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3

91514



915140



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QUALIFY FOR THE FUTURE WORLD  
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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.**

**Excellence**

**TOTAL**

**24**

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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 &<br>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     |
| Michéline Forster   | Harold Pinter                      | Oscar Wilde                |
| Toa Fraser          |                                    | Tennessee Williams         |

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


|  |
|--|
| Text: <u>Antigone</u>                        |
| Playwright(s): <u>Sophocles</u>              |
| Theatre form or period: <u>Greek Tragedy</u> |

# QUESTION ONE: ACTING STYLE AND AUDIENCE

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- (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. *with large gestures*

In greek theatre actors accentuated their movements<sup>1</sup>, dialogue. told the audience what the actor was doing, feeling or believed the actions helped to clarify these important elements. This can be particularly explained in entrances and exits for example. if a character was spoken about before he entered the stage in an honouring way for example Creon in episode 1 "chorus leader "But enough for here is the king of the land, Menoeceus's son, the new leader coming to meet..." Creon would then enter with authority <sup>slowly proudly</sup>. He would not kneel before anyone, others would kneel before him. This exaggerated movement would be held for a moment.

Showing the audience that creon had <sup>even the chorus would show fear</sup> the most power and authority. Another example of acting style <sup>act apprehensi</sup> showing the audiences a character's status is in episode 1 the guard's entrance "King, do not think I came in haste." The guard would kneel before creon and deliver this line both accentuating that the guard has little importance / status and that he fears creon his leader. <sup>Creon would approach the guard in an intimidating manner if you punish will be death if you lack ability to write retreat that be the box</sup> later on the guard would flee also showing the audience that creon is to be feared. Other movements such as the approach would show defiance or status / power over another, for example when Haemon enters (episode 3) He should kneel as by this point in the play his status is known yet he approaches his father defiantly thus incriminating that he is either angry or disagrees with creon's decision about something. This message would be assisted with his spoken entrance & action 



- (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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It was essential for the audience to know which characters had power over one another, for example Creon is shown as leader through others kneeling before but it also demonstrates what kind of leader Creon was. When the guard flees out of fear. These enlarged movements showcase Creon as a tyrannical leader.

The Athenian society had known democracy since approximately 525 BC. so could recognise a dictating leader when they were displayed clearly eg. Others running away out of fear. This clearly showed the protagonist's fatal flaw (Harmatia) often as it showed Creon to have excessive pride (hubris), this means the audience could prepare for his downfall.

another reason for this typical acting style was. because the theatre structure used was both on a large scale and was open air theatre.

so even with actors using masks to project their voice costumes to make the actor appear larger on stage.

Subtle movements <sup>would be</sup> were often lost due to not being able to be seen from far away and voices <sup>may be</sup> lost to not being able to be heard due to the open air structure.

By dramatising the movements it made up for the lack of facial expressions <sup>hidden by</sup> due to masks <sup>and</sup> words that <sup>due to the</sup> may not be able to be heard. The plot

was so important to be understood clearly as it is what caused catharsis (purging of emotions) and educated the general public.



## QUESTION TWO: CONVENTION AND CHARACTER

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Identify a key character from your chosen text.

Creon : Protagonist

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

Greek tragedy / episodic structure including structure within the episode  
play structure and the features of Anagnorisis / Peripeteia / Pathos //

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

~~that~~ In Greek theatre episodic structure was used so that the audience had clarity of plot and experience an effective Catharsis. It revealed information about the characters' personality, flaws and opinions in <sup>most</sup> all parts of the play: prologue, episodes and exodus. I will be focusing on prologue, episodes 3, 5. The prologue is used in <sup>antagonist's</sup> scenes in which a problem is revealed through Greek drama as an expository monologue given by Antigone and Ismene. This information gives the audience information on the problem at hand for Antigone: the decree that Polynices' body must not be buried because he is a traitor, but Antigone believes that this decree is against the laws of the gods. The prologue provides the audience with opinions of Creon before we have met him thus judging his character prior to seeing him on stage. "We'll die so cruelly if we dare scant the tyrant's vote or spurn his power. We must bave in mind we are women not meant to wage war with men ... I'll obey the authority" This suggests that Ismene is obeying Creon's law not out of respect for his authority but out of fear. This is important because it reveals to the audience what kind of leader Creon is 'a dictator' and what his downfall is this allows the audience to recognise the dramatic irony.



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

In your answer, you could consider:

- the purpose of the character <sup>to help to identify your own pride / arrogance.</sup>
- how typical he or she is of the society of the time. <sup>so you can think with logic and reason rather than stubborn opinion</sup>

The use of the episodic structure of the play including the features of peripetia & Anagnorisis communications.

The purpose of Creon's character. Creon is a protagonist here is meant to evoke pity and fear leading to catharsis as his role in a Greek tragedy according to Aristotle's laws on Greek tragedy.

"An imitation of action that is serious, complete and of a certain magnitude, in language embellished with each kind of artistic ornament, the several kinds being in separate parts of the play in the form of action not of narrative.

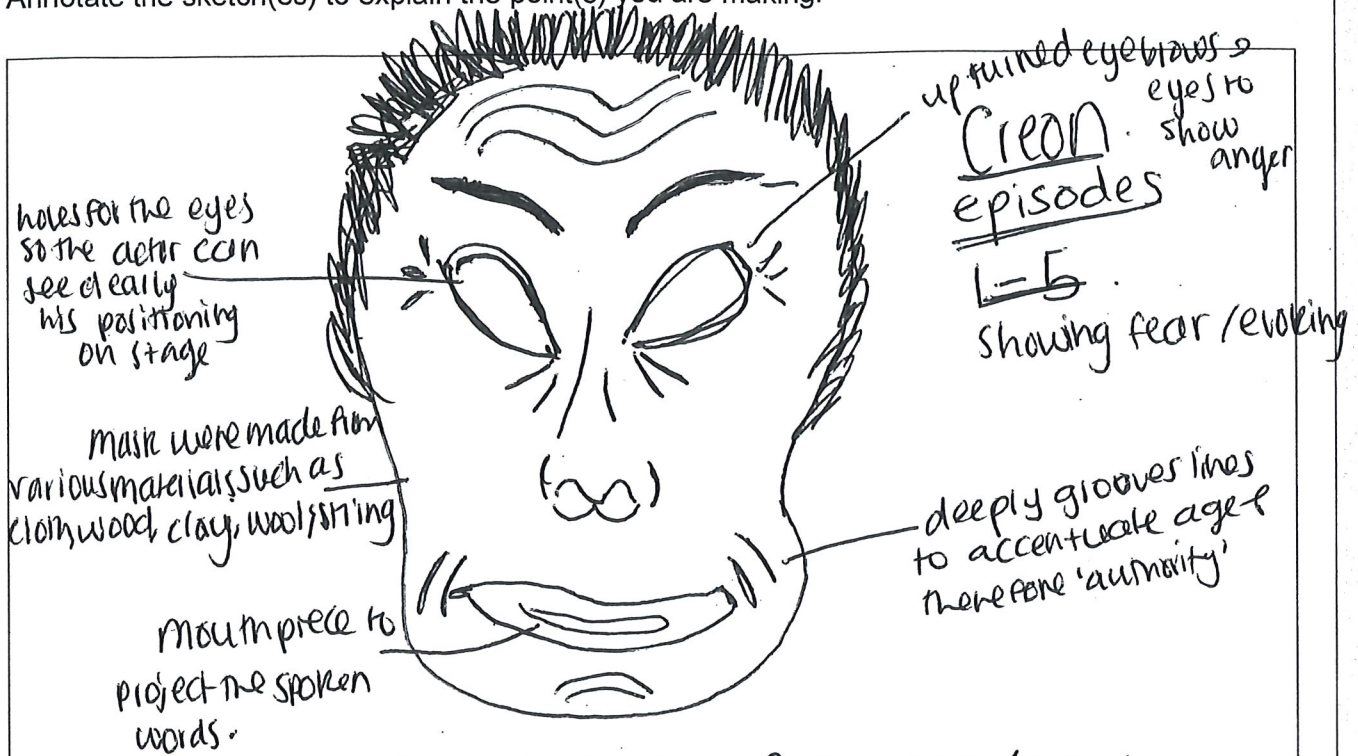
Through pity and fear affecting the propagation of these emotions" The use of episodes separates the plot into sections in which tension can be built the use of this helps to develop Creon's character as a serious character. These episodes reveal opinions about other characters through the plot and include episodes performed by the chorus. This prevents the audience from becoming confused and ensures the audience is engaged in the plot 'taking the actor seriously & thus Creon's character seriously'. Initially this tension provides a sense of fear towards Creon as it is his character. Conflicting with others such as Antigone / Haemon providing the tension. ~~then~~ For an Athenian audience however who was very familiar with war would understand Creon's position. <sup>the performance of</sup> Around the time of Antigone, the revolt of the island of Samos occurred where many <sup>Hoplites</sup> ~~troops~~ were slaughtered and remained unburied, Sophocles who wrote this play around the same period 442 BC. was a

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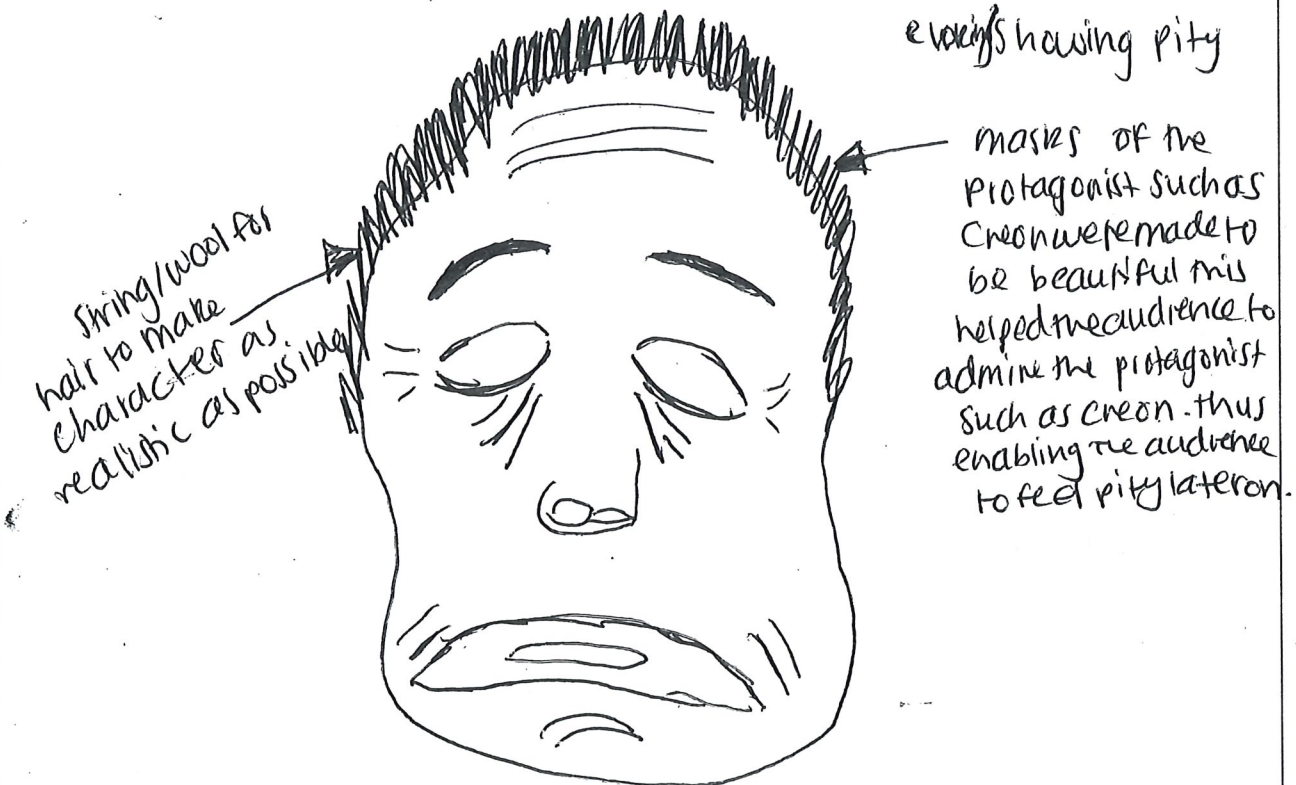
Sketch in the space below if you want to support any part of your answers to Question Three. Annotate the sketch(es) to explain the point(s) you are making.

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The contrast in facial features from episode 5 to exodus emphasizes the anagnorisis (revelation) leading to pathos and catharsis it assists the purging of emotions especially pity/sympathy towards Creon.

Creon exodus  
always having pity



masks were used so that actors were imitating the characters rather than becoming them, also used as a part of worship of Dionysus.

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

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For example Creon's mask change caused by Anagnorisis between episode 9 and the exodus<sup>S</sup>. Shows the key theme and message that ruling through fear only bring pain (death/suffering/tragedy) not only as a leader but in every day life. We should not intimidate one another to get what we want. Rather we should earn respect but not being arrogant and proud so that people listen to us. It is in this way we can become wise avoiding suffering from our own hand. Although Sophocles came from a conservative background his father was a wealthy weapons manufacturer for hoplites ~~causing~~ <sup>resulting</sup> in Sophocles having a highly educated background in epic/lyric poetry. Sophocles was sociable generous and associated with the political and intellectual personalities of his time. He also appeared to be deeply interested in ethical thinking. Antigone is considered to be one of the first plays to discuss ethical theory 'what should I do if my duties to the state conflict with my religious/moral duties what is the greater obligation?' It seemingly condemns the thought of power being gained by brute force and almost provides a sympathy / platform for Antigone who was a woman of the time. Women during this period had very few rights. Antigone although stubborn suffers from Oedipus's curse whilst Creon seemingly suffers due to his hamartia. It almost alleviates Antigone's moral status above Creon. Sophocles attempts to create a sympathetic nature towards Antigone. The use of mask highlights the suffering brought upon Creon from his hamartia.

that evil  
left behind  
Oedipus  
Zeus  
bring to  
us while  
it still  
live?"



Extra space if required.

Write the question number(s) if applicable.

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NUMBER

Q1a and to ask Dionysus to grant these benefits the next year. The chorus told myths through this performance and songs (dithyrambs) it was also a form of historical/cultural preservation as some truths were present in these myths. As time went on in 6th century BC Thespis introduced the first actor, Aeschylus the 2nd and Sophocles the third in 4th century BC allowing more complex relationships between characters. Thus acting style was developed to distinguish

Q1b between characters by hierarchy, opinion and feelings shown through dramatic action of oneself character, action to show opinion of other characters and spoken dialogue that echoed actions and beliefs. Dancing and song as part of the acting style was kept for the religious significance of the play. As the chorus remained closest to the audience, bridging audience and actors together. Dance and song constantly reminded the audience to be aware of the religious symbolism and themes in the play. To view the play as an intellectual and emotional experience as well as a form of worship. eg chorus at the beginning of the play episode 1. "You is the power to make any such laws" is used as dramatic irony to both say that <sup>Creon</sup> ~~he~~ should be feared and to watch out for his arrogance later the chorus provides bitter warnings. Station 1 "Many of the wonders the Furies and more wonderful more terrible than man... death alone he can't escape" later chorus leave us with a paragraph (exodus) "Wisdom is the first part of happiness at all and to be irreverent in naming that concerns the gods."



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resounding words repaid with resounding blows in old age teach wisdom to be proud" as the chorus leave us with this message once again it is compelling the audience to believe this and learn from this warning / message. The chorus is supposed to appeal to the audience through their spectacle and voicing opinion of the audience so when the chorus offers wisdom it thereby is more effective and the audience listens to this advice. Greek theatre was a form of education for the general public especially those not being able to read or write. It helped the audience develop intellectually, ethically and emotionally. Thus clarity of movement & impressive spectacle were needed to voice the poet's intentions for the audience thereby making the performance effective in terms of educating the human mind / Greek society intellectually & ethically.

Question 2a. Throughout the play especially in episode 1. where Creon states "those with a rigid mind are no leaders to me" this appears to the audience almost humorous because he is talking about himself this adds to the suspense of the play as the audience are waiting for the peripeteia (reversal of fortune before it has occurred). Antigone in the prologue also voices her opinion of Creon before we have met Creon - "I'll lie beside him in love guilty of devotion but you go on dishonour what is honoured by the gods" Antigone suggests that Creon is dishonouring the gods - he believes state law override the laws of the gods. Antigone later restates her opinion once we have been revealed Creon's opinion in episode 2.



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"I did not think you decreed so formidable that they could override the laws of the gods, unwritten and unshakable." episodes 1-5: reveal information about the plot, creating tension both spoken and acted out to intensify the affect of the plot on the audience. This is done so the reveal of future. In episode 5 can be unraveled very quickly for excitement. From episodes 1-9 the tension builds throughout the episodes even within the episodes. Tension builds especially episode 3. Where Haemon and Creon have an argument over Antigone's punishment. In the beginning of episode 3 Agon is used which are long monologues to discuss ones opinion. In Antigone these long monologues are approximately 40 lines long once again this provides information on Creon's character as the use of <sup>structural</sup> Agon within this episode displays that Creon's Haemon's opinions are opposing "A father's judgment is severe in everything it is for this reason that men pray for disobedient children in their house" whilst Creon believes authority is dependant on age. Haemon believes authority should be based on wisdom. "let go of your anger then and heed my advice for even I am young, I may be able to offer some advice!" Creon's character 'his stubbornness and pride/arrogance' is communicated as the Agon in episode 3 develops into Stichomythia a technique used to show an increase in conflict and dramatic tension between characters where characters speak alternating lines of dialogue this provides a crescendo of pace and provides excitement for the audience accentuating the conflicting opinions. "(Creon): I'm to rule this land for others not myself. (Haemon): No city belongs to just one man // next page



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"Chorus Leader: Go then free the girl from her house underground then ~~make~~ a tomb for the one who lies unburt" Creon finally rushes to fix his mistakes thus proving himself as a true protagonist / tragic hero. As he is trying to be a good leader but failing miserably due to lack of judgement rather than ethics or ~~spite~~. "It was I who bound her, I too will set her free, so my judgements been reversed, I'm afraid it may be best to live according to the established laws. In these ways. Creon's <sup>character</sup> is communicated to the audience. (Fatal flaw) episodic structure, other characters opinions (prologue), ~~the~~ the extent of his fatal flaw (peripeteia) and that he is a protagonist / essentially good person according to Athenian society (anagnorisis).

2b Strategoi (elected <sup>am</sup> general) in this battle. it can be assumed that the dilemma of the unburt body at a time of war may have arisen from this battle as to the Greeks this was one of the greatest sins and disrespects to both the gods and the dead persons soul. Because of this Creon would have been a character which the Athenian audience would have sympathised with to enable this sympathy / pity from the audience and communicate Creon's character effectively. Anagnorisis as a convention would have been necessary to ensure the audience that Creon was trying to do the right thing as a leader.

The purpose of Creon's character essentially was to remind the people of what a tyrannical leader looked like and how he lead his city. The Greeks were proud



## Excellence Exemplar 2018

| Subject | Drama       |   | Standard | 91514 | Total score | 24 |
|---------|-------------|---|----------|-------|-------------|----|
| Q       | Grade score | Annotation  |          |       |             |    |
| 1       | E8          | Candidate discusses perceptively how the acting style is used and then discusses perceptively the intended effect on the audience. Evidence is well-chosen and supports all points made.                                |          |       |             |    |
| 2       | E8          | Candidate discusses perceptively how a convention would be used to communicate character and what the use of the convention communicated about the character. All evidence is well-chosen and supports the points made. |          |       |             |    |
| 3       | E8          | Candidate discusses perceptively the selected technology and how a key message/theme is shown through its use. Supports all points with well-chosen evidence.   |          |       |             |    |