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91514



915140



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Level 3 Drama, 2018

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

9.30 a.m. Thursday 8 November 2018
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

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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	Jacob Rajan & Justin Lewis
Aristophanes	Briar Grace-Smith	Renée
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>The Merchant of Venice</u>
Playwright(s): <u>William Shakespeare</u>
Theatre form or period: <u>Elizabethan Theatre</u>

QUESTION ONE: ACTING STYLE AND AUDIENCE

- (a) Explain how the acting style typical of the form or period would be used to perform a scene from the text you studied. Give specific details to support your answer.

The acting style of Elizabethan actors was Presentational. This style of acting acknowledged the audience's existence, this was done through asides, ~~and~~ soliloquies and audience interaction. This presentational style is very prevalent in scene from Act 1 of the play. In this scene the characters Antonio and Bassanio have approached the villain Shylock in pursuit of a loan.

Though Shylock ~~also~~ agrees to loan Antonio the money he asks for a "pound of flesh" in return if the loan is forfeit.

This is not taken ~~&~~ overly seriously by Bassanio and Antonio, but through the use of an aside we see that he is plotting against Antonio. During the aside the actor would have turned to the audience and said, "How like a fawning publican he looks... I hate him for he is a Christian."

In this ~~story~~ ^{play} the presentational style helps to get across key plot points and adds dramatic irony to the scene, because the audience knows the danger Antonio is in, but other characters on stage do not.

(Shylock dislikes Antonio because he's Christian and has made fun of ^{disrespected} Shylock for being Jewish.) //

- (b) Discuss the intended effect of this acting style on a typical audience of the form or period. Give specific details to support your answer.

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The main purpose of presentational style was to engage and entertain the audience. During the Elizabethan era some of the most popular forms of ~~entertainment~~ entertainment were things such as Bear Baiting and Public executions, so in order for the theatre to compete, it too had to be exciting. This was also the first formalised theatre there had been in a long time, so audiences were not aware of how to act during a performance. This means audience behavior ~~was~~ more closely resembled sport match goers than what we would consider a theatre audience. Because the audience was loud and there were no microphones, actors had to project their voices in order to be heard. Large, ~~movement~~ over dramatic movements also meant that if the audience couldn't hear actors, they would still vaguely ~~of~~ understand what was going on. The shape of the theatres at the time also complemented this style of acting. The Globe theatre is round and has a thrust stage, so audience members ~~and~~

MS

QUESTION TWO: CONVENTION AND CHARACTER

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Identify a key character from your chosen text.

Portia

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

Costume (men playing females)

- (a) Explain how this convention would be used to communicate a character from your chosen text. Give specific details to support your answer.

In the ^{Elizabethan} theatre costume communicated a lot about a character, from gender to class. ~~Portia~~ Though Portia is female she would have been played by a male or young boy, because it was both illegal and considered indecent for a female to act in the theatre. The male actor playing her would have worn a dress, a wig and make up which would have consisted of a powdered white face, ~~the~~ blush and ~~the~~ red lips. In the play there is also a cross dressing scene, where Portia and Nerissa dress as men in order to ~~represent~~ represent Antonio in court. This would have added a level of comedy to the scene, not only because it is a female character dressed as a male, but also that it is a male dressed a woman who is dressed as a man, this may have been confusing for audiences as well.

(b) Discuss what the use of this convention communicates about the character.

In your answer, you could consider:

- the purpose of the character
- how typical he or she is of the society of the time.

The costume was not only used to communicate Portia's gender, but it also helped communicate her social status. The dress she would have worn would have been made from expensive fabrics such as velvet, satin and silk, and would have likely been red or maroon, which was an expensive coloured dye that only the wealthy ^{could afford}. The dress skirt would have been full and ^{layered} ~~layered~~, once again showing her wealth. Portia's costume would have reflected England's sumptuary laws at the time. These laws dictated what people could wear, and helped to keep people of a lower class in their place. ~~Portia was wealthy~~ Due to Queen Elizabeth's liking of the theatre she introduced the "Get out clause," which exempt ~~acts~~ members of an acting troupe from ~~sep~~ sumptuary laws while performing, thus allowing them to wear costumes that reflected a character's class/status. Portia was a wealthy character from Belmont who had inherited her father's...

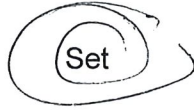
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QUESTION THREE: USE OF A TECHNOLOGY TO COMMUNICATE A KEY MESSAGE

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Circle ONE technology typically used in your theatre form or period to write about from the options below.



Set

Mask

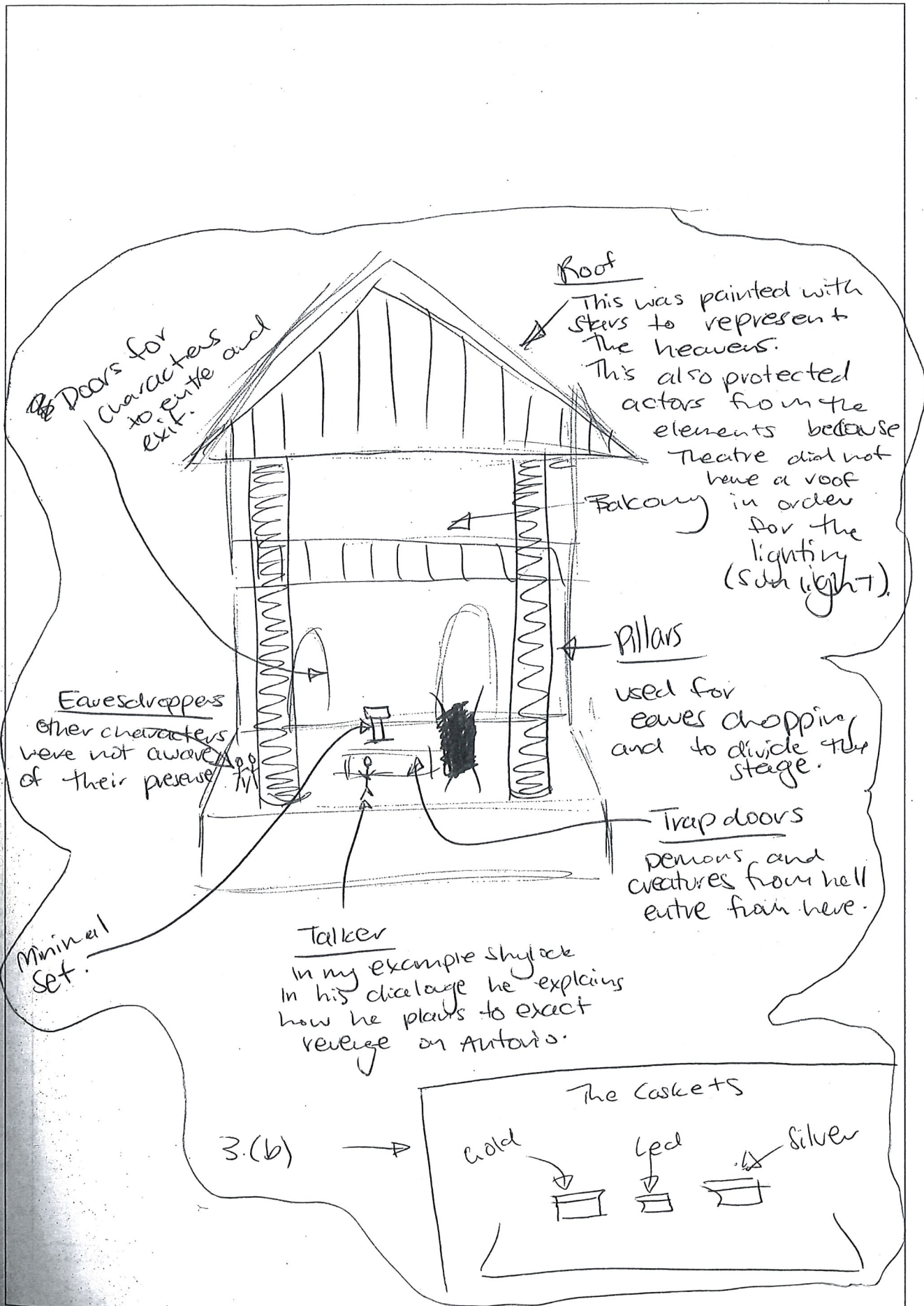
Property (prop)

- (a) Explain how this technology would typically be used in a performance of your chosen text. Give specific details to support your answer.

Set at the globe theatre ~~during any~~
many other ~~the~~ London play houses would
have been extremely minimal. Performers
would have used the already existing
structure/layout of the stage. The pillars
used to hold up the roof, would have
been used to divide the stage, and
used for things such as eavesdropping
(if a character is listening from behind
a pillar other characters on stage can
not see them). This can be seen
being used during Shylock's ~~soliloquy~~
soliloquy, when two of ~~Antonio's~~
friends overhear it. When setting
changes, ~~this~~ ^{could} have been
shown through the movement of
a chair or the exiting of a character.
This would have been done ^{in the first Act} when the scene
transitions from ~~Antonio~~ Antonio and Bassanio
in Venice to Portia and Nerrisa in
Balmant. Antonio and Bassanio would
have exited, and ~~Portia~~ Portia would have
entered likely with the edition of a
chair. Plays took place during the day. // →

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

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- (b) Discuss how a key message or theme in the text would be shown through the use of this technology.

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Some set which ~~can~~ helps show a key message are the 3 caskets. Portia's father has told her ~~that~~ in his will that ~~that~~ the man she marries, must select the correct casket. These caskets would have been present on stage. ~~any~~ The first casket was gold, the second ~~was~~ silver, and the last was made of lead. ~~Bassanio~~ chooses the correct casket is chosen by Bassanio and it contained a portrait of ~~port~~ Portia. The caskets were designed to show the values of Portia's suitors, with gold casket containing a message that, "all ~~that~~ that glistens is not gold." The suitors who selected the gold and silver caskets were seeking Portia for the wrong reasons, they found her beauty and wealth appealing rather than truly looking for love. Bassanio on the other hand was successful because he was seeking love ~~of~~ over ~~great~~ money and riches. ~~Shakespeare~~ Shakespeare is indicating through the caskets that it is better to be humble and seek true happiness/love rather than ^{being} greedy and looking for money ^{and success} ~~and~~ ~~wealth~~ ~~life~~.

// And to look beyond outer beauty //

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

1.(b) ... would have surrounded 3 sides of the stage. There were also 3 levels of gallery setting ~~there~~ where people of the upper class and even the queen / reigning monarch of the time would ^{have sat.} ~~sat.~~ This lay^{out} of the theatre meant actors had a wide range of places to direct their ~~lines~~ dialogue //

2.(b) ... money after his death, making her upper class, ~~the~~ and as stated earlier her costume reflects this. Portia also plays a pivotal role in the plays plot. Portia is the reason Antonio needs to lend money from Shylock for his friend Bassanio, who wishes to marry Portia. Without Portia there is no story for the Merchant of Venice //

3.(a) ... due to there being no electricity for lighting, so these set transition would not have been hidden, like they often are ~~hidden~~ in theatre in this day and age. Usually setting would be shown through dialogue, such as the ^{beginning} ~~beginning~~ of the play when Bassanio //

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

3(a) Says, "Gratiano speaks an infinite deal of nothing,
more than any man in all of Venice." As
well as the title, this piece of
dialogue lets the audience know that
the play is set in Venice. This technique
is also used at the beginning of
Romeo and Juliet when the play opens
with, "In fair Verona, ~~where~~ where we lay
our scene." With minimal set it was
important for the dialogue to indicate
a scenes setting. //

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Merit Exemplar 2018

Subject	Drama		Standard	91514	Total score	16
Q	Grade score	Annotation				
1	M5	Acting style is explained in some detail. Evidence from text is used to support the explanation. The effect on the audience is explained in some detail. To achieve a higher grade the candidate may have included further detailed evidence that was relevant to the form.				
2	M5	Convention is identified and explained in some detail how it helps to communicate character. Some relevant details are included and supporting evidence is used. To achieve a higher grade the candidate may have included detailed supporting evidence.				
3	M6	Technology is explained in detail. Evidence is detailed, and the key message of the text is explained in detail in B. Candidate shows convincing understanding of the world of the play and some symbolism used in the set. To gain a higher grade the candidate may have included discussion on the form and how the theme is shown through the technology.				