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3

91514



915140



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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Level 3 Drama, 2019

91514 Interpret a text from a prescribed playwright to demonstrate knowledge of a theatre form or period

9.30 a.m. Wednesday 27 November 2019
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Interpret a text from a prescribed playwright to demonstrate knowledge of a theatre form or period.	Interpret a text from a prescribed playwright to demonstrate informed knowledge of a theatre form or period.	Interpret a text from a prescribed playwright to demonstrate perceptive knowledge of a theatre form or period.

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 2–12 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.

Excellence

TOTAL

23

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INSTRUCTIONS

Choose ONE text by one of the prescribed playwrights whose work you have studied this year. Use your chosen text to answer ALL of the questions in this booklet.

Read the questions carefully before you begin. Each has different requirements.

PRESCRIBED PLAYWRIGHTS

Jean Anouilh	Federico García Lorca	Renée
Aristophanes	Brian Grace-Smith	Maurice Shadbolt
Samuel Beckett	Gary Henderson	William Shakespeare
Albert Belz	Oscar Kightley & Dave Armstrong	George Bernard Shaw
Jean Betts	Hone Kouka	Stephen Sinclair
Bertolt Brecht	Greg McGee	Sophocles
Lynda Chanwai-Earle	Bruce Mason	Tom Stoppard
Anton Chekhov	Arthur Miller	Mervyn Thompson
Caryl Churchill	Vincent O'Sullivan	Timberlake Wertenbaker
Euripides	Harold Pinter	Oscar Wilde
Michelanne Forster	Jacob Rajan & Justin Lewis	Tennessee Williams
Toa Fraser		

Write the details of your chosen text in the box below.

Text: Waioira

Playwright(s): Hone Kouka

Theatre form or period: New Zealand Māori theatre

kaiohia
bless food &
hang
(Tangaroa (sea)
tane mahuta (to
koroua
Rongo whangai
Nanny, I'm so hungry,
not for kai, but for woe
Baybay: 'We have a mount
that's our heart and
you get the woe
you get. Mum
that's why we've
been getting so
Hone: 'What did I
Don't speak
Māori here'
Jue-thwee an o
whole bar
comp & we
her nannies!
Bay: 'I only want
to please you,
my best for her

QUESTION ONE: USE OF TECHNOLOGY

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Select (✓) ONE technology typically used in your chosen theatre form or period.

☐ Costume

☐ Set

☒ Property (prop)

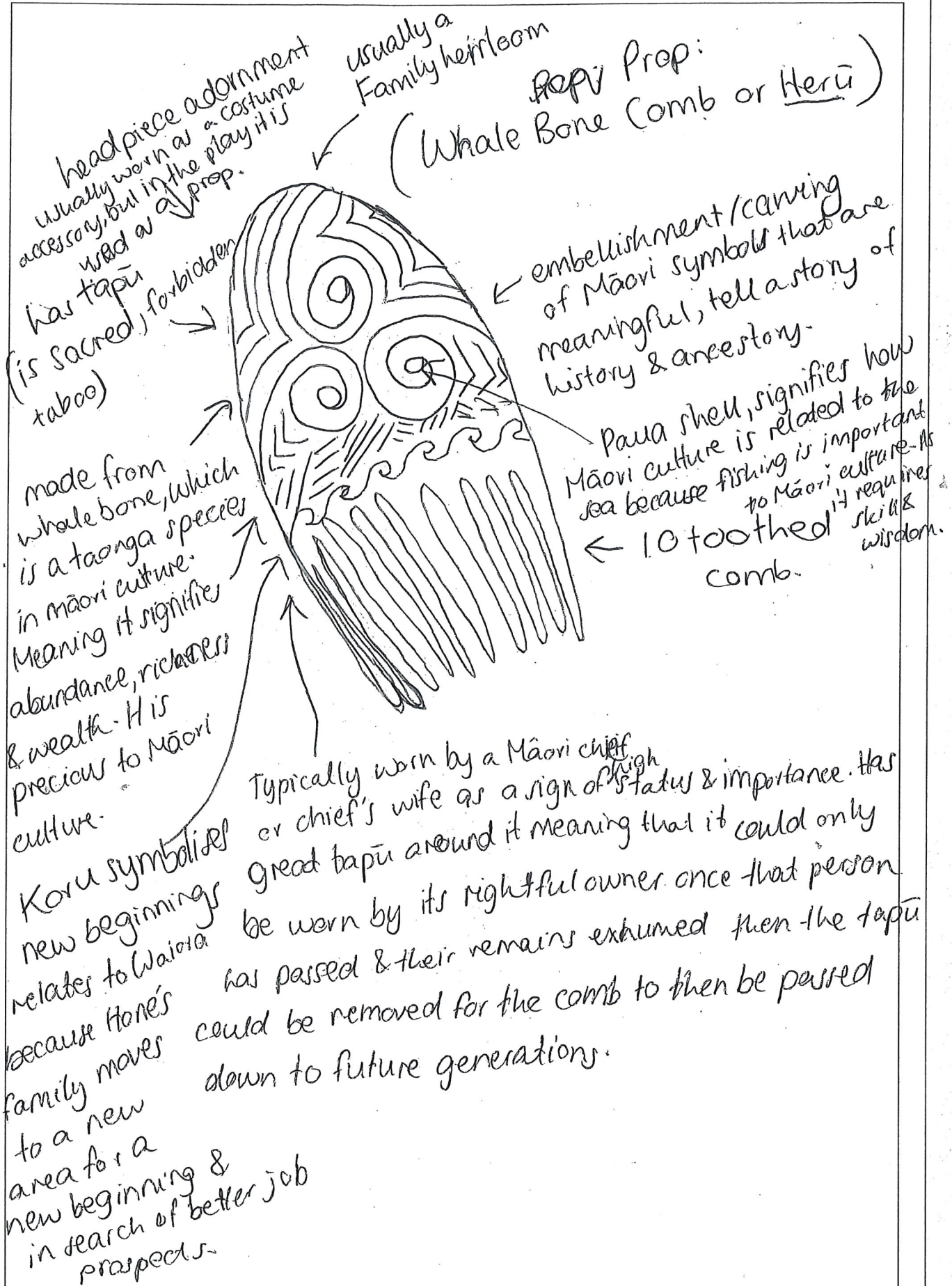
- (a) Explain how this technology would typically be used in a performance of your chosen text. Give specific details to support your answer. You may illustrate your answer with a sketch in the space on page 4 if you wish.

The technology of prop, a whalebone comb also known as herū would typically be used ^{in a performance} by older people with respectful status such as; a head of family (Hone) or his wife (Sue/wai). In the play, Hone moves his family to a new area away from their home Waioira. His 18 yr old daughter Rongo struggles with this transition as she feels they are losing touch with their Māori roots after being made (by Hone) to embrace Pakeha culture. Rongo has strong ties to her nanny and her tipuna (ancestors), they notice that the family is losing Māori tradition & culture so they give the family a wake up call by taking Rongo away. As she draws the family fight the tipuna with a ^{waiata} ~~karakia~~ song by Wai & a haka performed by Hone. Once Rongo is in the clear, (1) Wai pulls out her nannier whalebone comb ^{to pass down to Rongo} as quoted, "there's an old whalebone comb, it was her nannier's". ~~Wai~~ The significance of this whalebone comb is how it displays the family's Māori culture. It is a symbol of the culture that the family was losing by becoming bi-cultural, that is being restored back to the family and to Rongo who symbolises the younger generation carrying on the legacy and history of the tipuna. There would be carvings on the comb that tell a story of the ancestors and possibly even Raua incorporated to symbolise fishing and the plentiful source of food that Tangaroa (the God of the sea) provides within Māori culture. The importance of Wai handing down the comb to Rongo is that one, it is a family heirloom and two, it keeps her nannier's spirit alive as Māori ~~were~~ ^{are} very spiritual people. //

(1) * Wai carries the comb with her waiting for the perfect time to surprise Rongo with it as a gift for her birthday. After Rongo's encounter with the tipuna, Wai knows that

Sketch in the space below if you want to support any part of your answers to Question One. Annotate the sketch(es) to explain the point(s) you are making.

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(b) Discuss the purpose of this use of technology. In your answer you could consider:

- the playwright's intention
- ideas about the nature or purpose of theatre at the time
- the influence of other art forms on the use of the technology.

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The purpose of the use of this technology, prop (the Whalebone comb or Herū) is to symbolise how the ^{loss} ~~loss~~ of Māori culture that Hone's family was faced ^{migrating &} after embracing Pakeha culture is being restored back ~~the~~ to the family when Wai hands it down to Rongo as a family heirloom. The playwright, Hone Kouka's intention was to present to an audience the idea of loss of culture and how important it is to stay in touch with your roots. During the time period ^{when} ~~where~~ these plays were shown many Māori audience members may have been experiencing similar life changes as Hone's family known as ~~Maori~~ Urban Māori drift.

^{Maori urban} ~~Urban~~ Māori drift took place in the late 90s and it was where many Māori families moved/migrated to urbanised areas in search of better job prospects. This meant they were moving away from rural countryside where many significant places such as; marae were to predominantly Pakeha areas. Many Pakehas were only now meeting Māori people for the first time in their lives which meant there was a lot of racism and discrimination against Māori people. Knowing that they didn't have the support of Pakeha people many Māori people ^{like} ~~such as~~ Hone's family began abandoning their cultural traditions and even their language, Te Reo. Hone and Wai changed their children's and their own names to Pakeha names like John and Sue to fit in and avoid being mistreated. In the play it is clear that Rongo ~~she~~ ^{is not} willing to lose her language (Te Reo) or her heritage as she prays to her nanny. As quoted, "Nanny, I'm so hungry, not for kai, but for words." This quote shows how Rongo refuses to allow herself ~~to~~ ^{to} lose Māori language. She regularly speaks Te Reo in the play and has a close bond with her late nanny.

QUESTION TWO: USE OF A CONVENTION

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Identify an acting convention typical of the form or period.

Haka

- (a) Explain how the actor(s) would typically use the convention in a performance of a scene from your chosen text. Give specific details to support your answer.

The actor(s) ~~would~~ ^{performable acting} would typically use this convention would be Hone. When Rongo is taken by the tipuna in order to get her back Hone & Wai must fight. Hone performs an extremely vulnerable intimidational 'dance' for lack of a better word known as the Haka. Hone is extremely emotional as he fights to get his daughter back, he bares his chest and slaps it as part of the Haka until it goes red. This shows how forceful his is about getting his daughter back as he releases all the emotions out through performing the haka. He also chants a series of Māori words along with stamping his feet. This is also an example of how the haka is intimidational towards the tipuna taking his daughter. It is Hone's way of expressing his hurt. Not only that, but this convention also works in conjunction with our thematic conventions such as; longing for what has gone or been taken. This thematic convention is displayed all throughout the play, like when Rongo feels she is losing her language, Te Reo. However it is specifically prominent in Hone & Wai's haka & waiata scene because they are longing for their beloved daughter back who has been taken from them by the tipuna //

(b) Discuss how the use of this convention is typical of the acting style of your chosen form or period. In your answer you could consider:

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- how realistic/non-realistic the form is
- the intended effect of the use of the convention on the audience
- the function of an actor in the form or period.

This convention is typical of the acting style of naturalistic for New Zealand Māori theatre because Haka is a large part of Māori culture. Especially when being welcomed onto a marae, you are usually welcomed with a haka as a form of defending sacred Māori land, but allowing visitors. The haka by Hone can be seen as him welcoming the tipuna and culture back into his life to get his daughter back. The theatre form is extremely realistic in the fact that many Māori traditions are incorporated into the theatre form such as, Haka, waiata and te reo. There is also however a stylised aspect to Kouka's play with the tipuna (ancestors) lurking in the shadows watching over Rongo, though not realistic this aspect is important because it helps to show a spiritual aspect of the ancestors watching over you and how they know if you lose touch with your roots. The haka and thematic convention of longing for what has been gone or taken has the intended effect on the audience from the playwright because it shows off typical Māori culture through haka which gives the play a naturalistic and relatable feel, though it has stylised aspects like the tipuna being present on stage so Hone is essentially fighting off a group of people it makes it feel like a more personal vulnerable fight rather than him fighting a thing. The function of an actor like Hone is to display the themes and messages around fighting for what you love and longing for what has been taken from you.

E8

QUESTION THREE: CHARACTER RELATIONSHIP

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- (a) Describe the relationship between TWO key characters in your chosen text.

The relationship between Hone and Boyboy is a father and son relationship. It has many troubled elements between them mainly because Boyboy is a whangai (mean adopted) that causes tension from Hone as Boyboy struggles to live up to his father's expectation of him. These expectations were sort of set by his ~~elder~~ brother Mahurangi who left. ~~There~~ ^{Hone} is also very harsh with his son who ~~only~~ wants to do his best for his father.

- (b) Explain how this relationship would be shown to the audience in a typical performance of the text. Give specific details to support your answer.

The troubled relationship portrayed by the relationship of father and son is shown to the audience in the play when the men fight. Hone has extremely high expectations for Boyboy to fulfill now that his older brother Mahurangi cannot fulfill them. Hone gives Boyboy the responsibility of preparing the hāngi (traditional Māori cooking method) it is a large test of maturity for Boyboy and the preparation of a hāngi is very important because if it is not well-prepared that can mean disaster and bad omens brought upon the family (foreshadowing Ronges encounter with the tipuna). When Boyboy does mess-up, Hone often ~~retorts~~ ^{reports} to domestic violence with Boyboy yet all he wanted was to be accepted by his father. As stated "I only wanted to please him, do my best for him". It is clear that Boyboy has a low self-esteem as a result of Hone's harsh parenting, though Boyboy still loves his father regardless that is shown in the play by his constant trying to please Hone. Boyboy stands up to Hone and it is a major conflict of authority. Hone is head of the family similar to a Māori chief of an iwi what he says goes. Hone is deeply

- (c) Discuss how this relationship communicates an idea that is important to the form or period. In your answer you could consider:

- the relative status of different individuals or groups in the society of the time
- how the relationship reflects human behaviour
- social or political structures or values.

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The troubled relationship between Hone and Boyboy is important to the period of the ~~19~~ late 1990's because people in that era could most likely relate their relationship. Especially in Māori culture men were seen as the protectors of their families / iwi they were in charge of hunting and caring for their families wellbeing, that is why being the head of the family like Hone is a big responsibility. ~~Afterwards~~ There was great responsibility also put on the eldest son in the family because the head (Hone) would be preparing his son to become a man and take over his role of protector. After the absence of Makurangi (eldest brother) Hone placed that responsibility on Boyboy as 'next in line' though he is only young. That would be a large responsibility for any young Boy though Boyboy is up for the challenge as he only wants to please his father. Many other sons in the same position could relate to wanting to be accepted and meet their father's expectations. The aspect of domestic violence that these characters face is also purposeful by Hone Kouka because not only was it true for many people, Māori people of the time period but it also shows an aspect of relatability that they are not alone in feeling that way. Which ~~se~~ could be seen as very healing to see by audience members as Hone realises the error of his ways. The relationship shows human behaviour because it shows how Hone can reflect those feelings of resentment for Makurangi leaving onto Boyboy without even knowing it. It also shows how he regrets the things he has done which is a sign of change for the better ~~with~~ with his character.

E7

Extra space if required.

Write the question number(s) if applicable.

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1. The bond ~~to~~ Rongo keeps by talking with her nannay also shows the playwright's intention. Kouka is well aware of how Māori urban drift affected many people of the time period with how close they are with their culture. He wants the audience to realise also how Te Reo language is dying out, even now. That way it can be spoken and embraced to keep the language afloat and apart of not just Māori culture but also Aotearoa, New Zealand culture ^{for younger generations to appreciate}. That is why the prop of the whalebone comb is so significant in the play because it holds/symbolises the heritage of the tipuna being bestowed upon younger generations. The influence of other art forms such as, carving is also important to this prop because the carvings are what tells the story of the ancestors and what helps to make this prop so significant to Hone's family and Māori culture in general. The carvings are beautiful and to be admired especially because ~~there~~ many Māori patterns symbolise things. For example, the koru symbolises new beginnings. Kouka's play ^{has} ~~talks~~ about message about the loss of Māori culture/heritage and it is clear he does not want us to loose that part of our culture as a country. And with ^{possible} The introduction of compulsory Māori history lessons incorporated into the school curriculum in 2020^{it} would be a perfect step towards carrying on Māori traditions and culture within Aotearoa. //

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
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QUESTION
NUMBER

2 respected by every one of lower status than him so when Boyboy stands up ~~to~~ to Hone it is extremely disrespectful. It enrages Hone so he again results in violence only this time Boyboy says "Go on then hit me... the only time you ever touch me is when you hit me." This changes the mood in the play from anger by Hone to complete and utter regret. Hone realises the point that Boyboy has made this seems to spark something in Hone as he backs off Boy. It is clear to the audience that the playwright has shown Hone's character the era of his ways and he is remorseful. This is important to the development of the relationship between father and son.

Excellence Exemplar 2019

Subject	Drama		Standard	91514	Total score	23
Q	Grade score	Annotation				
1	E8	Candidate discusses perceptively the selected technology of property and how a key message/theme/symbolism is shown through its use. Supports all points with well-chosen evidence that shows a thorough understanding of the playwright's intention and the purpose of the form.				
2	E8	Candidate discusses perceptively how the convention of haka would be used by an actor to communicate a central idea and moment in the text, and what the use of the convention communicated about the character. All evidence is well-chosen and supports the points made. Part B gives Excellence detail on the naturalistic nature of the theatre form and makes several perceptive comments on the overarching ideas in the text.				
3	E7	Candidate discusses perceptively how the relationship is shown and then discusses with well-chosen detail how it is shown to the audience. Evidence is well-chosen and supports all points made.				