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3

91514



915140



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SUPERVISOR'S USE ONLY

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.

Merit

TOTAL

17

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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
Michéline Forster	Jacob Rajan & Justin Lewis	Tennessee Williams
Toa Fraser		

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

Text: <u>Niu Sila</u>
Playwright(s): <u>Oscar Kightley & Dave Armstrong</u>
Theatre form or period: <u>Pacifica</u>

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)

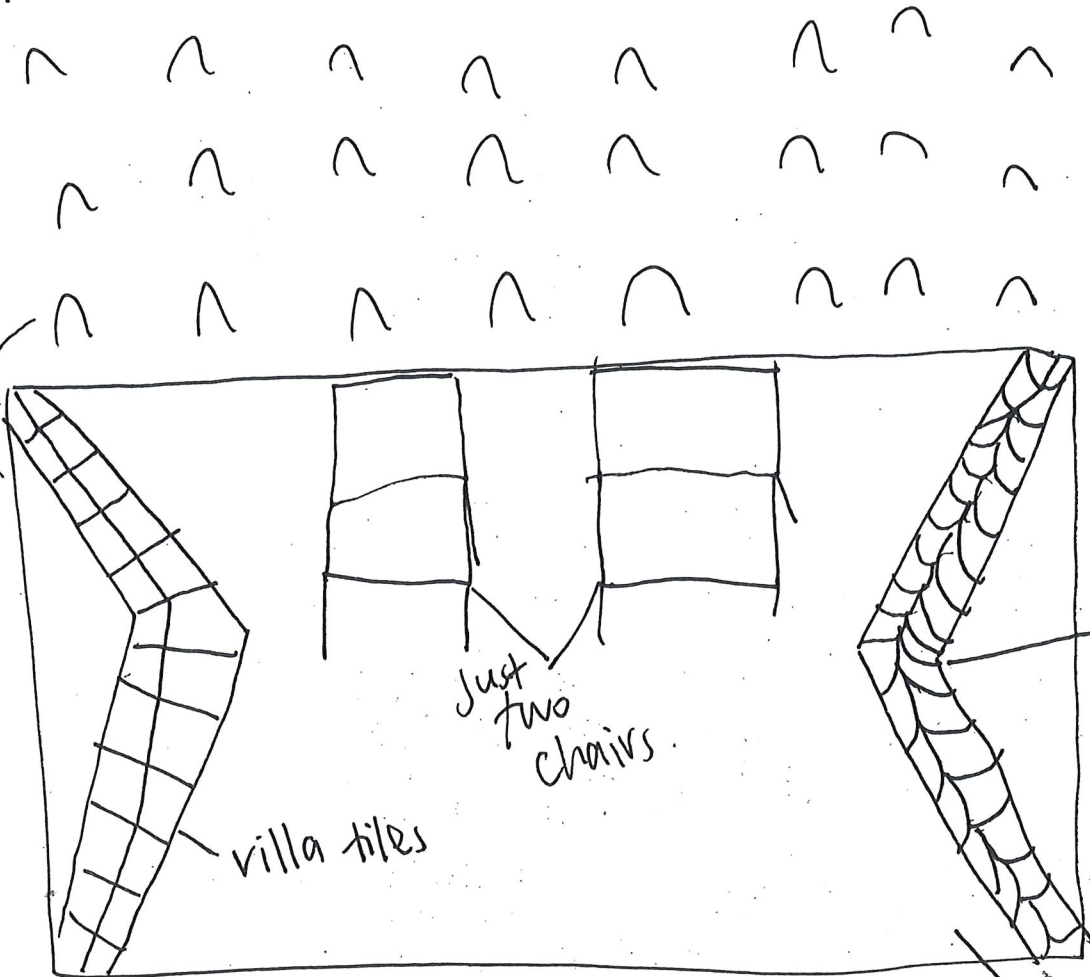
- (a) Explain how this technology would typically be used in a performance of your chosen text. Give specific details to support your answer. You may illustrate your answer with a sketch in the space on page 4 if you wish.

Niu Sila first premiered in 2003, and details a bi-racial / bi-cultural romance ^{in the 70's after a wave of immigration entered NZ,} spanning over 30 years between two boys, one P.I. immigrant, (Ioane) and the other Palagi (Peter) (Pukeha). The narrative itself is somewhat biographical, and draws inspiration from the childhoods of both playwrights who grew up in multi-cultural neighbourhoods. One technology in which is typically utilised within the 'Pacifica' theatre form, would be the use of 'set.' In the 'Court Theatre's' production of Niu Sila the way in which they utilised their performance space is notable. The production was ~~very~~ ~~more~~ purposefully minimalist in terms of set with the only set pieces being two chairs on the stage which were versatile + functional serving a multitude of purposes such as being Cricket wickets or, a taxi. The stage they used was also notably, a traverse stage with the audience situated on either side of the ~~the~~ performance space. The sets artistic details ~~where~~ ~~are~~ also carefully considered with the stage being green to represent grass, and ^{P.I.} tiling on both sides to reflect the two different cultures meeting together, - one side being 'villa-like' tiling, and the other being a P.I. cultural weaving pattern.

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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traverse
stage, audiences
surrounded



villa tiles

Just two
chairs

cultural
weaving
tile pattern

green
stage
representative
of grass

(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.

At the time in which *Niu Sila* was written, the primary audience that ~~attended~~^{frequently} ~~to~~ⁱⁿ attending the theatre were ^{older} upper-middle class 'white' individuals who sought out theatre for vastly entertainment purposes, rather than to be confronted by heavy subject matter as it makes them "uncomfortable."

But, the overall intent ~~for~~^{is to} within Pacifica theatre is to ~~be~~^{reflect society and} ~~political~~^{by} confront and educate its audiences. Prior to '*Niu Sila*' the playwrights were previously accredited for their comedic works in the theatre and T.V scene - and therefore were strategic in terms of their marketing for the plays they knew the only way in which atypical audiences (the target demographic) were going to ^{pay to} see this show is if it appealed to the mainstream as a 'comedy.' Therefore when staging this production they had to be selective, and carefully utilise their technologies in a purposeful manner. The traverse stage helped the piece gain integrity and genuineness as the space was so ~~small~~ intimate and vulnerable, the actors could directly connect with the audience. The visuals within the set, allowed for the reinforcement of the themes, and political messages being expressed to audiences, whilst also engaging and transporting them to NZ in the 70s. (*) The chairs were intended as to not distract the audience as the main purpose ^{goal} of Pacifica theatre is to concentrate on the narrative. The lack of flamboyance in the set works well for this piece as the story is set in ~~so many~~^{a variety} of settings that need to travel across a timeline therefore it works in that it has a balance between 'modern' and 'period.' The playwrights

due to a heavy subject matter, emphasised through the technologies & playwrights utilised the comedic rhythms and played on a motif of "Mydick" break & tension and kept audiences engaged

QUESTION TWO: USE OF A CONVENTION

ASSESSOR'S
USE ONLY

Identify an acting convention typical of the form or period.

Multi-Roling //

- (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.

Niu Sila was originally written by Kightly, and Armstrong as a 'two-hander' meaning, all 30 characters within the play were performed by only two actors - One being 'brown', the other being 'white', which lends itself to 'Multi-roling'. Notably the play is Narrated by Peter and is coined as a "Brown story, through white eyes." allowing for typical audiences to relate more to what is being conveyed in terms of attitudes and experiences. And, Within the play Multi-roling is utilised on many instances to highlight racist attitudes, and stereotyping within New Zealand. This can be seen in the scene, in which the two boys first begin to become divided, As the boy's teacher chooses to allow Peter, and the other Palagi students to move up a grade, whereas Ioane, and coincidentally the rest of his relatives are held back a grade, to repeat the year. Mr Burton (Peter's father) hears of this, and due to his close relationship and fondness of the Tarioka's (Ioane's family) he confronts the boy's teachers Miss Hagen, in which she states: "I've had experience with Maori's, Islanders, and other slow learners." This scene is the first 'point-of-change' in the narrative, and the constant change in character for the two actors with the actor playing Ioane Peter playing two very proud and stubborn characters arguing with 'himself' would create a sense of impact due to the heightened

(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:

- 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.

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Pacifica Theatre, as mentioned previously, is primarily Political and is a platform to express and challenge somewhat controversial views - this is due to the influence of the theatre practitioner: Bertolt Brecht.

~~His work~~ The sole purpose of his works is to provoke the audience, and make them think about their actions and the world around us. One way in which this is achieved is through 'multi-roling'. As, Brecht strives to make his works as non-realist as possible, to separate emotion from story. And, while pacifica is influenced by these ideals, instead, the acting style is ~~not~~ a mix of both non-realist and naturalistic, as while the staging and execution of the piece may not necessarily be 'realistic', the narrative, and the characters aim to appear as realistic as possible in order to resonate, and form an empathetic connection with the audiences, which allows for sub-conscious political messages. Multi-roling frequently appears within the theatre form ~~typically~~ to typically evoke a dialogue surrounding stereotyping, actors ^{function} as excellent vessels for this, as, as stated earlier sharing 30 characters between two ~~characters~~ ^{actors} in such a short timeframe tends itself to brief interactions only, rather than substantial character development, meaning many characters are representative of recognisable archetypes in society, which are often exaggerated for comedic affect, allowing audiences to recognise the ridiculous extent of behaviours some people do exhibit in society.

QUESTION THREE: CHARACTER RELATIONSHIP

ASSESSOR'S
USE ONLY

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

Within the play, ^{5 years old} Peter and Ioane strike up a friendship as Ioane's family ^{migrates to NZ} moves next door to him, where they become Best Friends immediately due to all they have in common such as wanting a T.V - the boys then become classmates in which their friendship slowly dissolves as they go down two different paths and ultimately loose contact. //

- (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. ^{contrast, non-linear, circular}

The evolution in the relationship between the two boys can be seen through the instances of Narrative structure, and ~~the~~ contrast. Niu Sila is structured in a non-linear circular format in which the piece both begins and ends in the same scene/setting. The play begins as to two boys are now in their 30's at the local suburban T.A.B in which Peter and Ioane both notice one another and consider ignoring each other, but instead manage to "strike up a conversation which quickly turns sour" "See you in another 20 years." This bad blood between the boys is then proven to have not always been the case, as the ~~young~~ boys are then seen as young children when their friendship was strong. Their relationship is also expressed through contrast as the costuming of the two actors was the same (red v-neck top, tan pants, bare feet) to prove the similarities between the two boys. ~~and how~~ //

(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.

These different stages of friendship in their relationship communicates the ideas important within the time form and period surrounding how society pushes individuals to conform to certain attributes due to their culture and their beliefs and expectations surrounding identity.

Although the costumes were intentionally uniform, there were also elements that slightly differed to subtly reveal social status within different individuals and groups within society at the time. For example Ioane's costume ~~is~~ was made slightly looser, with shorter sleeves to reveal his cultural tattoo - whereas Peter's costume was made more form fitting with allusion to 'one day cricket' to give audiences perspective, allowing them to realise Peter's economic superiority as he can afford the luxury of getting clothes tailored. The playwrights wrote Niu Sila as a "requiem for their childhood" as the play was ~~written over~~ ^{set} ~~in~~ ^{about} 40 years ago yet so little has actually changed. How relationships reflect human behaviour is something that ~~can~~ also evident through contrast, as in one instance, Peter and Ioane are confronted by a police officer accusing the ^{innocent} boys of stealing, stating that Ioane is a "bad influence" - throughout Ioane's life he is told on multiple occasions that being himself is not 'socially acceptable' which in return created pressure on him as he begins to act the way he is 'expected' to - becoming an entirely different person, the flashback portion of the play then ends.

ASSESSOR'S
USE ONLY

M5

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
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2b) also mentioned the fact that in order for Pacifica theatre to gain exposure, it needs to be accessible, and this can only be executed if the entirety of the production is simplistic in terms of technology, ~~allow~~ not only to keep economic rewards in mind, but also to allow its companies to travel, and therefore reach more people. //

3c) as Ioane's family inevitably move out of Peter's neighbourhood, as their once family home is turned into a community center. This act speaks as a metaphor for the piece itself in the irony of the word "community" in which connotes acceptance, and diversity in which the process of creation in fact is only leading to exclusion. The play is set in the ethnically and culturally diverse suburbs of Auckland, and yet the history seems to repeat itself in which just like the end of the play the suburbs are now segregated rather than multicultural. This speaks volumes on the underlying racist culture of New Zealand and its social and political beliefs as we seem to be moving backwards, in tolerance and acceptance which is echoed poignantly through the backdrop of immigration in the 70's as Peter's mother's neighbour states —

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
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NUMBER

her fear in regards to Peter's friendship with Ioane as she ~~states~~ thinks that when "Islanders sing" is when they "rape and murder". At the end of the play, before the boys part way Peter states to Ioane "Isn't it interesting ~~that~~ how in your whole sad life, nothing has ever been your fault." This speaks volumes for society, as it proves that we ^{as a nation} need to change our mindsets as it quite literally can go to extremes and permanently affect individual lives negatively simply due to ignorance, from perceived beliefs that ultimately stem from fear due to lack of education and experience - we will never be fully united as a nation until we grow tolerance and ~~an~~ acceptance for others which can only be done through educating ourselves - as in the play it touches on how as children Peter + Ioane are naive ^{innocent} to societal expectation and their relationship then works as a result. //

Merit Exemplar 2019

Subject	Drama		Standard	91514	Total score	17
Q	Grade score	Annotation				
1	E7	Technology of set is selected and is explained in detail. Evidence is detailed, and the key purpose of the technology is explained in detail in B, with reference to the playwrights' intention. Candidate shows a perceptive understanding of the world of the play and some of the practicalities of using the set, while also keeping in mind the themes and political messages in the text. To gain a higher grade the candidate may have included discussion on the form and how the theme is shown through the technology.				
2	M5	Convention of multi-roling is identified, and it is explained in some detail how an actor would use it in a performance. Some relevant details are included and supporting evidence is used. Part B makes a reference to another Theatre Practitioner. To achieve a higher grade the candidate may have included detailed supporting evidence from the selected text.				
3	M5	A key relationship is identified and described. Evidence from text is used to support the explanation. The candidate discusses how the relationship is used to show status. To achieve a higher grade the candidate may have included further detailed evidence that was relevant to the form, linked more strongly to the theme/purpose of the text.				