

No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

3

91514



915140



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

SUPERVISOR'S USE ONLY

Level 3 Drama, 2017

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

9.30 a.m. Tuesday 28 November 2017
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.

Merit

TOTAL

16

ASSESSOR'S USE ONLY

INSTRUCTIONS

Choose ONE text by one of the prescribed playwrights whose work you have studied this year. Use this 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 Garcia Lorca	Jacob Rajan & Justin Lewis
Aristophanes	Briar Grace-Smith	Renee
Samuel Beckett	Gary Henderson	Maurice Shadbolt
Albert Belz	Sarah Kane	William Shakespeare
Jean Betts	Oscar Kightley & Dave Armstrong	George Bernard Shaw
Bertolt Brecht	Hone Kouka	Stephen Sinclair
Lynda Chanwai-Earle	Greg McGee	Sophocles
Anton Chekhov	Bruce Mason	Tom Stoppard
Caryl Churchill	Arthur Miller	Mervyn Thompson
Euripides	Vincent O'Sullivan	Timberlake Wertenbaker
Michelanne Forster	Harold Pinter	Oscar Wilde
Toa Fraser		Tennessee Williams

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

Text: <u>Waiting for Godot</u>
Playwright(s): <u>Samuel Beckett</u>
Theatre form or period: <u>Absurdism</u>

QUESTION ONE: USE OF TECHNOLOGY

ASSESSOR'S
USE ONLY

Identify a key character from your chosen text.

Estragon

Identify a typical technology of the form or period that would be used to communicate this character to the audience.

Costume

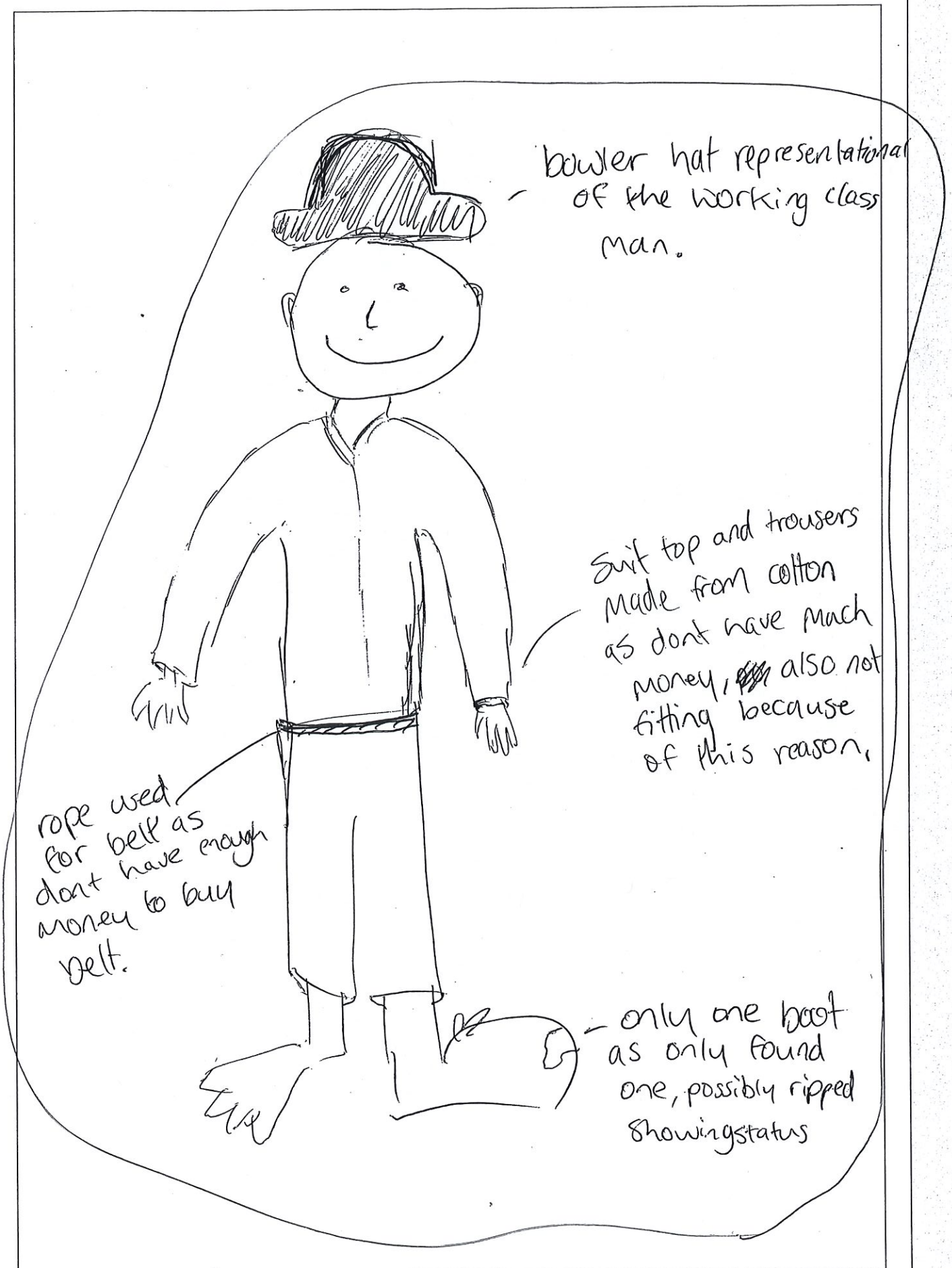
- (a) Explain, in detail, how this technology would be used to communicate this character in a performance of the text.

In the performance waiting for Godot the technology of costume helped to communicate the hierarchy of characters and differentiated them. Estragon one of the two protagonist in the play is described as a representation of the working class man. ^{therefore not very wealthy.} This is shown through the technology of costume as this character wears a bowler hat which was commonly worn by working class people at the time period of 1950's. To show that the character of Estragon was not very ~~at all~~ wealthy he wore fabric's such as cotton ~~as~~ instead of fabric's such as silk which more upperclass characters wore. "In act 2 when Estragon removes the rope he was using as a belt his trousers fell around his feet" This shows that Estragon was more lower class as his trousers were too big for him suggesting he ~~42~~ might have scavenged ~~or~~ found them instead of buying them. The fact that he uses a rope ~~instead of a belt~~ as a replacement for a belt also communicates that he is of a working class and doesn't have much money. Estragon is also seen in the performance with only one boot on showing he comes from the lower class.

→ See page 10.

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

ASSESSOR'S
USE ONLY



(b) Discuss how this use of technology is typical of the form or period. You could consider:

- key developments in theatre technologies
- the social or political message
- the playwright's purpose.

ASSESSOR'S
USE ONLY

Give specific details to support your answer.

Absurdism plays were minimalistic, stripped back to the bare minimum in terms of set in technology. So it was typical that the technology of costume ~~were~~ ^{was} ~~significant~~ significant in plays such as *Waiting for Godot*. At the time when the theatre form was introduced in the 1950's people wore "suits, top hats, bowler hats and boots" which is why this costuming was typical of the theatre form as the playwright wanted the audience to be able to relate to the characters. At this time in history reality T.V. was beginning to take off which meant that there was less need for reality theatre, this is why the theatre of the Absurd rose, because these plays were very abstract they needed to be a way to differentiate characters and show their relationships, this is why costume was used and it was typical to use this technology in Absurdism because of this reason. In both Act 1 and Act 2 in *Waiting for Godot* there is stage direction that "All characters lift their hats to say ~~Adieu~~ Adieu" this is repeated throughout the play and suggests that all characters are wearing hats which is typical of the time period and ~~theatre~~ theatre form.

14

QUESTION TWO: COMMUNICATION OF PLACE OR SETTING

ASSESSOR'S
USE ONLY

Identify a place or setting that is significant in your chosen text.

A long country road, a tree and a Mound.

- (a) Explain, in detail, how this place or setting would typically be communicated to the audience of the form or period.

Be sure that you are not repeating points made in other answers.

The setting of a long country road, a tree and a mound would typically be communicated to the audience minimilisticly as the set in Absurdism was typically symbolic and very minimilistic. The long country road is ~~form~~ typically communicated to the as a long strip at the front of the stage this is so the characters can be of close proximity to the audience therefore involving them more, the road is symbolic of the journey of life between birth and death, there will typically be a road in a play of the theatre form of Absurdism as a key idea is that we entertain each other on this road between birth and death. The tree is typically communicated as ~~either~~ either a "willow, bush or shrub" described by Vladimir and Estragon. In Act one this willow, bush or shrub is dead and in Act two ~~it~~ it becomes alive, * this is why it is symbolic of ~~then~~ a cross and the resurrection of crist which is why it can be communicated to the audience as any of these forms of a tree as this is symbolic. The mound is communicated typically as a mound of dirt to the audience and is symbolic of a grave stone. It is typical to have this in an Absurdist play to which Estragon is often sitting on this mound which is symbolic of him waiting for his death.

* "the tree once black and bare, now green
leaves seem to have appeared"
waiting for godot

playwright wanted audience to imagine the rest

7

(b) Discuss the significance of this place or setting to the form or period. You could consider:

- the historical or geographical context
- the world view of the playwright
- key themes and ideas. - Existentialism

ASSESSOR'S
USE ONLY

Give specific details to support your answer.

The significance of the minimalistic setting of A long country road, a tree and a mound, is that the playwrights of Absurdism purposely didn't ~~expressly~~ explicitly show or say where the characters were or what the setting was around them. There is no time or place shown in absurdism because the playwrights such as Samuel Beckett wanted the audience to use their own imaginations to imagine where the characters are as well as be able to easily relate to the situations the characters find themselves in to their own lives. "you can't say this bears any resemblance to the ~~state of~~ Macon country" - Vladimir. This shows that even the characters don't know where they are as "Macon country" is totally made up which is significant to the theatre of the absurd as it ties into the ^{idea of the} nothingness of life and the key idea of Existentialism. This is the idea that life is meaningless and that we are trapped in a circle of life between birth and death just like the characters in waiting for Godot. ~~Then~~ Vladimir and Estragon are unable to leave. This setting which is why it's significant that where the characters are is unknown. The ~~philosophy~~ idea of existentialism relates to Albert Camus's philosophy ~~of~~ of Sisyphus. This is where a man is condemned to rolling a boulder up hill only to have it fall back down the hill again. This is...

QUESTION THREE: USE OF A PERFORMANCE CONVENTION

ASSESSOR'S
USE ONLY

Identify a typical performance convention used in the theatre form or period.

Clowning

- (a) Explain, in detail, how this convention would typically be used in a performance of the text.

Be sure that you are not repeating points made in other answers.

The convention of clowning would typically be used in *Waiting for Godot* through the use of slapstick and hat play. This convention was typically used to entertain the audience as the characters would be finding ways to pass the time by entertaining themselves. "The tree, look at the tree over there Vladimir, let's hang ourselves." This use of slapstick ^{which is a form of clowning} shows the absurdity of the characters and ideas in the play as ~~they~~ the characters think that this would be a fun way to pass the time. The characters of Estragon and Vladimir would also like to play the game of "Pozzo and Lucky" which is a master and a slave. They would use the convention of clowning to act out the characters "That's the idea, let's abuse each other" "Say think pig!" These would be some of the things they would say to each other as ~~even~~ entertainment. Hat play which is also a form of clowning would typically be used as a form of entertainment by the repetition of passing their hats to each other and putting them on their heads repeatedly as another way for the characters to pass the time as the 'wait for Godot' which is essentially them waiting for their death.

(b) Discuss the effect of the use of this performance convention. You could consider:

- how this convention manipulates place, time, and/or role
- the overall style of the form or period
- what the use of this performance convention communicates to the audience.

ASSESSOR'S
USE ONLY

Give specific details to support your answer.

The effect of ~~this~~ the performance convention of clowning is that it sements the idea of the meaningless of life and that we need to find ways to entertain ourselves in order to pass the ~~the~~ time between birth and death. The overall style of ~~the~~ Absurdism is an abstract way of ~~the~~ acting which the convention of clowning communicates to the audience, ^{through} the "absurdity" of life. For example abusing each other for fun ~~"wouldn't it Didi, be more fun"~~ or saying things like "lets hang ourselves". This communicates to the audience how meaningless life is and gets them to think about their own lives and challenges them to find the meaninging in it. The effect of the use of clowning in absurdism was also to ~~then~~ entertain the audience and to make them laugh at the comical way the ~~characters~~ characters in Absurdism ~~in~~ were trying to ~~then~~ entertain themselves in the waiting game ~~in~~ which was life. "Lets go, we cant, why not, we're waiting for godot" As they were stuck in the circle of life which was a repition of wanting to leave but not being able to the convention of clowning provided an escape from their boring lives which people in the audience could relate to as doing fun things to pass the time in life.

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

1a The costume of Estragon is associated to the character of the "little Tramp" from Charlie Chaplin which was a major influence on the ~~theatre~~ theatre form of Absurdism which therefore helped communicate to the audience the status of the character of Estragon through costume as it was similar to the costume of the "little tramp".

2b of life and the constant repetition in life that gets you nowhere. The significance the setting has with existentialism relates to the historical event of WWII as the idea of existentialism stemmed from this. This is because of horrific events such as the Holocaust which made people question the meaning of life due to man's inhumanity to man. This led to the idea that there is nothing to life but a waiting game between life and death which made the symbolic set of a road, tree and mound significant to the theatre ~~of the~~ form of Absurdism and the time period it was ~~performed~~ performed in.

Annotated Exemplar Template

Merit exemplar 2017

Subject:		DRAMA	Standard:	91514	Total score:	16
Q	Grade score	Annotation				
1	A4	<p>The candidate describes a technology typical of the form/period, identifies a character and technology used to communicate the character. Details of the costume and how it is used to communicate the character are explained with some detail that shows the social class of the character.</p> <p>The details offered in (b) are not always accurate and it does not go beyond explaining how the technology was typical for the text and form/period.</p> <p>May potentially be higher if appropriate evidence from the text is given, including quotations.</p>				
2	M6	<p>Candidate explains in detail the place/setting. Supports response with well-chosen detail that links to key themes and ideas and shows how this would have been communicated to the audience.</p> <p>They discuss, in detail, the relevance of the text to the audience it was written for. The response is supported with detailed evidence, including relevant quotations.</p> <p>May have gained E7 if the discussion had made links to the world of the today and the relevance of the text.</p>				
3	M6	<p>The candidate describes, in detail, how the convention of clowning would typically have been used in the theatre form or period, and explain, in detail, how this convention would have been used in a specific way in a performance of the text. They discuss, in detail, the effect this convention has on the messages within the play and the characters in the text.</p> <p>The response is supported with detailed evidence and quotes.</p>				