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91215



912150



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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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.

Merit

TOTAL

18

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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: Maori / bi-cultural theatre

Title of the text (or brief details of the action): Waiora

Playwright/creator(s) (if applicable): Kore Kaka

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.

Maori theatre began to take ~~left~~ shape in the 1940s, after the Second World War but didn't start fully growing and developing until the ~~60s~~ ^{60s} onwards. It started in New Zealand, and mostly stays within the country, though it has seen some recent international success with directors such as Taina Wairaka presenting many of the conventions of Maori theatre in film form.

(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.

Maori theatre started with the success of the Maori battalion during the war, soldiers bringing home stories of the Feroce haka, making the dance a lot more widely known and practised. In the 60s, a mass migration of Maori flooded into the cities, most coming from rural backgrounds and having little to no formal education. This made Maori culture a lot more prevalent in people's lives, and was the very beginnings of a phase called "The Maori Renaissance". This huge influx of the urban Maori population saw a lot of things, including a large amount of social stigma towards Maori as many lacked a formal education and had to work hard, labour intensive industrial jobs. In 2000, over 10% of all blue-collar jobs were held by Maori, in those times, that number would be next to none. The Maori Renaissance was a huge burst of ~~culture~~ Maori culture into the mass media as a result of this, society becoming a lot more culturally integrated from ~~these~~ ~~people~~ people such as Billy T, and

(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.

One of the biggest parts of Maori culture is its language, Te Reo Maori. As such, it is often seen within Maori ~~theatre~~ theatre, and in Waioata, it plays a large part in expressing the themes and ideas of the play. For example, the character Rongo is the most affected by his family's move from a Northern rural lifestyle. She believes that her family ~~One of the main ideas of the~~ play is that the family has lost its cultural identity in Hone's attempts to advance in the pakeha driven world. ~~There~~ In a sense he is trying to make himself and his family more pakeha to fit in with the world around them, in attempt to break the stigmas against him. This is seen by Hone's heavy suppression of Te Reo Maori, which he doesn't allow his family to speak, even when Steve Campbell, his pakeha boss, isn't around. The audience, who, seeing a Maori/bi-cultural play, expect excessive use of Te Reo Maori, would be surprised and ~~shocked~~ shocked by how it is treated in the play, by how much it is disregarded by one of the main characters. As an antithesis of Hone's refusal to speak the language, we have Rongo, who is a character that thinks that ~~her~~ cultural identity is of ~~the~~ utmost importance. She hates that she can't explore her culture fully, and often goes to the beach alone to pray to her grandmother. At one point she says, "I'm so hungry, not for food but for words... and if I have none what will my children eat?" She is so worried by her ~~loss of cultural identity~~ ~~that~~ ~~direct~~ ~~of~~ Te Reo Maori, and she's ~~scared~~ that the loss of a cultural identity that it brings will be put into the next generation, eventually evaporating the culture. Hone Kaitiaki, who, when writing the script, was

(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.

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- 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 theme of cultural identity is largely revealed by the contrast between Hone and the Tipuna's costumes. Hone would be dressed as pitchia as he could, with nothing to connect him with his culture. This is representative of his attempt to push Maori culture away in order to try get ahead in a world ~~that~~ that, Hone believes, requires you to be pitchia. The Tipuna, on the other hand, is a very obvious symbol for Maori culture, giving a relationship of harsh contrast between Hone and the Tipuna. This is highlighted in the beginning and ending moments of the play. ~~The~~ The very first scene in the Tipuna, in full costume, ~~sings~~ singing a waiata. This cultural overload comes to a halting stop when Hone comes on stage, ~~with~~ with his scatty, pitchia clothing and obvious lack of cultural identity. In the final scene though, once Hone finally realises the importance of cultural identity, he ~~literally~~ throws off his jacket and shirt, completely revealing his bare chest. This is a powerful symbol, as he ~~literally~~ ~~throws~~ takes off his suppression of Maori culture in favour for the traditional shirtlessness. His contrasting relationship with the Tipuna is now not as harsh, and the play is brought to an end with Hone finally celebrating ~~his~~ his cultural identity.

QUESTION THREE: ACTING STYLE AND COMMUNICATION OF CHARACTER/ROLE

Choose a key character or role in your chosen text.

The Tipuna

(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.

The Tipuna is a group of the family's ancestors, and a symbol for cultural identity throughout the play. Cultural identity is one of the key themes throughout much of Māori theatre, being something a lot of modern Māori ~~have to deal~~ ^{have to deal} with. The Tipuna are almost like an idealized ^{Māori culture} ~~Maori culture~~ ^{Maori culture} pre-colonial, with no regard for how the pakeha think ~~of their culture~~ ^{of their culture} or challenge their culture. This, above anything else, is what the character Rongo wants. She craves cultural identity and is drawn to the Tipuna. She wishes to be taken by them to Hawaiki for a more culturally rich life, something she isn't getting from her whānau. The Tipuna and Rongo have a unique relationship; Rongo desperately wants to be with them but they stay where she just can't reach them. ~~She~~ ^{The} Tipuna are everything she wants and needs, and ~~she~~ ^{she} ~~gave~~ ^{gave} ~~up~~ ^{up} her life to be with them. This is what finally allowed Hone and his family to realise the importance of cultural identity, and they performed a haka which ~~managed~~ ^{managed} to bring Rongo back, as her ~~whānau~~ ^{whānau} finally displayed the cultural identity she had been seeking in the Tipuna all that time.

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(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.

Though the rest of the play is performed naturalistically, the Tipuna perform in a very stylised and mystic way. The presence of the spiritual realm is something often explored within Māori theatre, and it calls ~~for~~ ^{for} a very different acting style than any of the naturalism that is displayed by the human characters. The Tipuna deliver all of their lines in Te Reo Māori, and that is often done through ~~exaggeration~~ ^{exaggeration} or haka. This helps give them a very mystical tone, helping them become more of a symbolic ~~role~~ ^{role} to tell ~~the~~ ^{the} theme (of cultural identity) rather than the plot. An example of this is when the Tipuna perform a haka in attempt to keep Rongo from her whānau, as the Tipuna believes she will have a more culturally rich life with them. They continue this stylised acting until ~~the~~ ^{the} the entirety of Rongo's family joins in, putting everything they can into the act. Only when the Tipuna are sure of the family's willingness to celebrate the Māori culture do they relent, and let Rongo go back to the mortal plane. This stylised delivery helps the main message of the play to be revealed, as the characters who didn't get it had to copy the gesture until they almost became a reflection of the Tipuna, ~~who~~ ^{who} who embody the Māori culture entirely. This helps ~~show~~ ^{show} that the characters finally understood the importance of Māori culture, and added the play with an intense high note.

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

QUESTION
NUMBER

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U1b the production company, Teke River, which is still a pre-relevant company today. This culture built ~~help~~ was an outlet to deal with a lot of the social stigmas put onto the Maori people, and many of the performances had themes of post-colonialism, assimilation, equality - as well as themes relating directly to Maori, such as cultural identity and the importance of Whānau. This was important as their culture had got ~~was~~ integrated, and many feared the loss of it in this integration.

U1c stated that this was the ~~path~~ eventual path of Maori culture, penned these ideas through Reo Māori ~~and this~~ obvious feeling from home made it all the more ~~powerful~~ ~~intending~~ to use a common feature in Maori theatre and use it ~~for this~~ to portray his own themes and ideas.

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

QUESTION
NUMBER

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Merit Exemplar for 91215 2017		Total score	18
Q	Grade Score	Annotation	
1	M6	The candidate has described clearly the time and place of origin showing knowledge of the development of the form and making links to historically significant events such as the Maori Battalion, mass urban migration and the “Maori Renaissance” . The candidate correctly identifies the use of Te Reo as a feature of Maori / Bi Cultural theatre and explains in detail how Te Reo is seen in the text with detailed examples from the text. The candidate does not reach an E7 as the discussion at 1 (C) does not provide any insights as to the purpose of the text.	
2	M6	The response provides consistent evidence towards Merit. The candidate describes clearly how the contrasting costumes work together to highlight the important theme of cultural identity using well-chosen evidence from the text. The candidate does not reach and E7 as the discussion at 2(b) does not provide any insights into the text’s purpose.	
3	M6	This is an M6 because the candidate describes clearly the key purpose of the form, the candidate explains in detail the importance of the role in the play as a whole and gives a detailed description of how the role would be performed using a range of acting techniques typical of the form e.g mystical tone, stylised, delivery of Te Reo through Waiata and Haka. The candidate attempts to show insight into the texts purpose when they state “the stylised delivery helps the main message of the play to be revealed” but the response does not reach an E7 as do not provide a convincing connection between the acting style and the text’s purpose.	