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2

91215



912150



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Level 2 Drama 2022

91215 Discuss a drama or theatre form or period with reference to a text

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Discuss a drama or theatre form or period with reference to a text.	Discuss a drama or theatre form or period with reference to a text showing informed understanding.	Discuss a drama or theatre form or period with reference to a text showing perceptive understanding.

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.

Do not write in any cross-hatched area (XXXX). This area may be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Merit

TOTAL

16

ASSESSOR'S USE ONLY

To answer the questions in this paper, name the drama/theatre form or period you have studied, and ONE text from the form or period to which you will refer.

Drama/theatre forms include (but are not limited to):

- medieval theatre
- commedia dell'arte
- Elizabethan theatre
- epic theatre
- melodrama
- Greek theatre
- New Zealand theatre.

(If the text was not written as a script – as, for example, in commedia dell'arte – give brief details of the action.)

Drama/theatre form or period: <u>Epic Theatre</u>
Title of the text/play (or brief details of the action): <u>Caucasian Chalk Circle</u>
Playwright/creator(s) (if applicable): <u>Brecht</u>

Features of the drama/theatre form or period to which the questions refer may include:

- performance space (e.g. medieval use of pageant wagons)
- acting styles (e.g. the extravagant gestures of commedia dell'arte)
- themes or ideas (e.g. the Elizabethan wheel of fortune)
- conventions (e.g. use of asides in melodrama)
- use of technologies (e.g. mask in Greek theatre)
- historical/social context (e.g. the Great Depression in New Zealand theatre).

QUESTION ONE: Performance feature

The term 'performance feature' refers to features of the drama/theatre form or period that are used in a performance for an audience.

Identify a performance feature typical of your chosen drama/theatre form or period:

Narration

- (a) Describe how this typical performance feature would be used in a performance of the text. Give specific details from the text to support your answer. You may sketch and make annotations in the space below.

In the Caucasian Chalk Circle Narration is used continuously throughout the play, in the Second episode (Brecht referred to the acts as episodes) "Escape to the Northern mountains" the narrator (singer in Caucasian Chalk Circle) stands on stage at backstage center speaking loudly directly to the audience (breaking the fourth wall), ~~the narrator~~ in this scene Grusha is washing linen at a stream and her love Simon returns from the war and they see each other for the first time, ^{years} the narrator tells the audience of what happened during their time apart and how Grusha found a child and has brought him up. "While you were in the battle, the bloody battle, I found a helpless infant and had not the heart to destroy"



(b) Discuss the effect of the use of this performance feature.

You could consider:

- a theme from the text
- the response of a traditional audience
- connections to the wider world.

Give specific details from the text to support your answer.

The effect narration created was that it stopped the audience getting too emotionally attached to the piece, Brecht didn't want epic theatre to be for entertainment, instead he wanted it to be for learning. Narration supports this by giving the audience key information and reminding them of the purpose of why they are there. A theme from ~~epic~~ the Caucasian Chalk Circle was Sacrifice and Ownership, this is shown with narration "I broke myself, I stooped for bread crumbs" - When Grusha and Simon met, episode 2. Also this helps to make the audience learn and to leave the theatre better and wanting to make a change in society. ~~Brecht~~ In the same episode (2) the narrator explains Simon's difficult time in the war and the horror he saw, this is a theme 'horrors of war' this use of narration helped to educate the audience of the uselessness and make them question the reason of war when it causes so much suffering, Brecht had seen the horrors of war during World War two and wanted to share his ~~beliefs~~ beliefs on it, Narration was a way of ~~the~~ doing this.

QUESTION TWO: Performance space

(a) Describe the typical performance space used for a performance of the text.

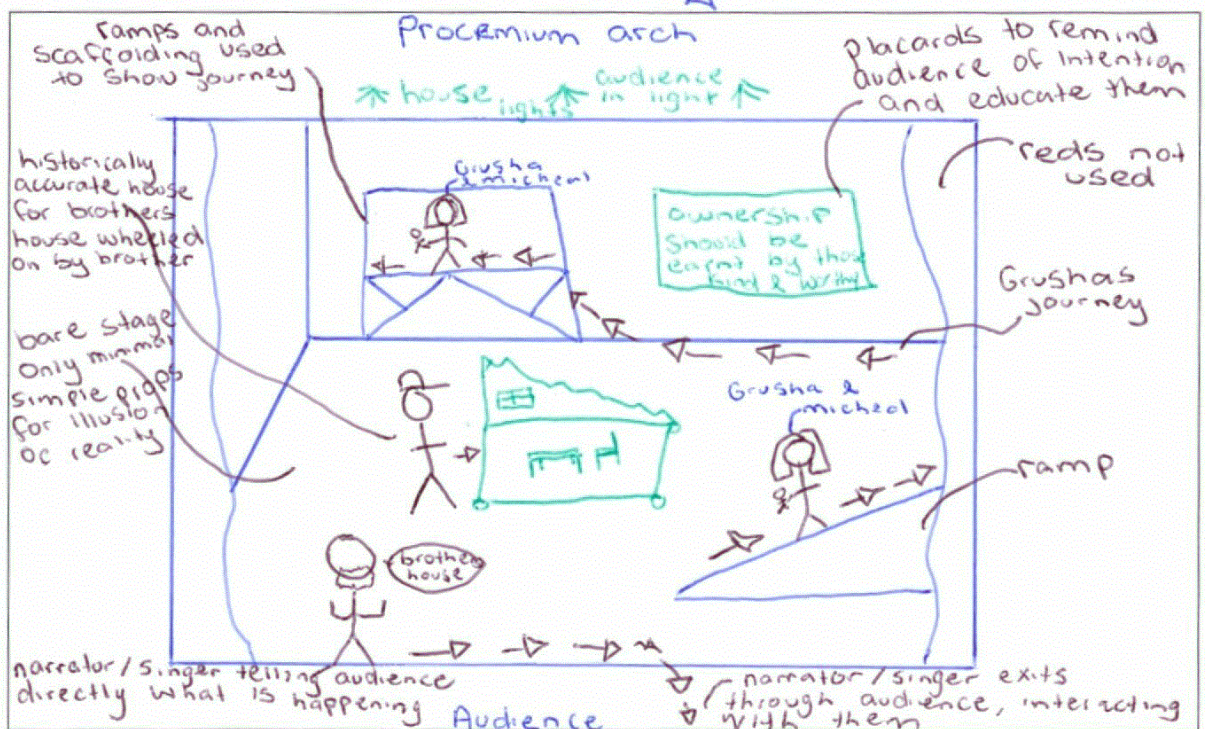
You could consider:

- the shape and position of the acting space
- the shape and position of the audience space
- entrances and exits
- key pieces of set or staging.

Give specific details from the text to support your answer. You may sketch and make annotations in the space below.

In the ~~late~~ time of epic theatre 1930-1940
 procinium arch stage was the stage used. The
 Set design was very bare with only a few ramps, scaffolding
 or treadmill used to show Grusha's epic journey with Michael to
 get to her brother's house. The lighting was only house lighting.
 Entrances and exits happened in clear view of audience
 and sometimes through the audience. Curtains or flats
 were not used instead set change would happen in
 front of audience. Objects would be used in place of
 things (Michael).

Grusha & Michael's journey to her brother's house



(b) Discuss how the use of this performance space helps to communicate the purpose of the text.

You could consider:

- how the space is used by the performers
- how the design of the space is used to build the world of the play
- the playwright's message.

Give specific details from the text to support your answer.

By having set changes, costume changes in front of the audience it helps to remind them that they are in the theatre for education purposes, which helps the audience deeper connect with the understanding of the purpose of the play. House lights were used to stop any emotional connection from occurring from the audience as this would distract them from the purpose. ~~Brecht's~~ all the features of the performance space was simple which Brecht cleverly did because he said having many props, hidden changes etc would distract the audience and they would not learn. Exits and entrances occurring through the audience caused audience interaction, there was no fourth wall in epic theatre so the performers would often talk to individual audience members during exits to help gain their attention and inform them of the current situation on stage. When the actor playing Grusha's brother would often push on the historically accurate brother's house and Grusha who was 'ill from walking' shown by ramps & scaffolding showing her huge journey would go up to her brother's house and meet each other again. This helped to stop audience emotionally connecting and remind them of purpose.

QUESTION THREE: A key intention of the form or period

Identify a typical moment from the text that communicates a key intention of the drama/theatre form or period:

Chalk Circle, Who owns Michael

- (a) Describe the typical moment from the text. Give specific details from the text to support your answer. You may sketch and make annotations in the space below.

Natella Abushwari is the biological mother of Michael but left him to die when she fled the city that was becoming a war zone. Grusha found the baby and felt responsibility for him so she raised him and loved him and 'broke myself' for him to make him grow right. In the Chalk Circle scene Natella wants ownership of Michael only because he will inherit his father's land & money. The judge in court draws a circle on the ground with Michael in it and tells each 'mother' to grab a arm and pull, the ~~one~~ one who pulls him out is the mother. but each time Natella wins because Grusha refuses to cause pain to Michael. This makes Grusha the true mother the judge gives Grusha ownership to Michael

(b) Discuss how this moment from the text reveals a key intention of the form or period.

You could consider:

- communication of an idea
- reinforcing or challenging expectations or values of the time
- the historical/social context of the form or period.

Give specific details from the text to support your answer.

This moment reveals the key intention to question those in power, ~~and~~ it shows this because Natella ~~is~~ the governor's wife (governor died ^{early}) and Natella only wants Michael for the inheritance he gets, ~~she~~ ^{Michael} left ~~her~~ to die. This shows she is selfish and corrupt and should not be in power as it will cause suffering to many. It shows power should be earned to those willing to use it for not individual needs but to help the community & others in need. Grusha shows this person because in Caucasian Chalk Circle motherhood is symbolism for leadership and Michael is symbolism for the future. Natella would cause Michael (the future) to be corrupt, greedy and damaging but Grusha would ~~can~~ raise Michael (the future) to be good, honest, communist and selfless. This makes the audience understand the need for power and ownership to be earned by those worthy and willing to do good instead of being a birth right. It makes the audience question those in power and leave the theatre wanting to right the wrongs in society. Brecht believed in Marxism and Communism.

Merit Exemplar 2022

Subject	Drama		Standard	91215	Total score	16
Q	Grade score	Annotation				
1	M5	The candidate was able to identify a common performance feature of Brechtian Theatre – narration. They provided two examples of how this is used for effect in their selected text. The intention of the narration was identified as Brecht wanting to make his audience stop and realise they are watching the play and focus more on the messages that the narration forces them to do. To reach M6, more clear discussion was needed as to how the narration achieved this impact and why it was an important effect.				
2	M5	The candidate gave a clear description of the performance space and supported this with a detailed and annotated sketch. In Part B they were able to articulate how the purpose of the text was to make the audience think and learn the messages that Brecht wanted them to. This was clear, but to reach M6, a more detailed discussion of what Brecht wanted the audience to learn was needed.				
3	M6	The candidate gave a detailed description of an effective moment from their text in Part A. The discussion provided in Part B allowed for a clear and detailed explanation of how the moment revealed the important societal message about how those in power should not abuse it. To reach E7, the candidate needed to make more connections to the theatre form and why this was a typical intention of the time/period.				