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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.**

**Achievement**

**TOTAL**

**10**

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: SHAKESPEARE

Title of the text/play (or brief details of the action):

ROMEO & JULIET

Playwright/creator(s) (if applicable): WILLIAM SHAKESPEARE

**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

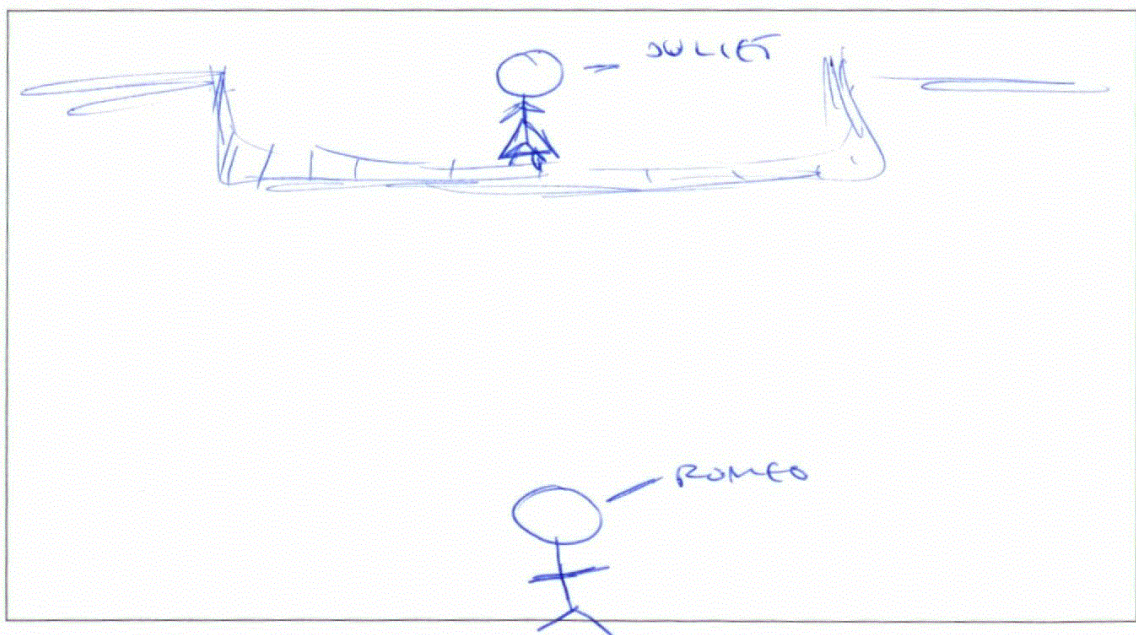
The term 'performance feature' refers to features of the drama/theatre form or period that are used in a performance for an audience.

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

ASIDE

- (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.

ASIDES WERE A VERY COMMON FEATURE USED IN SHAKESPEARE'S WORK. AN ASIDE IS WHEN A CHARACTER ON STAGE EXPRESSES THEIR EMOTIONS AND FEELINGS TO THE AUDIENCE BUT THE OTHER CHARACTERS ON STAGE DO NOT HEAR THEM. AN EXAMPLE OF AN ASIDE IN ROMEO AND JULIET IS WHEN JULIET IS STANDING AT THE TOP OF HER BALCONY WHILST ROMEO IS STANDING UNDER THE BALCONY EXPRESSING TO THE AUDIENCE HOW IN LOVE WITH HER HE IS.





(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.

THIS PERFORMANCE FEATURE EFFECTS THE AUDIENCE BY GIVING THEM AN INSIGHT TO THIS CHARACTER'S FEELINGS AND WHAT MAY HAPPEN LATER ON IN THE TEXT. IN THE ~~TRADITION~~ TRADITIONAL AUDIENCE AT A SHAKESPEARE PERFORMANCE, THOSE THAT WERE POOR AND LOWER CLASS WERE PLACED DIRECTLY BELOW THE STAGE AND WOULD STAND. DURING THIS SPECIAL ASIDE OF ROMEO UNDER THE BALCONY, ROMEO SPEAKS DIRECTLY TO THOSE STANDING AND INTERACTS WITH THEM REALLY SHOWING THEM HOW MUCH HE LOVES HER.



## QUESTION TWO: Performance space

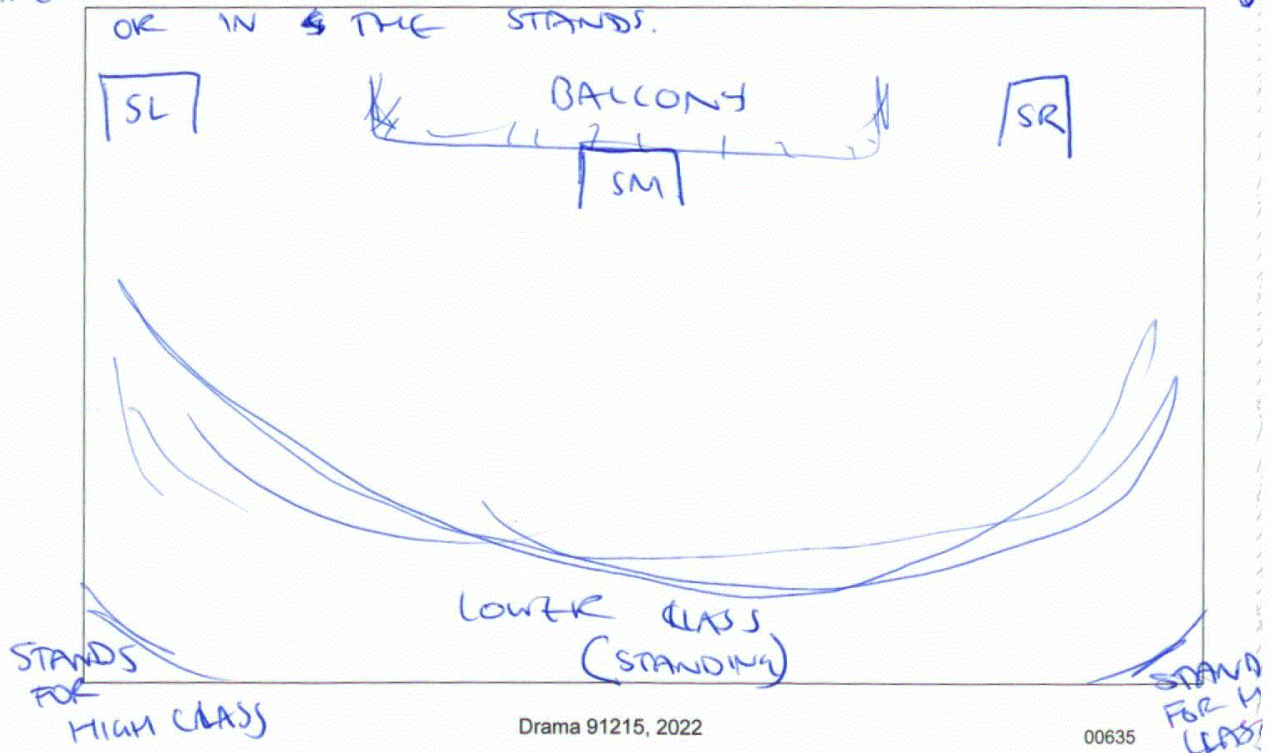
(a) Describe the typical performance space used for a performance of the text.

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.

TRADITIONALLY, SHAKESPEARES <sup>PLAYS</sup> ~~WAS~~ <sup>WERE</sup> ALWAYS PERFORMED IN THE GLOBE THEATRE IN LONDON. THE STAGE WAS VERY ~~SPERETICA~~ INTENTIONALLY SHAPED THE WAY IT WAS. THE BUILDING IS MAN MADE AND IS MADE UP OF 29 WALLS TO CREATE A CIRCULAR SHAPE. IT CONSISTS ON THE INSIDE ~~AD~~ OF A STAGE IN THE SHAPE OF A SEMI CIRCLE WITH A BALCONY ABOVE IT AND AN ENTRANCE ON THE LEFT, MIDDLE AND RIGHT OF THE STAGE. THERE WOULD BE THE POORER AND LOWER CLASS PEOPLE STANDING IN FRONT OF THE STAGE AND THOSE OF A HIGHER CLASS OTHER ON THE BALCONY OR IN THE STANDS.





- (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.

THE GLOBE WAS ~~DESIGNED~~ DESIGNED ~~TO~~ FOR THE PERFORMERS OF SHAKESPEARE TO INTENTIONALLY BE ABLE TO INTERACT WITH THE AUDIENCE AS MUCH AS POSSIBLE. SHAKESPEARE'S PLAY WERE WRITTEN TO BE VERY INTERACTABLE. THIS LETS THE AUDIENCE ~~GET~~ GET MORE INTO IT AND INTERACT BACK TO THE ACTORS ON STAGE WHICH ALSO HELPS THE ACTORS GAIN MORE ENERGY AND MAKE THE SHOW MORE ENJOYABLE. AN EXAMPLE OF THE DESIGN OF THE GLOBE THEATRE BEING USED TO BUILD THE WORLD OF THE PLAY IS THE CENTRE BALCONY. IT IS USED ESPECIALLY IN SHAKESPEARE'S MOST WELL KNOWN PLAY ROMEO AND JULIET. AN EXAMPLE OF ONE SPECIFIC SCENE IS WHEN JULIET IS CONFESSING HER LOVE TO ROMEO ON THE TOP OF THE ~~BACK~~ BALCONY.



### 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:

DEATH SCENE - FATE

- (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.

THE MOST WELL KNOWN SCENE FROM ROMEO AND JULIET IS THE DEATH SCENE AT THE END OF THE PLAY. JULIET PURCHASES A POTION FROM PRIAR ~~LA~~ LAWRENCE WHICH WILL MAKE EVERYONE THINK SHE'S DEAD AS SHE DOESN'T WANT TO MARRY PARIS, THE MAN HER FAMILY WANTS HER TO MARRY. ROMEO THEN FINDS HER UNCONCIOUS IN HER TOMB WITH PARIS KNEELING NEXT TO HER AND ROMEO KILLS PARIS THINKING HE POISONED HER. HE THEN DECIDES TO POISON AND KILL HIMSELF. JULIET WAKES UP A COUPLE HOURS LATER TO FIND ROMEO DEAD NEXT TO HER AND SHE THEN STABS AND KILLS HERSELF.



- (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 KEY MOMENT FROM THE TEXT ROMEO AND JULIET REVEALS THE KEY THEME OF HASTE. IT SHOWS THIS THEME BECAUSE AFTER QUICKLY ASSUMING JULIET IS DEAD, ROMEO KILLS HIMSELF WHICH IS HASTEFUL AND COULDN'T BEEN AVOIDED BY SIMPLY TALKING TO FRIAR LAWRENCE ABOUT THE POTION HE GAVE JULIET AND WHY HE GAVE THAT POTION TO HER. SHAKESPEARE WROTE THIS PLAY ABOUT ROMEO AND JULIET FALLING IN LOVE AND THATS THE ONLY STORY MANY PEOPLE ONLY RECOGNISE THIS PLAY FOR. THE KEY MESSAGE OF THE ENTIRE PLAY IS PEOPLE COMING TOGETHER. ROMEO'S FAMILY, THE MONTAGUES, AND JULIET'S FAMILY, THE CAPULETS, ARE RIVALS. THIS DEATH SCENE IS VERY IMPORTANT BECAUSE SINCE BOTH FAMILIES DISCOVER THEIR CHILDREN ARE DEAD THEY COME TOGETHER TO GRIEVE AND MOURN THEM. THAT IS THE MAIN IDEA OF ROMEO AND JULIET, THAT PEOPLE THE MOST UNLIKELY PEOPLE COME TOGETHER TO CELEBRATE OR MOURN THINGS.



## Achievement Exemplar 2022

Subject	Drama		Standard	91215	Total score	10
Q	Grade score	Annotation				
1	A3	The candidate identified an aside as a typical performance feature of Elizabethan Theatre, and was able to briefly describe how this feature would be used in a traditional performance of Romeo and Juliet. However, there was limited evidence from the text, which limits this response to A3.				
2	A3	The candidate was able to describe the typical performance space of Elizabethan Theatre. They were able to describe it in their written work and support this with a basic sketch. The response in Part B provided a brief example of how the performance space would be utilised in a typical performance of Romeo and Juliet. The response was limited to A3, due to a lack of detailed evidence from the text.				
3	A4	The candidate provided a description of one moment from the text that was typical of the Elizabethan Theatre form. Their description gave clear information about the moment they identified, and allowed their understanding of the importance of this moment to be communicated. The candidate did not reach M5, as the explanation in Part B did not articulate how the moment in Part A showed the themes identified.				