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91215



912150



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Level 2 Drama, 2018

91215 Discuss a drama or theatre form or period with reference to a text

2.00 p.m. Tuesday 20 November 2018
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Discuss a drama or theatre form or period with reference to a text.	Discuss a drama or theatre form or period with reference to a text showing informed understanding.	Discuss a drama or theatre form or period with reference to a text showing perceptive understanding.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should attempt ALL the questions in this booklet.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–11 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Merit

TOTAL

18

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To answer the questions in this paper, name the drama/theatre form or period you have studied, and ONE text from the form or period to which you will refer.

Drama/theatre forms include (but are not limited to):

- medieval theatre
- Elizabethan theatre
- ancient Greek theatre
- commedia dell'arte
- epic theatre
- New Zealand theatre.

(If the text was not written as a script – as for example in commedia dell'arte – give brief details of the action.)

Drama/theatre form or period: <u>Elizabethan theatre.</u>
Title of the text/play (or brief details of the action): <u>Twelfth Night.</u>
Playwright/creator(s) (if applicable): <u>William Shakespeare.</u>

Features of the drama/theatre form or period to which the questions refer may include:

- performance space
- acting styles
- themes or ideas
- conventions → Role, action, time, tension, focus.
- use of technologies
- historical/social context.

↓

- love.
- uncertainty of gender.

QUESTION ONE: CHARACTER

- (a) (i) From the text you studied, identify a key character, or group of characters, typical of the form or period.

Olivia.

- (ii) What are the aspects that make ^{Olivia.} this character, or group of characters, typical of the form or period? Use examples from the text to support your answer.

Shakespeare wrote Twelfth Night in the late 1500's. This body of work of his was also set in late 1500's which means values, laws, ideas included in his play were ~~was~~ also relevant to the late 1500's life he was living. Queen Elizabeth was in power during this time and her status seems to reflect the character Olivia in many ways. The similar ideas to ~~social~~ social and economic statuses of ~~the~~ ^{the} Elizabethan period, combined with the use of costuming showed how typical Olivia was to this period. Olivia's personality and resemblance to Elizabeth meant audiences could relate to other characters and be represented as a form of entertainment. Without identical time frames, costumes ~~and~~ ^{setting of} societal expectations between ~~the~~ ^{the} Elizabethan period and Twelfth Night, there would be little left to connect through, and ~~the play~~ Olivia's character wouldn't be typical of the theatre. ~~As it is today.~~

~~As it isn't today.~~

- (b) How is the purpose of this character, or group of characters, a reflection of the society? Consider the social, political, or geographical context of the form or period. Use examples from the text to support your answer.

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In *Twelfth Night* Olivia is a countess with money, expensive clothes and a high social status. Her position is an accurate reflection of all high statused people in the 16th century. They ~~have money~~, ~~also~~ have money, expensive clothes and enormously high social statuses alike. Olivia's purpose in *Twelfth Night* is to sit down, employ others to work for her, and be loved by all the men and women. Her position in the working industry as a female represents Queen Elizabeth as no other woman in ~~the~~ Elizabethan times ~~were~~ ^{was} as high up as she was. Only men with high income jobs like doctors, lawyers, dentists could ever reach that level of importance; and still, they would have to work. Olivia's countless employees, including character Viola reflect Elizabethan times and represent the population of lower to lowest statuses. These people worked jobs with their hands like farmers, and bakers ~~and~~ ~~and~~ ~~postmen~~ up to assistants, ~~secretaries~~ Secretary's and messengers - like Viola was. Olivia's resemblance of Queen Elizabeth also reflected the politics of ~~the~~ Elizabethan period. Olivia's character has a purpose to command others to act as ~~she~~ she wishes, something a queen would have ~~in~~ the similar power to achieve. The costumes worn by Olivia, crafted layer after layer of only the most expensive fabrics is ~~an~~ only seen ~~in~~ in the highest statused people of Elizabethan times, signifying

"are you a comedian?"

"no my profound heart and yet by the very forgiveness of it weak dramatic irony!"

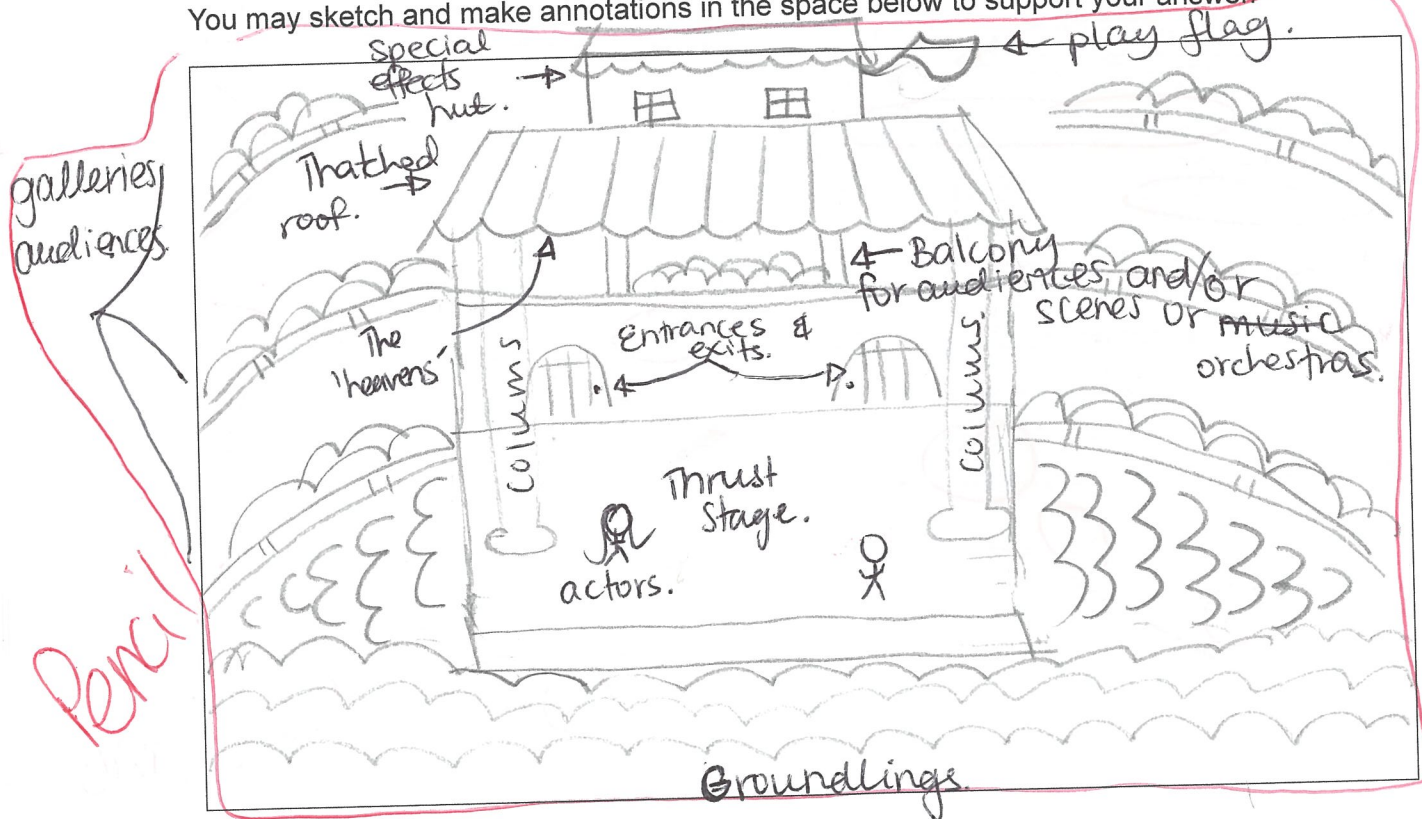
"I am not that I play"

QUESTION TWO: AUDIENCE

- (a) Describe a moment from the text you studied where the relationship between the performers and the audience is important. Include in your description the shape of a typical stage of the form or period and the placement of the audience.

An Elizabethan theatre was purposed to have actors perform out to three sides of an audience. The theatres ~~was~~ were built to have a thrust stage, so to break the 'fourth wall' and connect with audiences in a more intimate way. The directed performances would reach the audience opposite the entire downstage, stage left and stage right. Groundlings, or people watching from the pit were situated right in front of the thrust, easily accessible for the actor should he want to communicate with them. Specifically, galleries were located up to three ~~storeys~~ storeys high behind the groundlings all the way up on stage left and all the way up on stage right. These areas seated audiences who payed extra for the play, to get some shelter from the open top theatre, a seat, ~~ore~~ or even a seat with a cushion. ~~And~~ People with extreme amounts of wealth

You may sketch and make annotations in the space below to support your answer.



official.

7 of assured

dramatic irony.

- (b) In this moment, what is the intended effect on a typical audience of the form or period? Explain fully, with reference to the text and the form or period. ~~4~~ dramatic irony for male actors.

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During this moment where Viola is hinting and confirming her disguise as Cesario, a great deal of dramatic irony is created. When the scene involving Viola arriving at Olivia's residence begins, audiences aren't completely aware of her true identity. As the scene begins, audiences begin to wonder about 'Cesario's' identity as female mannerisms may be visible. When Viola breaks the fourth wall and delivers her line "I am not that I play", the almost aside-like delivery solidifies audiences' suspicions and immediately instills dramatic irony.

~~As Olivia was not able to~~ As Viola's line was not intended for Olivia to hear, she is the only character on stage and person in the theatre without the slightest clue of ~~Cesario~~ Viola's true identity. This fact along with the comedy of Viola's words creates the dramatic, ironic effect, which would last all throughout the scene. While this effect is successful on the audience, it would be just as successful on any other, modern audience. What adds the next degree of dramatic irony is the fact that in ^{the} Elizabethan ~~time~~ period, all ~~actors~~ characters of plays, male or female were to be ~~as~~ portrayed by males. The male dominated society in these 1500's meant the working roles could only be taken by men ~~and~~ but played as the playwright intended it. Shakespeare knew his ^{female characters} ~~women~~ would need to be played by males, so the storyline of a ~~female to male disguise~~ female disguised as a male

QUESTION THREE: USE OF TECHNOLOGIES

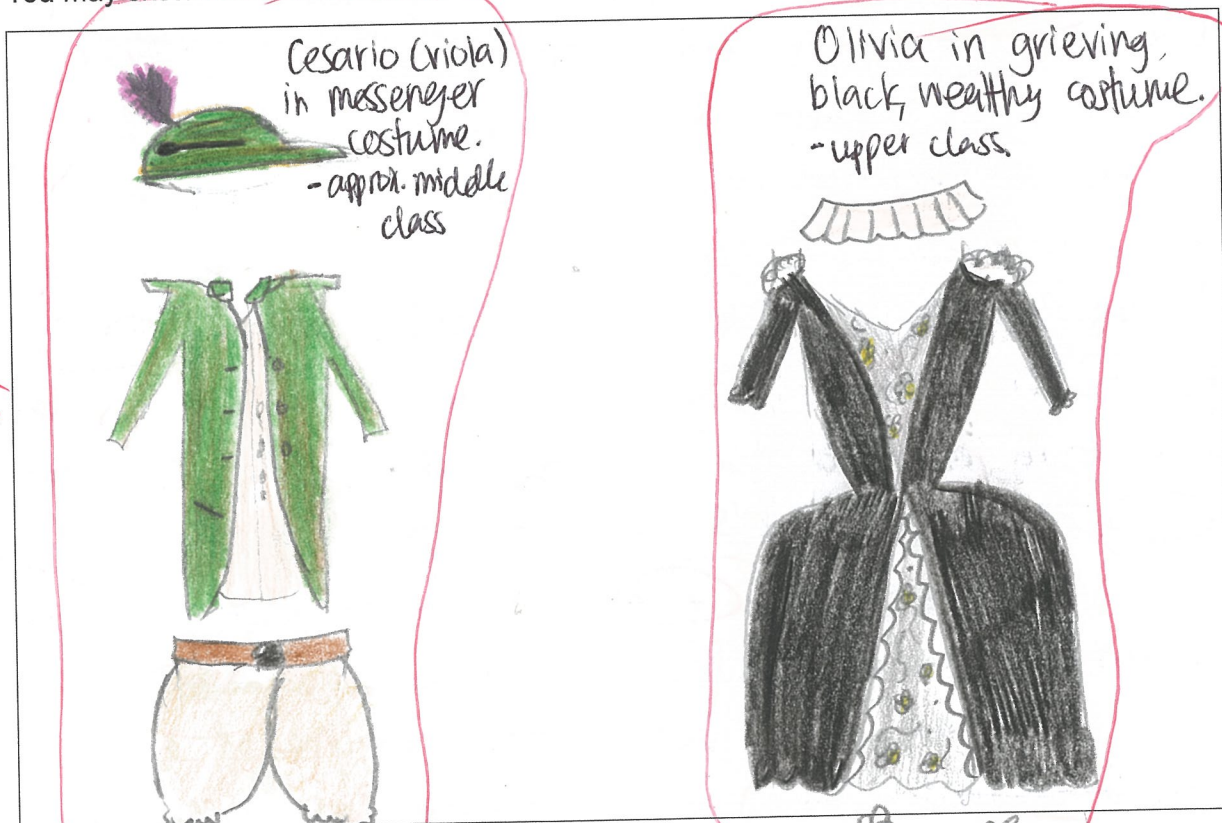
Identify (✓) ONE drama technology typically used in a performance in the form or period:

- | | | |
|---|----------------------------------|-------------------------------------|
| <input checked="" type="checkbox"/> Costume | <input type="checkbox"/> Mask | <input type="checkbox"/> Properties |
| <input type="checkbox"/> Digital projection | <input type="checkbox"/> Puppets | <input type="checkbox"/> Sound |
| <input type="checkbox"/> Lighting | <input type="checkbox"/> Set | |

- (a) How would this ^{costume} technology be used in an important moment of a typical performance of the text you studied? Give detailed examples.

Costume is a technology widely used and known throughout Shakespeare's plays. In Twelfth Night a scene between Countess Olivia and her messenger Cesario Viola (disguised as female male Cesario), shows how costume was used. Olivia is of a high, wealthy status, supported by her meticulously handcrafted dress. Her dress is the colour black as she is grieving for her lost brother, but is also black because ^{black} ~~it~~ was considered a colour only worn by the wealthy. Cesario is a messenger for Olivia and therefore of a lower status than her,

You may sketch and make annotations in the space below to support your answer.



- (b) How would the use of this technology in this moment combine with other performance features to create meaning for an audience? Support your answer with detail and examples.

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The moment when we see Viola walk through Olivia's ^(the stage's entrance) door, dressed as Cesario, we can recognise the importance of costume in order for audiences to understand the play. Through the set of Twelfth Night we can see how the entrance and exit doors upstage create status segregation. ~~By~~ With Olivia already on stage at this moment, Viola's entrance as Cesario will come from upstage and won't be where Olivia is standing. The separation of the two characters when we see them ~~is~~ supported by the costumes they wear, creating meaning for the audience that they ~~also~~ ^{can} understand. The barrier between the two statuses are represented by their costume, their entrances through set and also the performance feature of voice. When Viola enters the scene with Olivia, she is confused as to which ^{of the many women in the room} ~~person~~ she has a message for, ^{actually} is Olivia. "Are you the lady of the house?" Viola asks Olivia with a weary and submissive tone. From here, audiences can gather the meaning of the voice techniques and understand how she sits at a lower status than the woman she is greeted by in Olivia's house. The moment of the two meeting is followed by a scene where Olivia ~~used~~ uses her strong, loud, overpowering voice to assure audiences of her position. Though Viola opens up throughout the scene and begins to match the power of Olivia's voice, her costume and weak entry are ~~still~~ enough to have audiences understand the

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

3(a) meaning the clothes he wears are more representative of his work. Firstly, male clothes are worn as opposed to Olivia's dress to make sure Viola is seen as Cesario and not as a woman. Viola's costume when she first enters the scene to be seen with Olivia is less grand and more of earthy colours. The sumptuary laws of the 1500's correlated to the ideals in Twelfth Night and meant people could only wear what their status allowed them to. The ~~tone~~ stark contrast in costume at this moment of the two meeting creates a clear image to audiences as to who belongs ~~to what~~. where, and why.

3(b) ~~meaning~~ differences between the two. Without these performance features audiences wouldn't understand the lives of Viola or Olivia and Shakespeare wouldn't have been able to create such ^{relevant,} meaning for his characters.

2(a) or a very high position ~~in~~ status could sit behind the stage and in the stage's balconies to be seen by others. Some people's trip to see a play was to intentionally not see it, but be seated somewhere all others could admire them. A moment in Twelfth Night where the actor-to-audience relationship is important is when Viola, disguised as Cesario, breaks from her

Extra space if required.
Write the question number(s) if applicable.

ASSESSOR'S
USE ONLY

QUESTION
NUMBER

2(a) conversation with Olivia and tells the audience, ~~in~~
cont. "I am not that I play." The break from audiences
watching a play to being involved in it is a
great way to connect with audiences and keep them
interested. The interaction, ~~aimed~~, targeted mostly at
~~to~~ the poor, grubby, working groundlings at the foot
of the ~~st~~ thrust stage, ~~make~~ gives them a feeling
of importance and excitement as they know
something another character in the play does
not know. Shakespeare's choice of dialogue for
Viola in this moment assures audiences that
they are a part of her secret that Olivia does
not know of.

2(b) but also played by a male would prove very
~~in audiences.~~ successfully. Though dramatic irony ~~is~~ an intended effect
by Viola's moment of dialogue, the expectations of
Elizabethan theatre meant it was almost doubled.
Audiences found the ~~humour~~ humor in the ~~the~~ ^{specific} Twelfth
Night moment and how it could relate to their lives
~~to~~ increase the dramatic irony. ~~Dramatically.~~

1(b) the connection and reflection between the two.

Merit Exemplar 2018

Subject	Drama		Standard	91215	Total score	18
Q	Grade score	Annotation				
1	M6	The candidate shows an informed understanding of how Olivia is a typical character of the Elizabethan Theatre form and of how she reflects the political context of the time; with a clear link to Queen Elizabeth. The discussion around the political context is clear and supported with detailed evidence – holistically provided across Part A and B. The candidate does not reach E7 as there is not perceptive discussion of Olivia as a character or insightful connection to the text's purpose.				
2	M6	The candidate demonstrates clear understanding of the typical Elizabethan Theatre staging and the important relationship between the performer and the audience. This is seen across their explanation and the diagram. The informed understanding of the effect on a typical audience is shown in their discussion of how dramatic irony is humorous for the audience. This interpretation is developed through their clear knowledge of the gender restrictions for the typical actor in the Elizabethan period. To reach E7, greater perception needed to be demonstrated regarding the effect on the audience with connection to the text's purpose.				
3	M6	The candidate demonstrates informed understanding of a typical use of costume in Elizabethan theatre. They provide a clear explanation as to how the costume would be used in a typical performance, and enhance this explanation with a discussion of sumptuary laws and the class divide. Merit is gained through the informed discussion of the combination of costume, use of stage features and vocal techniques to create a clear meaning for the audience of the class divide. Clear evidence is used to support this answer. To reach E7, the candidate could have discussed with greater perception the meaning created for a typical audience.				