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91219



912190



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Level 2 Drama 2022

91219 Discuss drama elements, techniques, conventions and technologies within live performance

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Discuss drama elements, techniques, conventions and technologies within live performance.	Discuss drama elements, techniques, conventions and technologies within live performance in an informed manner.	Discuss drama elements, techniques, conventions and technologies within live performance in a perceptive manner.

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

In this paper you need to refer to at least TWO live performances: one that you have performed in **this year**, AND one that you have seen **this year**. For 2022, the latter may include a recorded live performance.

- Question One is about a live theatre performance you have performed in.
- Question Two is about a live theatre performance you have seen OR performed in.
- Question Three is about a live theatre performance you have seen.

You may find this list of terms useful.

Elements refer to role, time, place, situation, action, tension, mood, contrast, focus, and symbol.

Conventions refer to ways of working in drama or theatre that explore meaning, deepen understanding, or are established practices. They could include but are not limited to:

- narration
- chorus
- spoken thoughts
- split stage
- flash-back
- flash-forward
- freeze frame
- play-within-a-play
- monologue
- dance
- mime.

Techniques refer to use of voice, body, movement, and use of space.

Technologies refer to sound, lighting, set, costume, properties, digital projection, and make-up.

QUESTION ONE: Contrast

To answer this question, refer to a drama (either devised or scripted) you have **performed** in this year.

Title of performance: What Men Want

Playwright/theatre company: Nikayla Heke, Tisham Haywood, Brianna Bowmar, Cayla

Identify two contrasting characters:

Name of character (1): Niko Cantabury, 17 yr old Highschool boy

Name of character (2): Bex Cantabury, 21 yr old University student

- (a) Explain how the actors used drama techniques to show the contrast between the two characters. Give specific details from the performance to support your answer. You may sketch and make annotations in the space below.

Niko Cantabury played by Nikayla (me) and Bex Cantabury played by Brianna Bowmar both used drama techniques to show the contrast between both characters. The most simple contrast would be simply that Niko is male and Bex is female. With the use of body/movement that is easily displayed. Niko shows the contrast by walking with a heavy aura and a swag in his step whereas Bex holds herself lightly and gently directs her way

- (b) Discuss how the contrast between the two characters communicated a key idea in the performance.

You could consider:

- contrast in people's situations
- how people react to others who are different from them
- how people's differences can result in conflict.

Give specific details from the performance to support your answer.

The heavy contrast between Niko and Bex communicated a very key idea in the performance; the idea being the affect the male gaze has on individuals, or simply put, the male gaze. You are able to easily note that the only reason Bex and Niko are such harshly contrasted in the way that Niko, simply put, is a rough boy, and Bex, is a gentle woman would be that the effects of the male gaze within the performance and in the real world, created these completely different standards for men and woman. Since the beginning of time, men and woman 'have been divided and trained to behave a certain way simply due to their assigned gender at birth. You're able to see the divide in the way clothing is labelled (women's shirts, men's shirts even though they're both regular shirts), the within the workforce there for some reason is a wage gap between women and men, and noted within this play; the way males and females act/are portrayed. Niko and Bex's contrast ~~at~~ perfectly displayed the effects

QUESTION TWO: Convention

To answer this question, refer to a drama you have **performed in** (either devised or scripted) OR you **have seen** this year.

Title of performance: What Men Want

Playwright/theatre company: Nikayla Heke, Tisham Haywood, Brianna B,

Identify a convention used at a specific moment in the performance (refer to page 2 for a list of possible conventions):

~~Spoken thoughts~~ Chorus

- (a) Describe how this convention was used in that moment. Give specific details from the performance to support your answer. You may sketch and make annotations in the space below.

~~During the beginning of scene 4, Niko is shown sauntering on stage before he notices someone off stage. He immediately begins chattering to himself, revealing his inner thoughts, in a panic.~~

During Scene 4 of Niko ^{trying to} ~~chatting~~ to his crush Betty, 2 of his "mates" come rushing on stage. They loudly greet Niko with a slap on the back and rough each other

- (b) Discuss how the use of this convention deepened the audience's understanding of the performance.

You could consider:

- highlighting an important theme
- use of symbolism
- connections to the wider world.

Give specific details from the performance to support your answer.

The use of chorus deepened the audience's understanding of the performance in the way that ~~they~~^{it} symbolises how overwhelming bullying can be, and the effects the male gaze has on the younger generations (high schoolers.) The chorus of their voices creates/paints this picture of how these negative voices inside ourselves and coming from others can be extremely overwhelming and repetitive. They swirl around ^{our} heads on repeat, over and over like a broken record player. On a larger scale, that's exactly how bullying looks and feels like in the real world. The chorus represents those bullies constant put downs, and ~~never~~ seemingly never ending negativity to get the bullied down.

Additionally, the meat of the chorus communicated the effect the male gaze has on the younger generation in the way that even though some may not notice, the male gaze is very prominent amongst youth in the way they speak to each other. With each generation the same values and beliefs are passed down in the form of words, teachings, and behaviours.

QUESTION THREE: Technology

To answer this question, refer to a drama you have **seen** this year.

Title of performance: *Angons and Foxtrots*

Playwright/theatre company: *Alison Quigan + Foss Gumbley*

Briefly describe the opening OR closing moment of the performance.

There is a seat placed in the middle of a dance hall, clearly from a few decades ago. A character comes along and sits in it. (OPENING)

Choose (✓) one or two of the following technologies:

☐ Lighting

☐ Sound

☐ Props

☐ Digital projection

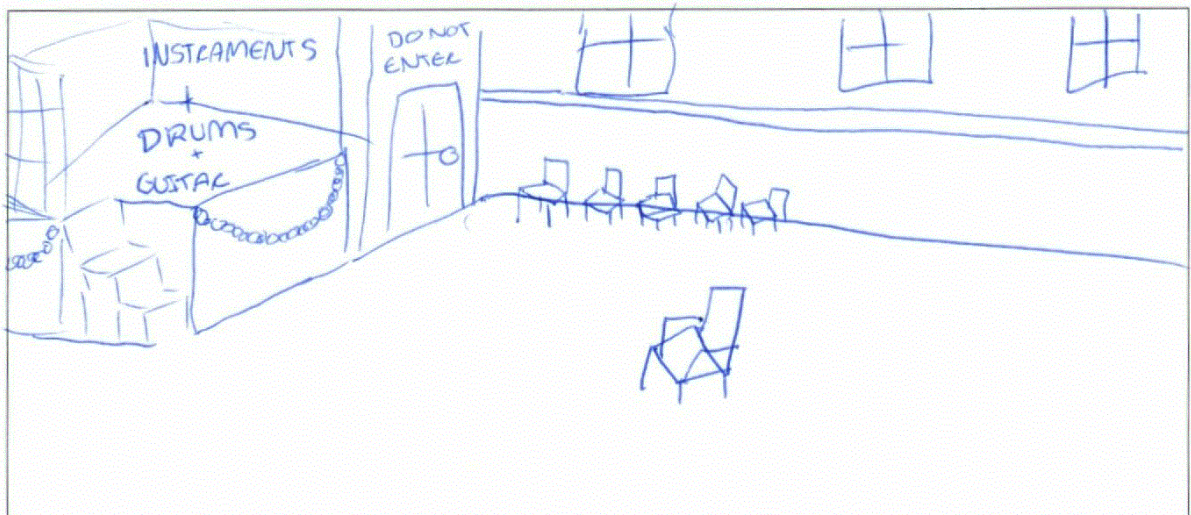
☒ Set

☐ Costume

☐ Make-up

- (a) Explain how your chosen technology/technologies was used in the opening OR closing moment. Give specific details from the performance to support your answer. You may sketch and make annotations in the space below.

Angons and Foxtrots is set in the 1960's within a old school dance hall. The set was heavily relied on to set the scene within the opening. Ugly, scratched wood floors, 2 toned walls that consisted of wood panelling 1/3 up the wall before harshly transitioning into an even uglier cream colour. Wood and metal chairs as they didn't really have plastic back then, hand made



- (b) Discuss how the use of this technology/technologies in the opening OR closing moment was effective.

You could consider:

- communication of key drama elements in the opening OR closing of the performance
- the purpose of the performance
- the importance of thoughtful design and effective use of performance technologies.

Give specific details from the performance to support your answer.

This technology was effective in the opening as it set the scene through the communication of drama elements. Using set to propel and clearly speak to the audience about what time the performance was in was clever and effective. Flagons and Foxtrots was purposely made in the 60's as a way for the plot and themes within it to thrive. Without effectively communicating the drama element of time. All the meat of the play would lose its impact and meaning if set in the future.

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

QUESTION
NUMBER

1 A around stage. A specific scene where this is shown would be scene 1: dining room. The entire Cantabury family can be seen walking on stage to sit at the table for breakfast. Niko is already seated but further along he slips out of his chair with a huff after arguing with his mother. He saunters away shoulders pushed back, slow long strides, and an air of arrogance around him. This greatly displays the contrast between him and his sister Bex as shortly before Niko saunters off stage, Bex meekly shuffles in. Her head tilted down, quick small steps, and a gentle, frail air to her.

1 B the male gaze has on individuals within the performance, and communicates its effect it has in the wider world.

2 A up. They're boisterous and loud before noticing Betty, that's when they zero in on her and begin to belittle and insult her. With their voices they create a chorus of their rude words to propel just how filthy and mean they were being.

2 B the chorus is simply a way to show how

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

QUESTION
NUMBER

the male gaze repeats through generations and will seemingly effect every individual from now to the future.

3A decorations made from paper, weird fence type this to block off the edges of the rised stage. Many instruments, mamely, mic, drums, and guitar as it was the era of rock and roll.

Excellence Exemplar 2022

Subject	Drama		Standard	91219	Total score	23
Q	Grade score	Annotation				
1	E8	<p>The candidate has fully detailed the use of drama techniques for both characters. For example, movement for the Drum Major is described as a 'Slow, confident pace ... controlled, rather sporadic'. In contrast, Woyzeck's voice is described as having "a nervous tone and quiet volume, taking a deep breath ...". The candidate has identified the key idea as exploitation, and explained in detail in Part (b) how this was shown in terms of who each character was and their status. Woyzeck is a "working class man in the 18th century"; his situation is added to the explanation as well as what it showed.</p> <p>The candidate explained the contrast between Woyzeck and the Drum Major as being "defined by Woyzeck being exploited". They supported this idea by explaining Woyzeck's situation as being part of an unethical/inhuman experiment "... testing how long a man could survive on a diet of only peas ...". Perception is demonstrated when the candidate explains how this shows "how the higher-class doctors see him as expendable". The candidate gives an example of how the Drum Master was wanting to also exploit Woyzeck's wife, Marie, and explains this was an example of "the working class is destined to be exploited, no matter what ...". They supported their response further by making a link to a wider world context when they said: "this is because the higher class will always value money and power over people", and gave a modern-day example of exploitation, explaining how Amazon has been proven to exploit factory workers. In this way, evidence was well-chosen and connected audience understanding of the performance to a wider world context.</p>				
2	E7	<p>The candidate identified Dream Sequence as a convention. Its use was explained in detail by describing how the combination of lighting technology, the traditional Samoan dance as a silhouette, and the acting style of the actor playing Steve created the Dream Sequence. Steve "speaks to the family while looking at the audience, talking about his struggles in the New Zealand Police ... experience as a Samoan Man ...". The candidate went on to explain how the convention "highlighted the theme of cultural displacement". They explained how the dream sequence "shows remorse for participating in a system of systematic racism". They made links to audience understanding – Steve's motivation spoken about in the Dream Sequence, where he talks about why he remains a police officer.</p> <p>The candidate gave an example from the play when being a police officer and a Samoan come into conflict, to illustrate their point further. In using the dream sequence, the candidate explained that it touches on "that feeling of shame ... contributing to a system he never wanted to contribute to". This statement shows some perception and is further illustrated when the candidate linked Steve's situation to the George Floyd incident and explained how the play "makes the audience think about how society in general is against minorities ...".</p>				
3	E8	<p>The candidate described the closing moment of the performance clearly and use of staircase (set) by Macheath. They explained in detail how the use of staircase represents different things, including stepping into the afterlife, the stairs for the guilty, and finally the stairs for those who rise up in class.</p> <p>The use of song is not a technology, it is a convention; however, in this response the candidate described the use of "string instruments to create an atmosphere of strife and hopelessness". The contrast when Macheath is pardoned for his crimes with the sound of "horns and brass instruments" is also very detailed.</p>				

	<p>In (b) the candidate gave specific reasons why the closing moment was effective. They said “as soon as Macheath rises in class he is pardoned for his crimes ... the audience can recognise this in recent trials featuring rich white men such as policemen not facing punishment”. The candidate contrasted this moment in the performance with the loud brass instruments and Macheath rising up the ladder on stage, then pardoned for his crimes, to punishments handed out to Māori in New Zealand; they said, “Māori make up 16% of our population, but 70% of the prison population”. There was perception shown here, where the candidate said the performance “leaves [the audience] wanting to make a change ... where criminals like Macheath can walk ... as long as they have money”.</p>
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