rehearsal to communicate the playwright's intention.

N1	N2	A3	A4	M5	M6	E7	E8
Identifies and describes a performance feature.	Identifies and describes a relevant performance feature to some extent, and makes some link to the theatre form or period	Describes aspects of a typical performance feature, referring to some relevant drama techniques or conventions typical of the style of the theatre form or period.	Describes several aspects of a typical performance feature, referring to relevant drama techniques or conventions typical of the style of the theatre form or period.	Describes several aspects of a typical performance feature, referring to relevant drama techniques or conventions typical of the style of the theatre form or period. Explains how the actor(s) could be directed to use the selected performance feature to interpret a typical scene, giving relevant examples and / or appropriate quotations to support the interpretation.	Describes several aspects of a typical performance feature, referring to relevant drama techniques or conventions typical of the style of the theatre form or period. Explains in detail how the actor(s) could be directed to use the selected performance feature to interpret a typical scene, giving several well-chosen examples and / or appropriate quotations to support the interpretation.	Describes several aspects of a typical performance feature, referring to relevant drama techniques or conventions typical of the style of the theatre form or period. Explains in detail how the actor(s) could be directed to use the selected performance feature to interpret a typical scene, giving several well-chosen examples and / or appropriate quotations to support the interpretation. Discusses in depth how the performance feature could be explored during the rehearsal of the scene, giving examples to clarify the application of the performance feature to realise a perceptive interpretation of the playwright's / director's intentions.	Describes several aspects of a typical performance feature, referring to relevant drama techniques or conventions typical of the style of the theatre form or period. Explains in detail how the actor(s) could be directed to use the selected performance feature to interpret a typical scene, giving several well-chosen examples and / or appropriate quotations to support the interpretation. Discusses in depth how the performance feature could be explored during the rehearsal of the scene, giving insightful examples to clarify the application of the performance feature to realise a perceptive interpretation of the playwright's / director's intentions that deepens an understanding of the theatre form or period.

N0 = No response; no relevant evidence.

Question	Evidence
THREE	A Production Technology
(a)	Identifies and describes (or makes an annotated sketch of) the use of a typical production technology.
(b)	Explains the intended effect of the use of this production technology at the time the play was written.
(c)	Discusses how the production technology is used to emphasise aspects of the theatre form or period.

N1	N2	A3	A4	M5	M6	E7	E8
Identifies, and describes OR draws a sketch without annotation to show a typical production technology.	Identifies, and describes or makes a sketch with some notes to show a typical production technology, making a simple connection to the theatre form / period OR text.	Describes or makes an annotated sketch to show the use of a typical production technology, making a connection to the theatre form / period OR text.	Describes in detail or makes a detailed annotated sketch to show the use of a typical production technology, making a connection to the theatre form / period AND text.	Describes in detail or makes a detailed annotated sketch to show the use of a typical production technology, making a connection to the theatre form / period AND text. Explains the intended effect of the use of this technology at the time the play was written OR as appropriate for the theatre form / period.	Describes in detail or makes a detailed annotated sketch to show the use of a typical production technology, making a connection to the theatre form / period AND text. Explains in detail the intended effect of the use of this technology at the time the play was written, considering a range of factors .	Describes in detail or makes a detailed annotated sketch to show the use of a typical production technology, making a connection to the theatre form / period AND text. Explains in detail the intended effect of the use of this technology at the time the play was written, considering a range of factors . Discusses in depth how the selected technology is used to emphasise aspects of the theatre form or period.	Describes in detail or makes a detailed annotated sketch to show the use of a typical production technology, making a connection to the theatre form / period AND text. Explains in detail the intended effect of the use of this technology at the time the play was written, considering a range of factors . Discusses in depth how the selected technology is used to emphasise aspects of the theatre form or period, making insightful connections between the use of the technology, the theatre form, and the key ideas of the text.

N0 = No response; no relevant evidence.

Judgement Statement

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 7	8 – 13	14 – 19	20 – 24

Appendix: Sample responses

Text: *Waiting for Godot*

Playwright: Samuel Beckett

Form / Period: Absurdist theatre

Question One

Achievement	Achievement with Merit	Achievement with Excellence
(a) Identifies and describes a feature used in the script of the selected text.	(b) Explains how the use of the script feature is typical of the theatre form or period of the selected text.	(c) Discusses how the playwright communicates an important theme to the audience.
<p><i>Feature: Repeated circular dialogue and action.</i></p> <p><i>The circular dialogue and repeated action and use of physical motifs shows that no clear purpose is communicated. The play finishes where it began with no plot development in the middle.</i></p>	<p><i>Absurdist writers were influenced by post-war Existentialism, which questioned the purpose of living and the hopelessness of action. This is reflected through the circular dialogue, which creates the feeling of 'nothing to be done', eg:</i></p> <p><i>Estragon Where shall we go?</i> <i>Vladimir Not far.</i> <i>Estragon Oh yes, let's go far away from here.</i> <i>Vladimir We can't.</i> <i>Estragon Why not?</i> <i>Vladimir We have to come back tomorrow.</i> <i>Estragon What for?</i> <i>Vladimir Ah! (Silence).</i> <i>Estragon He didn't come?</i> <i>Vladimir No.</i> <i>Estragon And now it's too late.</i> <i>Vladimir Yes, now it's night.</i></p> <p><i>This refrain near the end of the play echoes similar patterns of dialogue between Estragon and Vladimir earlier in the play, for example, after they contemplate suicide and after Pozzo and Lucky leave, thus emphasising the hopelessness of action.</i></p>	<p><i>This circular action of doing the same thing each day ties into the Absurdist writer's view that there is little point to life, as the next day you are going to do the same thing as you did the day before.</i></p> <p><i>For example, the play is set in two halves – the evenings of two days follow each other. The circular action can represent any time period: a day, a week, a month, a year, or a whole lifetime. The circular action is a metaphor for life – you are born and then you die ("we are born astride a grave").</i></p> <p><i>Also, the repetition of words in the song "A dog came into the kitchen" reflects how humans also meaninglessly repeat words. Samuel Beckett's writing and Absurdist theatre were a response to the inhumane events of World War II and the post-war pessimism about the human condition and the cruelty of existence. Thus the audience is engaged in the hopeless anticipation of waiting as Estragon and Vladimir repeat 'passing time' routines and Pozzo and Lucky come and go, with diminished physical ability by Act Two. But where is Godot?</i></p>

Question Two

Achievement	Achievement with Merit	Achievement with Excellence
<p>(a) Identifies and describes a performance feature typical of the theatre form or period that is used by the actor(s) to interpret the selected script.</p>	<p>(b) Explains how the actor(s) could be directed to use the selected performance feature to interpret a typical scene.</p>	<p>(c) Discusses how the use of the performance feature could be explored in rehearsal to communicate the playwright's intention.</p>
<p><i>Performance feature: Comic routines</i></p> <p><i>The actor needs to perform Beckett's stage directions as comic routines to show the universal archetypes of master / servant in the case of Pozzo and Lucky. The acting style needs to exaggerate the status difference between Pozzo as the ringmaster and Lucky as the fall guy or victim of oppression. Thus Pozzo cracks his whip and presents himself with self-importance – "I present myself: Pozzo". His threatening appearance, loud laugh, and bossy tone of voice emphasise his inhumanity towards Lucky. This bullying attitude is highlighted by a bold use of props such as pulling the rope to show dominance, and gnawing the chicken leg to show greed.</i></p>	<p><i>Scene: Pozzo and Lucky's scene in Act 1</i></p> <p><i>As Pozzo you are the master and Lucky is your slave. In Act 1 you are on a journey to sell Lucky at the fair. So play the scene as a bombastic bully. You are to drag Lucky along tied by a rope, make him carry everything, and call him names in a sardonic tone of voice in order to exaggerate the interplay of status difference and to highlight the pathetic obedience of Lucky. You are to stand in a superior manner with your chin jutting out and an expression of delight in being the superior being who manipulates others and enjoys their discomfort.</i></p> <p><i>Although you say you are in a hurry, you are to use the comic timing of protracted delay. Nothing happens without lots of questions and arguments. When Vladimir and Estragon ask you why Lucky doesn't put down the bags, you are to take great delight in explaining why in as lengthy manner as possible. You are pompous, foppish, and overly courteous in the extreme. You are to digress, repeat yourself, not understand the question, and spend ages spraying your throat before you answer, using comic routines to convey the cruel aspect of your nature. Finally you say, "He imagines that when I see how well he carries, I'll be tempted to keep him on in that capacity". You are to use an ironical tone of voice and lift your eyebrows. This is part of your comic game of playing the self-obsessed Maestro.</i></p>	<p><i>To prepare the performance of the Pozzo–Lucky scene in Act 1, it is important to develop the contrasting 'clown' walks and gestures of the characters, including Lucky's 'dance' routine. Beckett was familiar with the comic artistry of Charlie Chaplin and music-hall routines, so it is appropriate to focus on the physicality of the roles to show status games, obsessive behaviour, and physical affectations – all typical of Absurdism as a theatre form feature.</i></p> <p><i>It is also important to rehearse from the beginning with props in order to refine the comic timing of the interactions. For example, Pozzo has a handkerchief, which you are to flourish, offering it to Estragon to wipe the tears from Lucky's eyes. Lucky kicks him violently in the shins and drops the handkerchief. Lucky, on your command "Hanky!", picks it up and gives it back to you, picking up his bag and basket again. Verbally, it would be useful to trade insults as fluent delivery of abuse is typical of comic routines.</i></p> <p><i>Pozzo cruelly uses those around him in Act 1. Therefore the director needs to highlight Beckett's intention of emphasising Pozzo's loss of status in Act 2, after he returns blind from the fair having been unable to sell Lucky. Beckett had contempt for the ambition to better one's position in the world of business and society. He believed the artist should always look inwards to the layers of meaning in life.</i></p> <p><i>Lucky is to be interpreted as your soul. "But for him all my thoughts, all my feelings would have been of common things". Having exploited, abused, denied, and silenced the spiritual side of your own nature, Pozzo wants to be rid of him altogether – "One journeys all alone ... and never a soul in sight." And yet both pairs of characters are bound to each other, physically and symbolically. This is another aspect that could be explored in rehearsal as tragi-comic attempts to escape from 'the other'.</i></p>

Question Three

Achievement	Achievement with Merit	Achievement with Excellence
<p>(a) Identifies and describes the use of a typical production technology.</p>	<p>(b) Explains the intended effect of the use of this production technology at the time the play was written.</p>	<p>(c) Discusses how the production technology is used to emphasise aspects of the theatre form or period.</p>
<p><i>Production technology: Costuming for comic / status purposes</i></p> <p><i>The main aspect of Absurdist theatre I will emphasise with costuming is the connection to the vaudeville routines from the early twentieth century. There is a lot of comic action with Vladimir and Estragon taking on and off hats and boots, so it is important that Vladimir and Estragon have bowler hats and heavy lace-up boots. As their shifts of status are less obvious than Pozzo and Lucky's, they need similar tramp-style outfits. To highlight Pozzo's status, he needs to wear a good suit.</i></p> <p><i>(The sketch drawn is simple and has Pozzo wearing a bowler-hat and suit similar to Vladimir and Estragon but he also has a greatcoat and black shoes, and a whip in his hand.)</i></p>	<p><i>The bowler-hat belongs to the tradition of Chaplin and Laurel and Hardy so most of the audience would be familiar with this 'black-and-white film clown' accessory and may therefore initially expect a comedy routine, which is also a feature of Absurdism.</i></p> <p><i>The European post-war generation would also be familiar with the worn, frayed clothing typical of tramps, as many returned soldiers lost their homes or were separated from their families.</i></p> <p><i>The greatcoat (carried by Lucky as a burden) is also typical of Pozzo's status and is similar to that of a circus ringmaster, which was a typical family entertainment in the 1950s. The greatcoat Pozzo wears is foppish and overstated with a black-checked pattern on a red woollen cloth with black lapels. To highlight his comparative wealth and showman personality he also wears a red shirt and a large black bow tie. The red colour emphasises his dominance over Lucky, Estragon, and Vladimir. In an era where the audience are keenly aware of how status is reflected in clothing, it is important to differentiate the status of Pozzo through paying attention to the details of style such as nicely pressed black suit-trousers and shiny black leather shoes.</i></p>	<p><i>The dull colours and rough textures of Vladimir and Estragon's costumes reflect the hard living of those who live rough. The lack of colour also mirrors the monotone aesthetics of depressing post-war hopelessness. Many were coming to grips with the cruelty of existence for those who had lived through nightmares such as the Holocaust and Hiroshima. Lucky's change of hats in Act 2 is symbolic of his loss of language as he no longer has 'a thinking hat' and is struck dumb as a beast of burden led by a blind man. In Act 2, Pozzo no longer flourishes the trappings of wealth such as a silver pocket watch, tobacco pipe, or picnic basket. He can no longer wield his whip to accentuate his dominance over others. Pozzo is reduced to experiencing the hubris of helplessness, struggling to get up and to keep going. Even his bag contains 'sand' now rather than food and drink. Thus the 'businessman' has lost status by Act 2, while all of the characters are suffering a greater loss of identity, hope, memory, and materialism.</i></p>