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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 (X). 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.

Excellence

TOTAL

23

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>Greek Tragedy</u>
Title of the text/play (or brief details of the action): <u>Oedipus Rex.</u> <u>commonly known as "Oedipus the King"</u>
Playwright/creator(s) (if applicable): <u>Sophocles</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

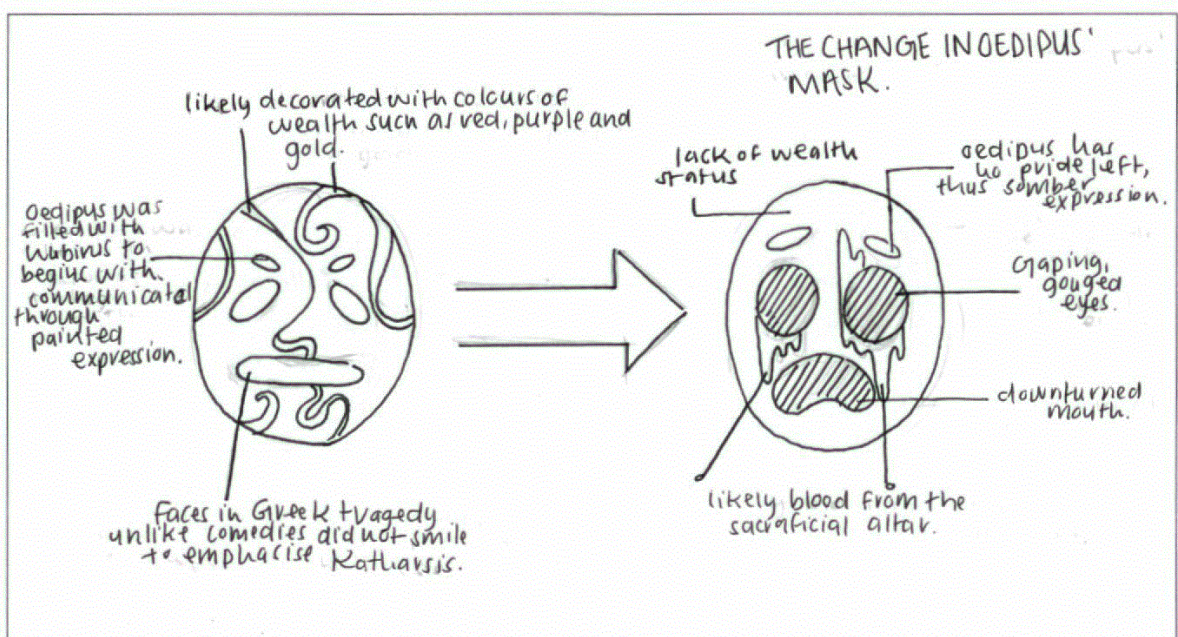
The term 'performance feature' refers to features of the drama/theatre form or period that are used in a performance for an audience.

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

Masks.

- (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.

Masks were a typical performance feature of a Greek tragedy. With only three characters on stage at a time (and only three actors, excluding chorus) masks were a feature used to portray a change in character. Unique to a tragedy, masks were beautiful, yet disturbing art pieces. Masks weren't only used to help differentiate characters, they also displayed a change in status or emotion. Poor characters, or fallen characters had a different mask to wealthy healthy characters. In "Oedipus Rex", tragic hero Oedipus, has a decorated, beautiful mask at the beginning of the play to show wealth as status. However, once he finds out the tragedy of his life. He gouges his eyes out. To fit, the actors mask changes from somber beauty to covered in blood with two gaping eyes.



(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.

In effect, masks were used, especially in a Greek Tragedy to provoke Katharsis. The response of a typical Greek audience would be 'pity and fear' - that of which encompass Katharsis. In the particular case of 'Oedipus rex' the mask is used to convey the theme of Blind V Sight. Throughout the text, Oedipus is blind to the truth, that he is the plague to the city. His inability to see the truth is due to his Hubris, or pride for himself. A hero to the city, because he solved the Sphinx's riddle, he tragically thinks he can do no wrong. His mask would have conveyed to the audience his 'monarch-like' wealth through colours. Which, when he gouges his eyes out, would have made the change to the audience all the more apparent. He gouges his eyes out stating "Blind to those you long to see, to know! Blind from this hour on, blind in the darkness. Blind!" (messenger 1407-1409). Even in Oedipus' physical blindness, he was still reluctant to the truth he ignored when sighted. The change in mask served as a reminder to the audience how their collective pride can bring them to fall. Thus, Katharsis is felt. The audience pities Oedipus, because although he was prideful, he is still human, such as they are. - And so, the audience fears for themselves. Do we hold too much pride? Athenian audiences were still riding on the high of winning the war against Persia. Sophocles is reminding Athenian audiences to have some Sophoclean (humility) and to not tragically succumb to their own collective Hubris. You are a human, not a God.

QUESTION TWO: Performance space

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

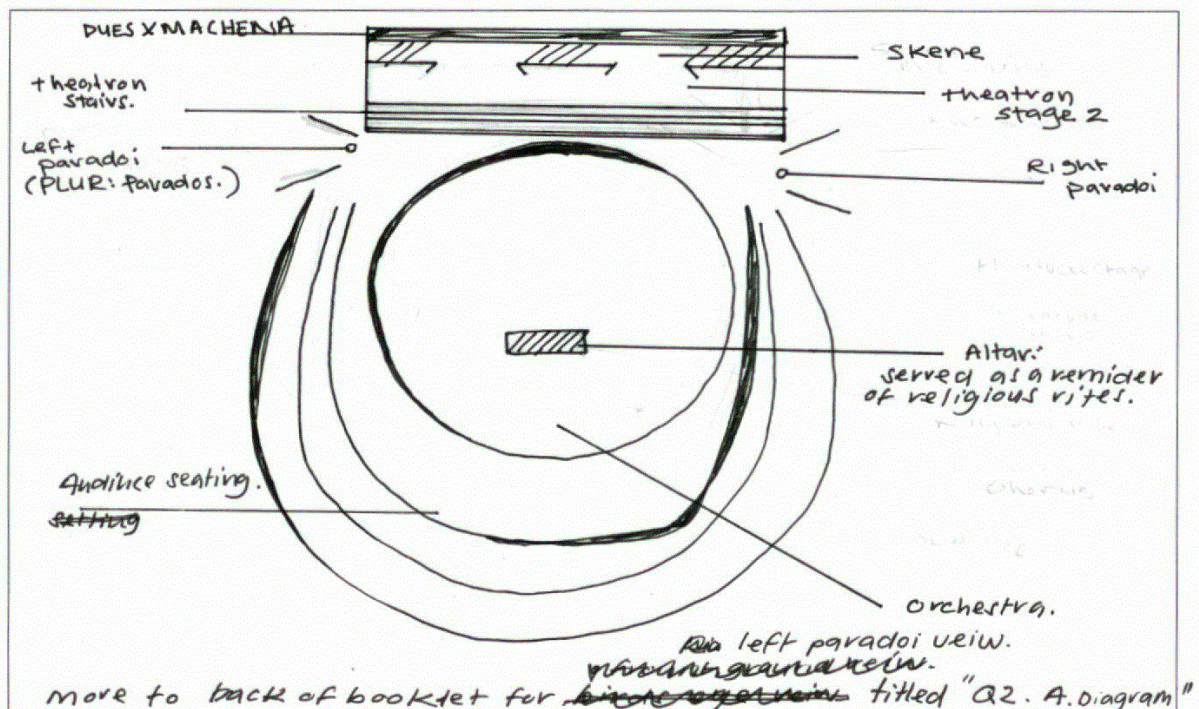
You could consider:

- 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.

The theater of a Greek Tragedy, known more commonly now as an *amphitheater*, is a circular shape to ~~encourage~~ ^{engage} audience from all sides of the stage(s). The first 'stage' or the 'orchestra', is the circular surface where Chorus chant and ~~into~~ interact with actors. Behind is the theatron stairs and stage. The height difference in these two platforms give a space to convey, wealth and status in a play. Behind the theatron stage is a temporary building called the skene. Two double doors and a decorated wall face the audience. "Oedipus" Rex's playwright, Sophocles is accredited by Aristotle to have been the first to paint a backdrop on the skene. To the side of the orchestra are the parados doors.

Please move to the back of the booklet to the section titled Q2.A.



(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.

At the beginning of the play Oedipus is full of pride for himself and his work for the city. We imagine he treats his citizens like his children. Moving down the theatron stairs, into the Orchestra, talking to the city. However, when Theresius tests him (Oedipus), he might retreat up the stairs to hide in the security of his wealth. Away from the blind prophet, Theresius' words of damnation upon Oedipus causes him to utilise the levels of the performance space. His retreat upwards is reservation of his pride. Behind, the skenes backdrop, a beautiful palace. Sophocles' intention when using the performance space is to enact Katharsis. Showing the Hubris of a human challenging the Gods. Sophocles uses the power of class divide rather than 'divinity divide.' 'Oedipus Rex' does not include Gods as characters and does not use the 'Deus Ex Machina'. This is to portray to the audience, the raw uninfluenced decisions of humans when faced with their own fate. The play's message is one of seeing and challenging your own pride. To display Sophocles. The audience, when viewing 'Oedipus Rex' would have felt the pity and fear more closely related to that which you feel for someone you know. Sophocles' use of performance space is more human than any playwright of his time.

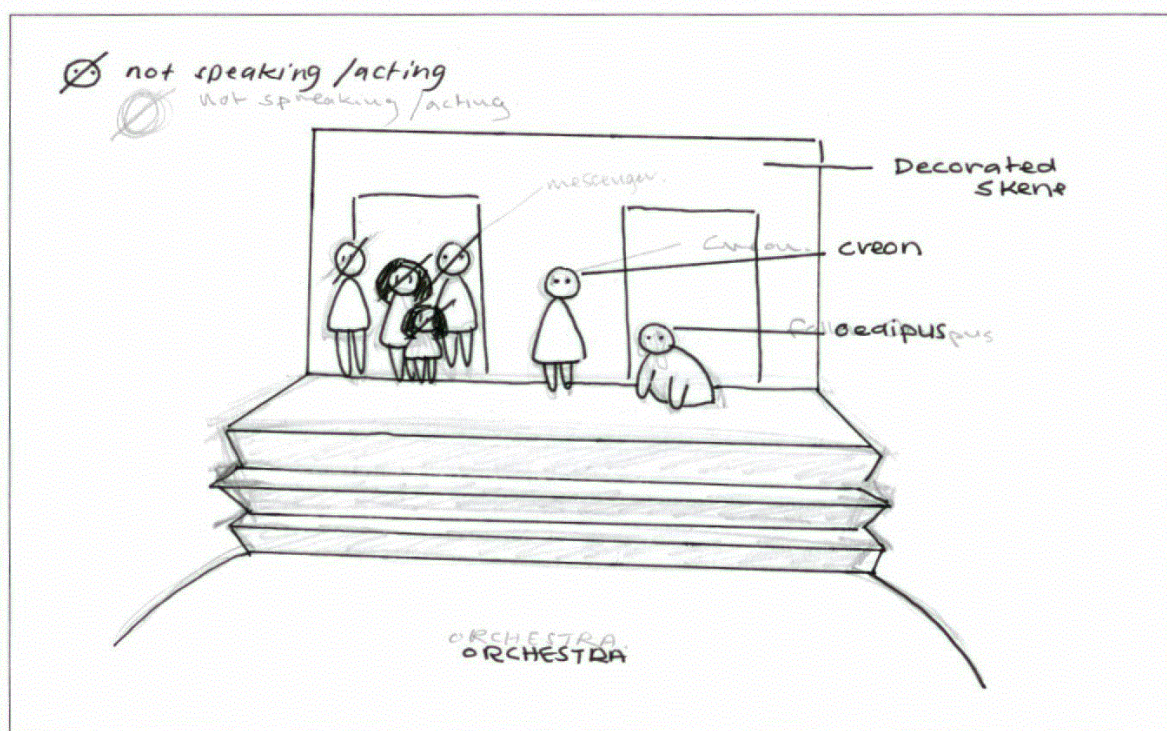
QUESTION THREE: A key intention of the form or period

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

The fall of the ^{Tragic} ~~Tragic~~ Hero'

- (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.

It has been revealed to Oedipus that he is the cities pollutant. He killed his father and married his Mother. In grief and rage against himself he gouges his eyes out so that he could not see what monstrosities he had committed. The audience feels pity for Oedipus as he is brought back on stage with blood dripping from his face. In this moment the audience sees Oedipus as a fallen, broken man. He has no dignity or pride. Turning to Creon, his adviser and ^{relative,} ~~brother~~ Creon rings a voice of reason. - And ~~an~~ ^a descriptor of Oedipus' fall saying; "No more: Your power ends here, no longer will your power follow you through your life." (Creon ^{1675 - 1678} ~~1675 - 1678~~) The ^{Tragic} ~~Tragic~~ Hero has fallen.



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

You could consider:

- communication of an idea *Those who act without humility will fall.*
- reinforcing or challenging expectations or values of the time *Fate, free will. Do you as a human control your fate.*
- the historical/social context of the form or period. *Loss of Pericleas what is a good hero?*

Give specific details from the text to support your answer.

(Sophocles)
 Those who act without humility will fall. A concept not new to Athenian audiences. Often, such as 'Oedipus Rex' plays are myths audiences grew up with reworked. However, Sophocles uses the idea of acting with Sophocles and uses it to ~~the~~ challenge, for the time, modern thoughts. As Athens grew away from worship and focused on democratic ways of leading society. - There ~~was~~ was a sense that you, a human, could decide the course of your fate and ~~your~~ life. Which diverged from ~~that~~ traditional thoughts. Sophocles observed Greek societies growth away from faith in the Gods. Using this to challenge the audiences view of their national pride. Theater and Democracy grew side by side and the expression of conserving some aspects of traditionalism showed through 'Oedipus Rex'. Do you, as a human, control your fate. Sophocles observed Athens as having put too much pride in themselves after ~~the~~ winning both Persian wars. He wanted to ground the Athenian public and allow them to ask themselves, to fear for themselves over their own pride. The loss of a good leader, Pericleas ~~would~~ would have provoked the audience to ask what is a good leader. When looking at Oedipus, Please move to the back of the booklet to the section titled "Q3, b" Drama 91215, 2022

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

QUESTION
NUMBER

Q2, A. The two paradoi (singular) just as the two double doors can be used during the performance as exit/entrances.

Inside the skene, ~~there~~^{there} are props and machinery used during the play. Above the skene, the 'Dues Ex Machina' is used to bring characters, mostly Gods, on stage, by crane, to the performance.

The altar lies in the center of the Orchestra. It serves as a reminder to the audience that theater is not solely didactic entertainment, rather a religious rite.

Q3, B. The audience would fear the quality of Hubirus and discuss the value of Sophocles.

Showing the intention of Sophocles' work, to be didactic, to teach. His work 'Oedipus Rex' in it's beg for Katharsis also teaches the audience of collective pride in your own humanoid actions.

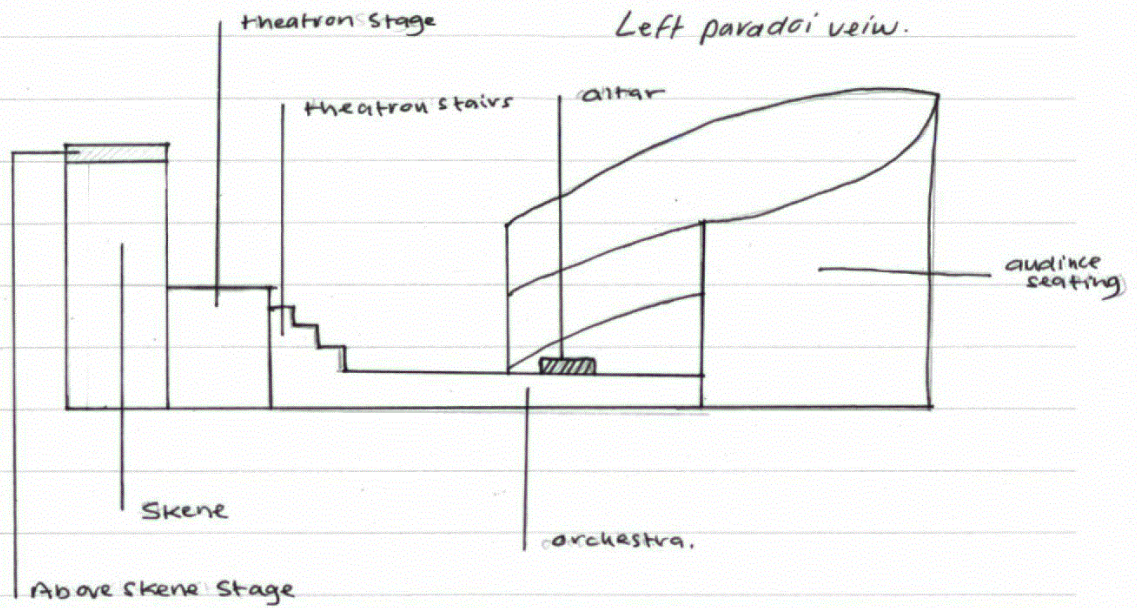
The last lines in the play, spoken by the Chorus, heed warning to the audience... "Now we watch and wait, for the final day. Count no man happy until he has died, free of pain."

No human ~~must~~ can be considered happy until they have died in acceptance of their fate, of divine will and their life. The final idea communicated. To respect and accept the will of the Gods and to ~~see~~ see, not ignore your fate.

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

QUESTION
NUMBER

Q2, A
Diagram.



Excellence Exemplar 2022

Subject	Drama		Standard	91215	Total score	23
Q	Grade score	Annotation				
1	E8	The candidate was able to give detailed evidence on what masks would look like and how they would be effectively utilised in their text. There was perceptive discussion on how the change in mask would impact the audience to feel catharsis, which would help meet the playwright's intention of reminding them they are humans, not gods. This answer showed perception in how the feature could have had such a strong impact on the audience, in the clear understanding of societal value and the knowledge of the playwright's intention.				
2	E7	The candidate gave a detailed description of the performance space and two clear sketches of this space to show knowledge of the amphitheatre. The discussion on how Oedipus would utilise the performance space to help reveal major ideas in the text was clear. The discussion around the catharsis, human pride, and major themes helped to develop a perceptive understanding. To reach E8, more discussion on the societal context was needed.				
3	E8	The candidate provided an incredibly detailed description of the moment that was typical of the Greek Theatre form, and supported this with a sketch. In Part B they provided a perceptive discussion around political and religious changes in their current society, and how the playwright warned caution against this. This showed a perceptive understanding of not only the time /period, but of their concerns as well.				