

91215



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SUPERVISOR'S USE ONLY

Level 2 Drama, 2017

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

9.30 a.m. Monday 27 November 2017
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 2–12 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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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:	Theatre of the Absurd
Title of the text (or brief details of the action):	Waiting for Godot
Playwright/creator(s) (if applicable):	Samuel Beckett

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

- performance space
- acting styles
- themes or ideas
- purpose
- conventions
- use of technologies
- historical/social context
- use of language.

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The examination continues on the following page.

QUESTION ONE: ORIGINS OF THE DRAMA OR THEATRE FORM

(a) Describe where and when the drama or theatre form was originally developed.

The Theatre of the Absurd was originally developed in 1950's Europe. At the end of World War 2, and when Europe was rebuilding and in an economic crisis

(b) Explain a reason for the development of the form. You could consider:

- the social or cultural values of the time
- the laws or religious customs of the time
- a reaction to important events or political movements
- the message the form was intended to convey to the audience.

The reason Theatre of the Absurd was developed is largely due to existentialism, which was a reaction from people in Europe on WW2. More specifically people during the time saw WW2 as ^{something that} had no purpose, the soldiers fighting in it felt as though they weren't ^{killing} fighting for any purpose, they felt they could die and it wouldn't mean anything. After the war, regular people saw the repetitive bombings and violence as purposeless, ("What did we gain from WW2"). Samuel Beckett, a pioneer for this theatre form, in his play ^{with} 'Waiting for Godot' uses this Audience View and reaction to WW2 as a way of developing the theatre form. An example is the use of repetition, which was used to signify the audience's mundane repetitive lives post WW2. And the tones of Theatre of the Absurd are very dark reflecting the view on WW2.

(c) Explain how a feature of the form is seen in your chosen text. You could consider:

- the intention of the playwright
- the expectations of the audience.

Give specific details from the text to support your answer.

The Social/historical context is seen in 'Waiting for Godot' written by Samuel Beckett. The play written post WW2 closely links with that event. This can be seen when the 2 main characters say "we could hang ourselves," linking to how the soldiers felt during the war. Beckett himself was a part of the French resistance. The social/historical context links to the purpose of the play which is to convey the purposelessness of life. People after World War 2 felt as though life had no meaning, and was purposeless. Beckett used the 2 characters Vladimir and Estragon who patiently wait for Godot in Act 1 and do the exact same in Act 2, as a way of reflecting the audience's lives. Beckett wants the broken people of Europe to realise that you can't wait for amazing things to happen, you have to go out and take action to get those things. It's the same with life's purpose, life has ^{the} purpose you give it. Samuel Beckett wants audiences to avoid being like Vladimir and Estragon, 2 characters that say "let's go" but never do. Beckett uses the social/historical context, ~~links~~ ^{intrinsic} ~~extrinsic~~ ^{case} as an extrinsic element and uses ^{intrinsic} like the quotes I just mentioned which are used in a vocal technique called presentational

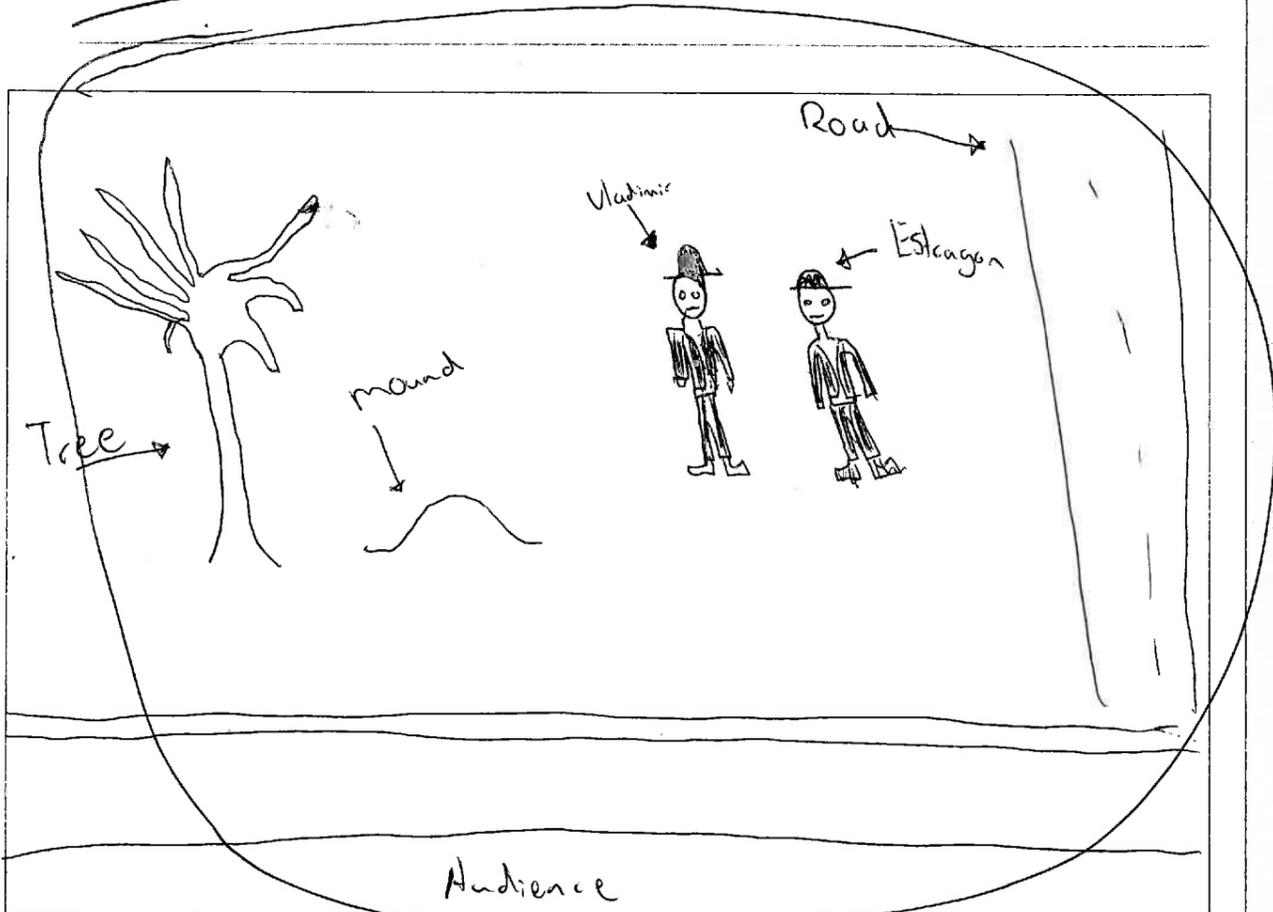
QUESTION TWO: USE OF A TECHNOLOGY TO HIGHLIGHT A THEME OR IDEA

Name a theatre technology that is typical of the form or period.

Set/Stage

(a) Describe, in detail, how this technology would have been used in a traditional performance of your chosen text. You may sketch and make annotations in the space below to support your answer.

Set/Stage would have been very Minimalistic. With only a tree, mound, road and characters being on stage throughout the 2 acts. The reason for this was so that ideas and messages would be the only thing conveyed on stage, the Audience could focus on this through the characters.



(b) Explain how this use of a technology highlighted an important idea or theme. You could consider:

- an important relationship between characters
- the mood or atmosphere
- beginning and ending moments
- establishment of time and place.

Give specific details from the text or the form or period to support your answer.

The ideas characters presented were the only thing to focus on.

The Minimalistic stage highlighted important ideas because it was the only thing to focus on. The Minimalistic stage highlighted the ideas of dislocation but also the destruction that WW2 had on Europe. Europe had just been through WW2 and was filled with destruction, blown up buildings and death, the Minimalistic Set reflects the atmosphere of Europe at the time, because the lack of characters and set on stage correlates with what Europe was looking like at the time. Not only this but the Minimalistic set highlighted the themes of loneliness, as Audiences viewed the 2 characters on a barren stage as "looking lonely". Beckett uses this technology as a way of showing another existential theme - that we are all lonely, and that only we ourselves understand ourselves (Nobody understands you as much as you understand you).

QUESTION THREE: ACTING STYLE AND COMMUNICATION OF CHARACTER/ROLE

Choose a key character or role in your chosen text.

Estragon

(a) Describe, in detail, the importance of this character or role to the text or play as a whole. You could consider:

- how the character or role communicates key features of the form or period
- how the character or role contributes to the main message of the text or play
- how the character or role interacts with others.

Estragon is extremely important as he is apart of a psuedo couple with Vladimir, a key feature of Theatre of the Absurd plays. This also links with Beckett's intention of the psuedo couple which is to reflect his relationship with James Joyce who he lost 7 years after WW2. His friend. And his wife who he says "I can't be bothered leaving" which is exactly how Vladimir acts towards estragon. Estragon's Simpletan Attributes also hold importance however, Estragon is often the one to say insightful things when you least expect and always repeats himself adding to that use of repetition that is a key feature of the play and used to make Audiences reflect on their own lives. Example: "Like leaves" - E, "Like trees" - V, "Like leaves". His typical theatres of the Absurd attributes like Gullness and inability to do certain things is what makes him important as it reflects the lives of the people of Europe post WW2, and the psuedo couple estragon is apart of reflects Samuel

(b) Explain how the typical acting style of the form or period would be used to perform this character or role. You could consider:

- the creation of character
- the actors' interaction with the audience
- the delivery of lines and actions
- the delivery of the main message of the text or play.

Give specific details from the text to support your answer.

Devalued language: Beckett as a playwright devalued the language. But an actor must commit to this technique which was used as through mainly estragon, as a way to reflect Beckett's experience as a messenger in WW2, where words can't be trusted.

Presentational: Another vocal technique. An actor must use this technique when playing Estragon, when saying certain lines, to deliver main messages to the Audience. Example: "We are the masters of our own moods" - which delivers the message that only we control ourselves, no one else should control us. - WW2 and Nazism are the influence of this.

Repetition: Vaudeville: A movement & vocal technique actors use when playing as Estragon. Beckett was influenced by Charlie Chaplin, and others during his youth. An actor would have to be very specific in his movement, creating a sense of dark humour and character - This was used to lighten the mood of the Dark, Dull play, and

Extra space if required.
Write the question number(s) if applicable.

QUESTION
NUMBER

1(C) mode as a way of conveying the
play's purpose. (that life is purposeless unless
we give it purpose).

3(B) ~~create~~ make characters like Estragon
more interesting.

3(A) Beckett's relationships with people in
real life.

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QUESTION
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Excellence Exemplar for 91215 2017		Total score	24
Q	Grade Score	Annotation	
1	E8	<p>The candidate effectively answers all aspects of the question with detailed explanation and examples at 1 (b) of key reasons for the development of the form. The candidate secures an E8 because at 1 (C) the student explains with well-chosen evidence how the feature of historical / social context is seen in the text and shows insightful understanding of the text's purpose through detailed consideration of the playwright's intention and the audience's expectations when they make insightful connections between the characters in the text and post-world war society i.e. "the People after World war 2 felt as though life had no meaning...Beckett wants the broken people of Europe to realise that you can't wait for amazing things to happen, you have to go out and take action... it's the same with life's purpose...life has the purpose you give it. Samuel Beckett wants audiences to avoid being like Vladimir and Estragon, 2 characters that say "let's go' but never do".</p>	
2	E8	<p>The response shows consistent evidence for Excellence. The candidate explains in detail how the use of set and staging highlighted the important themes of "dislocation" and "loneliness". The candidate secures an E8 by showing insightful understanding of the text's purpose by making connections between the atmosphere created by the set/ staging and the atmosphere during Post World War two Europe.</p>	
3	E8	<p>This response is an E8 because the candidate provides a clear description of the character in the text and their importance to the play as a whole and how the character is representative of the form when they describe the character as part of a pseudo couple. The student secures an E8 providing a detailed explanation of the acting style using a range of acting features relevant to the form with well-chosen examples.</p>	