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91518



915180



NEW ZEALAND QUALIFICATIONS AUTHORITY
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QUALIFY FOR THE FUTURE WORLD
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Level 3 Drama, 2017

91518 Demonstrate understanding of live drama performance

9.30 a.m. Tuesday 28 November 2017
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of live drama performance.	Demonstrate informed understanding of live drama performance.	Demonstrate perceptive understanding of live drama performance.

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 2–16 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

Refer to ONE live drama performance that you have seen this year to answer ALL of the questions in this booklet.

Do not repeat information in your answers to different questions.

Write the details of the live drama performance in the box below.

Title: Streetcar Named Desire

Playwright: Tennessee Williams

Theatre company/ensemble: Silo theatre

Venue: Q theatre

QUESTION ONE: COMMUNICATION OF TIME AND PLACE

- (a) Make a detailed annotated sketch to show how a technology was used to communicate time and/or place in the performance. Clearly state the time and/or place on the sketch.

lighting
 > spotlight, blinds, tramlines
 > neon lights (green)
 • Haze
 • Red, Blue, white

post-trump America

stairs to house above Stanley & Stella's home (home to their land lordes Steve & Eunice) Boshers choice to create levels to play with the rigid ideas of class in regards clear dominance between relationships fueled by the rigid pecking order of class, gender, race, economic background etc present at the time the play was written (1947) and the Boshers directoral choice to set it in the modern day (2017) post Trump America

Constant misty haze coated entire theatre

shower which prompts the feeling of heat and misty haze present at this time (summer) as well as tension between characters. Also alludes to the idea of relentless attempts to purify/dense sins of the times, blanches constant showers when she is reminded of her imporal actions of the past

liquor bottle on the stage sits as a table is one of the only props permanently on stage and promise opening scene paired with the fact it is situated on a table that acts as a pedestal suggests that it is a key patch alludes to the effects of alcohol being strong component of this time & place

Stage floor is red - not only a colour associated with passion and anger and all things associated with Stanley but again grounding the presence of masculine dominance over the entire stage

Pink highlighted lines symbolize represent the set up of neon bar lighting and spot lights. The neon lights above the house go off at catalytic moments in the production and represent the chaotic and jostling tram lines. The spot lights on the side illuminate all the aspects of the stage and characters that inhabit it. Nothing is hidden.

Red, white, & blue colour scheme of the set is a nod to the American flag. It has a particularly American flavour (brought about catalytically by Trump supporters who desire to glorify all things American (communicating the time of the performance))

masculine working class environment
 the set design reminds of the golden age, time of prosperity for the wealthy, contrast in the wealthy home with the working class home
 is a reminder of the past

masculine in environment
 but also metaphorical of the maddy
 thick feeling of tension present during most scenes where the eye is left to regard between characters

- (b) Explain how effectively this technology was used to communicate a sense of time and/or place. You could consider the overall design concept or style of the performance.

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→ red floor

Firstly the technological use of a haze-emitted from the shower and

~~off stage / the outside world of the reality on stage - place effectively communicates~~
~~the time and place of summer New Orleans that also from~~
the sweltering heat that is resulting from a time that is thick with the

tension ridden political climate of the present United States. The fog alluding to a world festering

effectively places the ~~on~~ a top of ~~its~~ the moral corruptness of America

post-Trump America and ~~the~~ ^{effectively portraying partial} obscures the ~~se~~ ^{of} obscurity of aspects of the

audiences senses ~~and~~ which further communicates the political

confusion of this time. Paired with this mirky technology is the

use of neon lights which has a green undertone only adds to the sickly

feeling of discomfort and unease. Other lighting - such as spot lights

these are sorted in vertical lines on either side of the front of the stage

~~expose~~ are resombant of investigation spot lights (communicating the

people's desire to know the truth) however the positioning ~~and~~ of

these lights ^{cast major shadows} ~~create major shadows~~ across the features of characters ~~and~~

which ~~which~~ connotates an evil air about them and communicates

that they are ~~are~~ hiding something / are not to be trusted. Coloured

lighting is also associated with characters eg) blue lighting - of a

colour associated with feelings of a solemn or wistful nature - is

connected to Blanche and red ~~lighting~~ - symbolic of passion and anger -

is connected to Stanley. As the two characters fight for territory

and dominance, so do the colours associated with them (communicating

an image of the electoral race between Hillary Clinton and Donald

Trump). ~~The use of~~ However despite their ~~battall~~ her efforts, she

~~can~~ will not prevail over the dominance of red which is the colour

of the very stage she stands on. The red of the stage ~~can~~ is the

symbolic of a masculine ^{dominance} floor of Stanley's home

and it symbolises his ^{aggressive dominance over} ~~aggressive dominance over~~ everything and

everyone ~~in~~ in his ~~space~~ - communicating post Trump America

that is primarily masculine dominated. The use of Red, blue

and white also evoke this very American flavour associated

with the "Make America Great Again" attitude

(c) Discuss the importance of time and/or place to the theme(s) in the performance.

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Give specific details from the performance to support your answer.

A theme that Streetcar discusses is "masculine power" and this is made explicit in ^{Williams'} Tennessee's illustrations of events however, director B. Shore Basher believed this theme was still incredibly relevant to the world today describing it as a "battle between two cultures both vying for power and delusional to the harmful repercussions of their endeavours" Basher advocated that if the production was not set in the present day, the audience would "go to dismiss events as 'lucky it isn't like that anymore' instead of reflecting using these events to reflect of the foibles of the world we inhabit right now. Therefore, Basher's use of placing the production in 2016 Trump America was extremely important ^{opening of the play} to the communication in the play, the men discussion of the theme "Masculine Power" theme. For example, are painted as dominant in all aspects, be physical, mental and most prominently sexually. The men in the production obtain power through their sexual dominance. For example, when Blanche first arrives Stanley ^{conservative} makes himself "comfortable" by stripping off after a sweaty day of manual labour work which puts Blanche in a frazzled mindset thus giving him control of the conversation. A horrific parallel that was only able to be drawn ^{when Blanche} by the audience to their world was ^{confronts Blanche in} present in and Mitch were back in Stanley's house one night in a bubbling rage after Stanley telling him ^{revealed to} Blanche's unpure past. Fueled by his anger and mimicking those he saw around him (such as Stanley) Mitch used his sexual ~~power~~ dominance to achieve power over Blanche where he ^{draw the immediate parallel} and it was aggressively grabbed at Blanche under her skirt. It was because of Basher's placement of this context in the present day that the audience was able to ^{draw the immediate parallel} make the connection between

* page 13 continued

QUESTION TWO: CHARACTER ROLES

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Some approaches a director can take when casting the character roles in a performance are:

- Each actor plays one character for the whole performance.
- Each actor plays different characters during the performance.
- Multiple actors play one character during the performance.

A director may choose to use a combination of these approaches.

- (a) Explain how the director chose to cast the role(s) in the performance you saw.

Give specific details from the performance, such as the number of actors, their ages and genders, and which roles they played.

Bosher's choice of actors for roles was nothing short of perfection. Due to the complexity of the play issues discussed and to stay true to the intent of ~~the~~ Williams, Bosher kept the casting quite simple with only one actor playing each character for the duration of the play. However he ~~recast~~ cast an actor to play the role haunted role of Blanche's first love: a young ^{homosexual} boy who haunts her ^{gently} "subconscious" ^{as she} who is constantly ^{struggles to cope} struggling with the guilt of his suicide. The boy has no dialogue and is only mentioned in the play's italics but Bosher brings him to life giving recognition to the fact that ^{the boy} he is an embodiment of Williams himself.

- (b) Explain how the actor(s) showed their character(s) to the audience. You could consider the use of drama techniques, technologies or conventions.

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Give specific details from the performance to support your answer.

Williams was a homosexual man in a ~~social~~ ^{and} during a time that rejected this orientation. ~~Then the~~ ^{One} is often able to find ~~simi~~ ^{similar} aspects of Williams and those around him in his characters. ~~The actor~~ ^{has two} The boy is often seen. The boy ~~was~~ is first seen when Blanche is recounting the night he died, he is described a "beautiful" "youthful" and "pure" the actor's ^{face is slow as he} ~~steadily~~ ^{the left half of face revealing expression} walks on stage ^{with} ~~with~~ soft features and ^{in a whimsical} ~~appears to~~ curve of a pathway that has him glide towards Blanche. However as she reaches the point where he reaches for the gun his body turns to expose a meaty gash across his entire right side of his face his eyes grow wide and ^{astereed} ~~he~~ begins the slowly but incredibly deep inhale that ~~leave~~ ^{as he pulls the} traps air ~~in his~~ ^{in his} gun to his mouth. The look of pure determination as the air traps itself in his lungs situating an immense amount of tension in his chest. Then he slowly leaves exits stage. The actors absence of dialogue is reflective of Williams silence during his life how he was never able to talk about who he was. But this was not the first time we saw the boy during other scenes one may have noticed him sitting on the top of the stairs of just off stage representative of how he is alw

(c) Discuss how successful it was to have cast the role(s) in this way. You could consider:

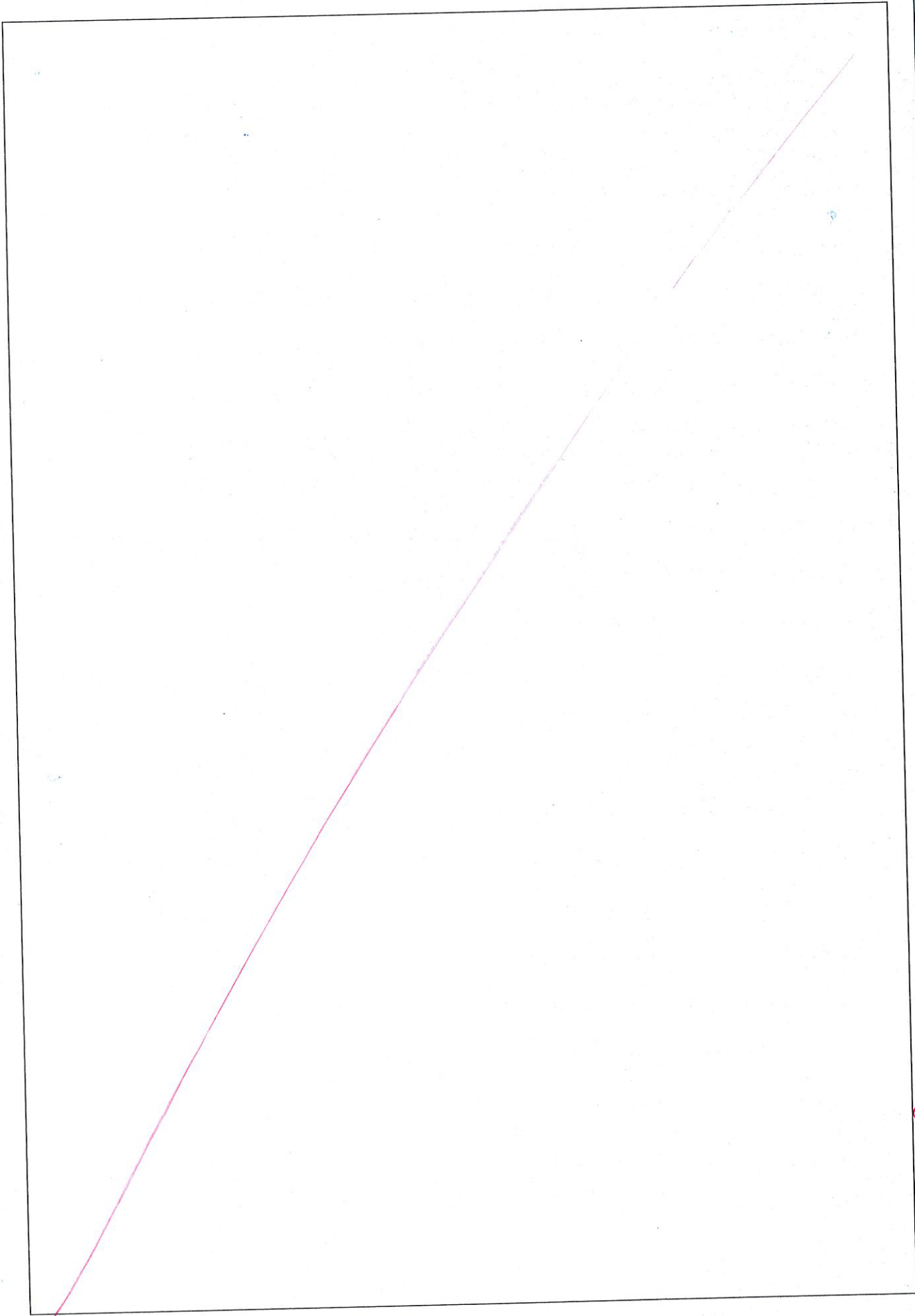
- the depth of characterisation shown by the actor(s)
- how well the actors changed from one character to another during the performance
- the advantages or disadvantages of the director's choice to have the characters cast in this way.

Give specific details from the performance to support your answer.

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

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QUESTION THREE: INFLUENCE OF A THEATRE FORM

Identify a theatre form that influenced the performance you saw.

^{Cruelty}
Theatre of ~~Crucifixion~~ - Antonin Artaud

(a) Explain how a feature of the theatre form was used in the performance. Features used might include (but are not limited to):

- the acting style - appeals to other senses - boss was guttural
- the use of a performance convention - juxtaposition of beauty and grotesqueness ②
- the relationship between the actors and the audience. - primal - essence of humanity ③
- surrealism interchangeable with realism ①

Give specific details from the performance of when and how the feature was used.

Feature: ~~A convention from the theatre of cruelty present in the production~~

~~was the~~ juxtaposition of "beauty and grotesqueness" ^{An example} ~~for example~~

was a convention originating from this theatre form that was present

in ~~ent~~ characters such as Blanche DuBois and Stanley Kowalski
~~is a facade of wealth and purity from everything from the~~

Blanche ^{was dressed in expensive attire and trinkets specific of "The}
~~Golden Age~~ ^{she covered} herself in to her name and she often spoke of ^{desired others to reaffirm her} her youthful

appearance ^{"look at me Stella,} ~~that was~~ ^{its been 10 years and I haven't aged}

a single day". However Blanche's youth was fast fleeting and in this

time her purity had left her too when terrible circumstances prompted

her to turn towards prostitution in order to survive. The emotional

toll of her past has turned her to a life dependant on liquor and absent

of family and friends beside her sister Stella and her brute of a brother

in law. Stanley is established early on as a misogynistic man with

or when, upon introduction to the play, threw a bag of meat at Stella

before announcing he was off to bowl with the boys.

Instantly establishing his placement of Stella in domesticity and

himself the bread bearer of the two. He is described as a "drunk,

drunk, animal thing you... look at you and those plates are filthy!"

by his wife which he ~~only~~ responds to by affirming this and

smashing plates, yelling and even hitting Stella. However, despite

his horrific exterior, the audience is ~~at~~ compelled by his alluring

^{tortured} broken soul and the idea of a ^{veteran} man broken by war.

- (b) Explain the effect of the use of this feature in the performance. Give specific details from the performance to support your answer.

This feature ~~explores~~ ^{exposes} the human complexities and contradictions as the audience ~~and the primal~~ discovers the foibles of mankind firstly within individual characters - eg) Blanche's purity and good intentions vying with her indecent past and compulsive lying - and then the foibles of within themselves - eg) ^{why isn't it excusable} ~~why do they excuse~~ Stanley's ~~set back~~ microaggressive actions towards to obtain dominance over his wife ~~excusable~~ such as his always placing her in a lower level than him and holding her shoulders down so she can't stand but masking this dominance as a loving gesture by ~~as~~ ^{fiercely} massaging her shoulders ^{but} ~~they do not~~ ^{it is not} excuse the action of Mitch against Blanche or why they look down upon Stella for staying with Stanley but they are still in some way somehow feel attracted to him - such as in the opening in one of the scenes where he is seen without a shirt doing pull ups ~~in~~ The juxtaposition of "beauty and grotesqueness" brings out the primal instincts of the characters and when faced with the essence of humanity of the world they inhabit with the intended effect of them ~~changing~~ ^{leaving} the cinema and correcting the foibles

surrealism
realism

- (c) Discuss how the form or style of the performance was similar to OR different from other performances you have seen or performed yourself. You could consider:
- how traditional or innovative the performance was, in your experience
 - the purpose of the performance.

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The theatre form is known for ~~heres~~ ^{theatre} ~~purpose of the performance is~~ harvesting productions where surrealism is interchangeable with realism ~~with the~~ where the purpose of these productions is to ~~strengthen~~ ^{dream/nightmare} have the audience enter a subconscious like state where they subconsciously draw parallels between the performance's themes, issues etc... and those of the world they physically inhabit before snapping them back into their reality; forging a stronger bond between the audience's subconscious being and physical state so as they are able to leave the theatre and act ^{reform} on the things discovered subconsciously. I believe this to be an effective and innovative theatre form used in street car ~~that~~ named Desire that is similarly found effective in another performance I've seen earlier this year: Revolt, Revolt again & Le Said. Both performances ^{used various} ~~looked like~~ ^{used various} an array of Artaud conventions that aided their ^{and they also} political commentations on recent events. ~~but~~ they also use using the juxtaposition of "beauty and grotesque" to appeal to the audience's subconscious and then conventions ~~such as~~ ^{such as} bass heavy rhythms ~~to~~ that resona ~~resonated~~ and ~~reiterated~~ ^{resonated} off the audience's gut to bring them back into their bodies. In my experience, both performances dealt with major ideas of gender equality and the use of recent event examples paired with conventions of the Theatre of cruelty meant that these ideas really resonated with me, ^{further developing my} and influenced me to moral standpoint on issues and not only influencing but encouraging me to go out and correct the foibles of ~~my area~~ ^{my area} of my reality and the world I inhabit.

E8

Extra space if required.

Write the question number(s) if applicable.

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QUESTION
NUMBER

Q.1c / Mitch's action and the horrific quote of ~~Donald~~ current
president "grab her by the p**y". The play is reflective of
today's setting was paramount to be communication of the theme of
~~the current time where America is trying to be~~ masculine
dominance as it reflects on how the problematic current
environment ~~that~~ is in America where major political figures
assert their masculinity to obtain
~~above their masculine power~~ power and this is an issue
that needs rapid reform. /

Excellence exemplar 2017

Subject:		Drama	Standard:	91518	Total score:	23
Q	Grade score	Annotation				
1	E8	Comprehensive sketch with insight and in depth detail and perception Answer is eloquent and gives a personal appreciation of the time/place and the directorial intention behind the choices made Candidate understands the nuances of technology and how theatre can be thought provoking – the meaning of theatre within the wider world Clear reference to the live performance throughout entire paper				
2	E7	Insightful response to the casting of the performance through both part a and b. Despite not answering part c, candidate has shown perception and thorough understanding in both sections. Reference to performance is detailed and relevant Candidate offers on personal dialogue on how this casting improved the performance from a classical work.				
3	E8	Comprehensive and insightful answer showing perception throughout. Clear reference to the live performance with relevance and well-chosen evidence An exciting answer on a theorist/theatre form and the effects within a modern theatrical context.				