

No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

3

91518



915180



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

SUPERVISOR'S USE ONLY

## Level 3 Drama, 2017

### 91518 Demonstrate understanding of live drama performance

9.30 a.m. Tuesday 28 November 2017  
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of live drama performance.	Demonstrate informed understanding of live drama performance.	Demonstrate perceptive understanding of live drama performance.

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.

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

Merit

TOTAL

17

ASSESSOR'S USE ONLY

## INSTRUCTIONS

Refer to ONE live drama performance that you have seen this year to answer ALL of the questions in this booklet.

Do not repeat information in your answers to different questions.

Write the details of the live drama performance in the box below.

Title:	The Curious Incident of the Dog in the Night time
Playwright:	Mark Haddon
Theatre company/ensemble:	Christchurch Court Theatre
Venue:	Christchurch Court Theatre

### QUESTION ONE: COMMUNICATION OF TIME AND PLACE

- (a) Make a detailed annotated sketch to show how a technology was used to communicate time and/or place in the performance. Clearly state the time and/or place on the sketch.





- (b) Explain how effectively this technology was used to communicate a sense of time and/or place. You could consider the overall design concept or style of the performance.

ASSESSOR'S  
USE ONLY

The technology of lighting was used effectively to communicate the rushed, chaotic yet organised atmosphere of a train station. The point of the train station is to display an atmosphere that overwhelms character Christopher, an autistic teenager who is alone at the station. The loud, stimulating environment is used to show audiences how a panicked Christopher deals with the situation. Prior to the Train station scene the lighting in the play is very dull, often showing just a still hue of light blue, white or other calming colours that reflect an environment Christopher is comfortable in. The frantic flashing lights of the train station are designed to specifically juxtapose these prior lighting decisions. We as an audience are then made to understand that this station is not a comfortable place for Christopher - more like a nightmare. Like Christopher we are overwhelmed by the flashes and the moving text. We cannot understand what is happening or what will happen next - in this moment we are truly made to feel like Christopher, a character whose plights and perils are constantly tied to us as an audience throughout the play.



(c) Discuss the importance of time and/or place to the theme(s) in the performance.

ASSESSOR'S  
USE ONLY

Give specific details from the performance to support your answer.

Sense of place enables us as an audience <sup>to</sup> understand Christopher's emotions ~~through~~ and attitude to the world around him throughout the play. The physical set is extremely minimal so a sense of place is a crucial connection that is needed ~~to~~ <sup>so that audiences understand what is happening.</sup> to be made between the audience and the play. For example both Christopher's bedroom and his classroom are safe places for Christopher. ~~the~~ While Christopher does explicitly tell this to the audience through a spoken thought, it is paramount that the places he describes as safe <sup>are</sup> clearly communicated to the audience; so that the audience can build a connection between place and Christopher's emotion towards said place. This provides audiences with a sense of knowing and the satisfaction of being let into Christopher's mind and understanding his feelings when the world around him cannot. A sense of empathy is created between Christopher and <sup>the</sup> audience, impacting audiences as we begin to care for Christopher and his endeavours in the play. This sense of understanding of the autistic Christopher's emotions enables audiences to provide further thought into why the disabled members of our society act the way they do. As we know where Christopher feels safe, he is happy, we build our own empathy and tolerance for the mentally afflicted members of our own ~~society~~ society.

M6



## QUESTION TWO: CHARACTER ROLES

Some approaches a director can take when casting the character roles in a performance are:

- Each actor plays one character for the whole performance.
- Each actor plays different characters during the performance.
- Multiple actors play one character during the performance.

A director may choose to use a combination of these approaches.

- (a) Explain how the director chose to cast the role(s) in the performance you saw.

Give specific details from the performance, such as the number of actors, their ages and genders, and which roles they played.

Director Lorna MacGregor casted the main roles in the play to sole actors, while various minor roles where sometimes performed by the same people. ~~the~~ The main cast consisted of six roles, Christopher, his mother, his father, his tutor, his mother's boyfriend and the old lady who lives across the road. These six roles are seen throughout the play and are played by actors whose castings are appropriate to the characters requirements. (Christopher is played by a male teenage actor, the old lady is played by an elderly female actor etc.) The minor roles are shared between various other actors e.g. ~~the~~ Christopher's principal, ~~and~~ the train station receptionist ~~are~~ and ~~the~~ Christopher's neighbour are all played by the same woman. There are also about 8-10 actors who have no speaking roles and fill out the ensemble, acting as civilians or even as human set pieces. Such as when Christopher imagines he can fly, he is carried around by the ensemble (who are dressed in blacks).



- (b) Explain how the actor(s) showed their character(s) to the audience. You could consider the use of drama techniques, technologies or conventions.

ASSESSOR'S  
USE ONLY

Give specific details from the performance to support your answer.

use of drama techniques  
that display

The actor for ~~Chris~~<sup>Christopher</sup> shows his character through his mannerisms.

He stutters when he gets an idea to show that his ~~thoughts~~<sup>thoughts</sup> are too fast for his mouth ~~yet~~<sup>and keeps</sup> in a slouched posture that shows that he is quite in his own world. He always makes sure to create a sense of personal space around him that amplifies his individuality and separation from the norm. This can be seen when Christopher is walking through the city, he is noticeably hunched over, protecting himself as he attempts to not make physical contact with those around him.

The actor for Ed - (Christopher's father) presents himself as very stannch. He holds an ~~upright~~<sup>upright</sup> posture with a puffed chest and carries himself with a sense of importance and confidence. He speaks slowly and clearly - & his body language is nearly the opposite of Christopher's. We can compare his presentation to Christopher's when we see Ed walking through the city, trying to find Christopher. His booming, bellowing voice rings with an aura of prevalence as a absent-mindedly & shunts people out of his path with his large frame.

(c) Discuss how successful it was to have cast the role(s) in this way. You could consider:

- the depth of characterisation shown by the actor(s)
- how well the actors changed from one character to another during the performance
- the advantages or disadvantages of the director's choice to have the characters cast in this way.

Give specific details from the performance to support your answer.

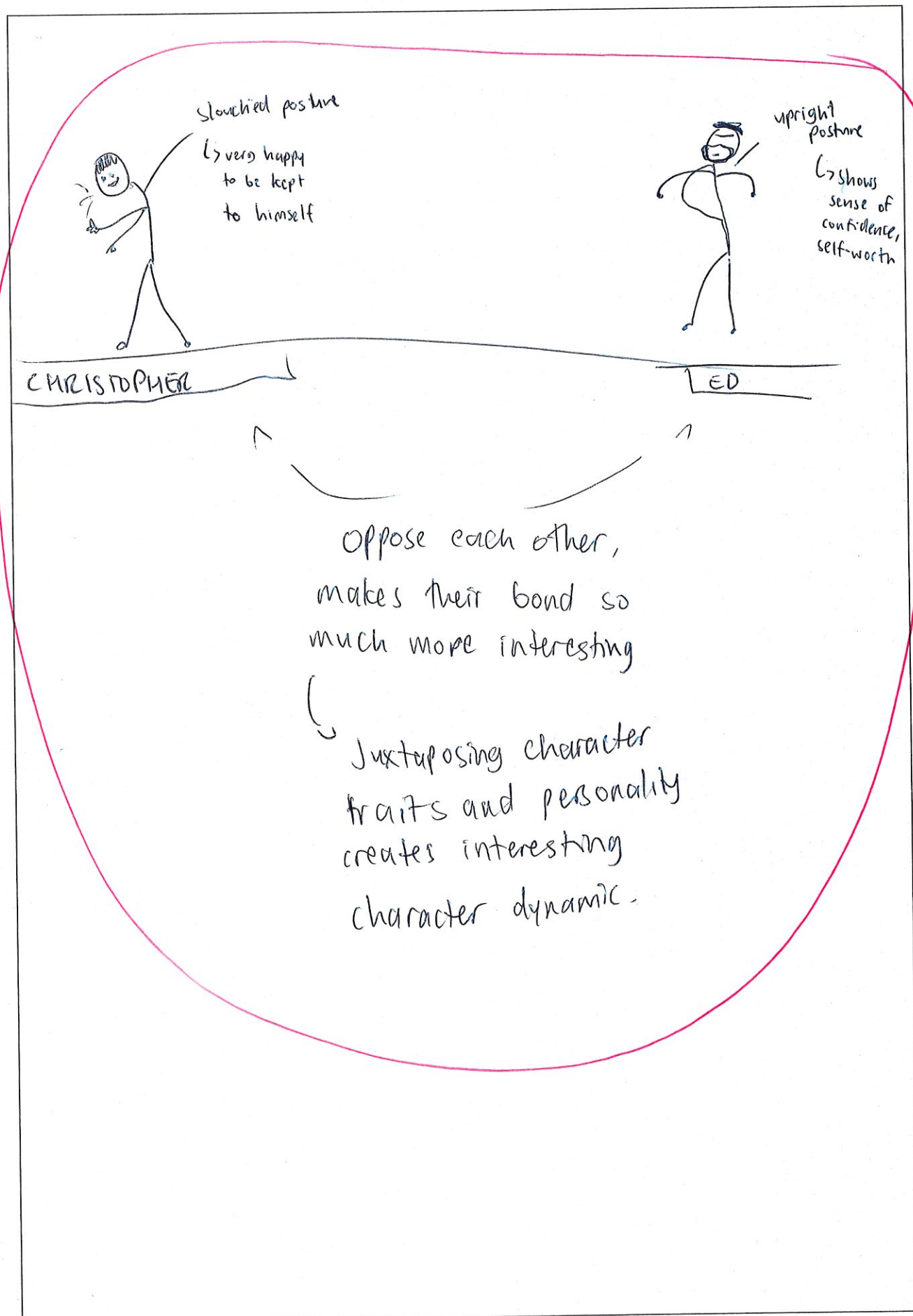
MacGregor's casting in this play was very successful. The main roles only having a sole actor <sup>provided</sup> the character with a sense of importance. It also enabled the character to create a deeper connection to the audience; the sole actor impacting the audience by giving the audience a face to match up the character to. This humanizes the roles and deepens the possibility of audiences forming a solid connection to the characters and their motives; their happenings in the play.

A disadvantage would be that practically, there would be a larger cast than if the roles were shared among less actors. This disadvantage however is a minor one, as having a matching cast-to-character ratio is conventional in most plays.



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

ASSESSOR'S  
USE ONLY



M5



### QUESTION THREE: INFLUENCE OF A THEATRE FORM

ASSESSOR'S  
USE ONLY

Identify a theatre form that influenced the performance you saw.

ABSURDISM

(a) Explain how a feature of the theatre form was used in the performance. Features used might include (but are not limited to):

- the acting style
- the use of a performance convention
- the relationship between the actors and the audience.

Give specific details from the performance of when and how the feature was used.

Feature: Acting Style - pacing

Absurdism is known for its sporadic pacing, often used to communicated a sense of longevity or pointlessness to the audience. Generally just an unfavourable atmosphere. We see this use of ~~Abstract~~<sup>Absurd</sup> pacing during the scene where Christopher finds his mother's letters. He had been told his mother had died at a young age to explain her absence from his life, however this was not the case. Christopher stumbles upon his ~~mother's~~ mother letters, & they scattered the floor. Christopher is overwhelmed by this information. ~~but~~ His mother was alive, but he had been lied to. His emotions are too much for him to comprehend as he falls into a fit on the floor. He convulses and exudes guttural groans ~~before~~ for an extended period of time & before vomiting on himself and passing out from exhaustion. Pacing in this scene wavers constantly, from drawn out silences to sequences of aggressive convulsions and screams. The scene appears to go on for a near unnessecary amount of time; truly communicating to the audience the uncomfortable, yet disturbingly real nature of the situation.



- (b) Explain the effect of the use of this feature in the performance. Give specific details from the performance to support your answer.

The play is designed to place the audience in Christopher's shoes, exposing them to his life. This scene shows the very grimmest, least PC aspects of it. The unconventional timing of the scene means that the scene never falls into a pattern; audiences are prevented from getting somewhat comfortable. They are forced into the disturbing nature of the scene. This is the point of Absurdist pacing, it's used to insert audiences in situations they may not exactly enjoy, but ones that are part of the experience of the play. As a result of audiences being ~~forced~~ forced to watch this scene they gain a deeper understanding of Christopher, a deeper insight into ~~the~~ his life. They are allowed to see what typically no one would see. Thus ~~deep~~ creating a more thorough sense of empathy for Christopher - we've seen him at his worst, we know want to see him triumph. We are behind Christopher more than ever as a result of this disturbing scene, thanks ~~to~~ to its use of ~~Abstract~~ <sup>Absurd</sup> pacing.



(c) Discuss how the form or style of the performance was similar to OR different from other performances you have seen or performed yourself. You could consider:

- how traditional or innovative the performance was, in your experience
- the purpose of the performance.

In terms of a traditional <sup>Absurdist</sup> ~~Abstract~~ Play 'The Curious Incident of the Dog in the Night-time's' use of Absurd pacing wasn't exactly traditional. As it only used the pacing in this one scene. Although different, this is a smart choice as a consistent use of Absurd pacing would've prevented the play's intentions from being realised. They want to let the audience in on Christopher's life, but they want to enthrall them with an attractive narrative also. Whereas typical Absurdist plays (such as Samuel Beckett's 'A play without words II') ~~use~~ ~~are~~ uses Absurd ~~pacing~~ pacing more so as a statement on the mundanity of life. It swaps out ~~entertainment~~ conventional entertainment for a social message. 'Curious Incident' on the other hand just wants to expose audiences to Christopher's life and the struggles of the disabled. It only ~~uses~~ uses the Absurd pacing as a way to expose audiences to ~~the~~ the darker sides of Christopher's life.

In my experience of Absurdist Theatre and Theatre as a whole I would say this use of Absurd pacing is innovative. Its minimal use creates a sense of ~~an~~ ~~a~~ specialness while still maintaining an entertainment value. It's used as ~~a~~ tool to engage audiences with the narrative which a lot of traditional Absurdist plays refrain from.

**Merit exemplar 2017**

<b>Subject:</b>	<b>Drama</b>	<b>Standard:</b>	<b>91518</b>	<b>Total score:</b>	<b>17</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
1	M6	The candidate gave a detailed sketch The technology of lighting was written about with accuracy and detail. Time and place were communicated skilfully and the response was personal.			
2	M5	Aspects of casting was explained in some detail with reference - age, gender and a clear example of Christopher Students sketches techniques to support answer Techniques are discussed in some detail			
3	M6	Explained a theatre form that has influenced the performance and have followed the direction of the drop downs to describe an example of the acting style Showed knowledge of the theatre form Gave good reference to the live performance			