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# 3

91518



915180



NEW ZEALAND QUALIFICATIONS AUTHORITY  
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QUALIFY FOR THE FUTURE WORLD  
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

SUPERVISOR'S USE ONLY

Tick this box if you  
have NOT written  
in this booklet

## Level 3 Drama 2022

### 91518 Demonstrate understanding of live drama performance

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.

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.**

**Excellence**

**TOTAL**

**24**

ASSESSOR'S USE ONLY

## INSTRUCTIONS

Select ONE live drama performance that you have seen this year to answer ALL of the questions in this booklet. (The drama performance may be a live performance that has been recorded.)

Do not repeat information in your answers to different questions.

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

Title: Jane Eyre  
 Playwright: Sally Cookson (Director)  
 Theatre company/ensemble: National Theatre Company

Q1. Use of drama techniques, to create contrast +

- Frail + indomitable Jane + Mr Rochester after wedding

Quotes "I will not be yours" "I could break her with my finger and thumb"  
 "Never was anything so frail and indomitable" "I do"

Frail - R. is alone J.  
 - melts into embrace

Modeline Worrall  
 Jane

Deft audience understanding

weight only  
 head up by  
 neck by Mr. R

"Still, unimpaired"

love match  
 = uncommon.

- Hard decision to leave  
 - Women <sup>strong</sup> + morals <sup>strong</sup> - Independent  
 - Comfort Jane never had  
 - Had to understand why she  
 is leaving - why she feels this way  
 - Had life.

Indomitable  
 - unwavering eye contact  
 - commanding tone + vehemence  
 - Still unimpaired

Q2 A director's choice in the production. - Lowood.

"Lowood institution for the education and edification of poor, orphaned  
 and abandoned girls" "Come now children, and let me teach you  
 the fear of god"

→ Choice = to physicalise ideas from novel - not  
 narrated by Jane →

- Show not tell  
 harsh environment  
 + lives orphan  
 children women

Audience is shocked ✓  
 - not seen in schools  
 today - education wall  
 - effective because  
 forced to see harsh unpalatable  
 realities. ✓

→ Getting ready - Unrealistic + jarring movement  
 washing face - rapid splash, slow motion down ✓  
 Vigor's washing of the body ✓  
 Coughing - disease ridden ✓

→ Fire scene ✓  
 - Vigor's rub hands, slow reaching - red upright = fire + warmth  
 shivering, huddled together - Semi-circle (3 actors) - peel away

Pepped for ✓  
 work

to individuals ✓  
 + repetition + ritualistic.

→ Christianity ↑ punishment ↑  
 - deprivation while rich  
 "give + thrive." ✓

Q3. Use of drama technology to create focus.

"Who's there" "Quickly" "Was it a dream sir?"  
 "Of course it was"

- Night before  
 the wedding - Nightmare  
 Scene.

- Cyc - not pulled tightly  
 - Red upright - Shadows at top ✓

- pathos.

- Revelations about marriage  
 - shady mpr. innocent Jane

- Bulbs - yellow + flickered ✓  
 - Spotlight on Jane ✓

- Focus on Jane's face ✓  
 - Focus on warning ✓

- all to gain

all to lose

- what is being communicated. Jane is ruined + betrayed.

(Diagram on  
Spere page)

4

Frail +  
Indomitable.

### QUESTION ONE: Use of drama techniques to create contrast

- (a) Explain how an actor used a combination of drama techniques to show contrasting aspects of the character.

Give specific details from the performance to support your answer.

Madeline Worrall who played Jane Eyre in this production of Jane Eyre used a combination of techniques to show how Jane is frail yet indomitable. This happens in a key moment ~~when~~ after the aftermath of the wedding when Jane finds out Mr Rochester is already married to a crazed woman, Bertha, locked up in the attic. Mr Rochester demands if Jane is going to leave Thornfield, her replying sharply with "I do" (intense to leave). Rochester rushes to grab Jane forcefully by the neck, holding all of her weight in his hands which also makes her frail because he could easily snap her neck and kill her as this is a vulnerable position for her to be in, he even exclaims that he "could break her with his finger and thumb". The actor playing Rochester is physically larger and taller than Madeline Worrall playing Jane (who has a slight, small frame) shows how small and frail she is compared to him, in this moment, and generally because he holds all of power being a man and the man of Thornfield. Her frailty is highlighted by how she almost melts into his arms, showing just how much she <sup>love</sup> wants to stay with him at Thornfield as love makes Jane frail. However, Madeline Worrall keeps unwavering eye contact with Rochester and remains still in his arms, showing that Jane will not be easily broken or swayed by his ~~attention~~ <sup>demanding</sup>, she keeps so firm and level-headed approach as this shows her indomitability. ~~The~~ She vehemently exclaims that "I will not be yours" with conviction and no stutter showing she has made up her mind and her morals are what makes her indomitable, she will not be his mistress, she will not succumb to her frailty, she will go as she is strong-willed and independent woman with a strong sense of justice and will always strive and do the right morally good and just thing.

(Voice)  
(Body)  
(Prox = space)

(b) Discuss how this performance of aspects of the character deepened the audience's understanding.

You could consider, for example:

- the purpose of the character ✓
- what ideas the contrast highlighted ✓
- values or expectations from the time the play was set. ✓

It was important for Madeleine Worrall to portray Jane as frail, but contrastingly indomitable at the same time to add complexity to Jane's character as Jane has had a hard life, and this is an incredibly hard decision for Jane to leave Mr. Rochester and Thornfield behind. As a woman in Victorian England society, Jane is only worth as much as her marriage, which would be illegitimate in this case as Mr. R is already married. A love match in Victorian society was rare as arranged marriages were most common to keep the poor out of the aristocracy, and the rich to become even richer. Jane could have gained a warm, safe and loving home at Thornfield as it offered her comforts and luxuries of love and a safe place she never had the privilege of being comfortable or having people who truly love her as everyone who did. Oh yes, there her parents and Helen at Lowood. Jane has so much at stake as she decides to leave even almost <sup>dying</sup> ~~being killed~~ in the process by living on the harsh streets of Victorian England, <sup>freezing</sup> cold, diseased, full of beggars and unsafe. Jane's purpose is to highlight that women are so much more than their husbands as throughout the play, we see Jane develop a strong sense of justice, by giving into Rochester as it would be so easy to stay, would leave her grieving the part of her that valued justice and freedom and liberty as Jane says "I must have liberty, and if I cannot have liberty, I must have <sup>change</sup> ~~love~~" when at Lowood as a governess. Staying at ~~Lowood~~ <sup>Thornfield</sup> would not provide the liberty she desperately ~~set~~ seeks, so she must change and make the hard decision to leave. Women were always seen or made to be seen as frail, which was important to show that Jane as it is said to be

Diagrams on extra paper!

6

Convention of  
Chorus of mimed  
action  
↳ Physicalising  
me!

## QUESTION TWO: A director's choice in the production

Consider an **important choice the director made**. This could include:

- the **acting style**
- use of transitions or ways of moving between scenes
- how this **choice contributed to the overall concept**.

- (a) Explain how this choice was used in the production. Give specific details from the performance to support your answer.

An important choice the director Sally Cookson made was to physicalise the ideas from the original novel *Jane Eyre* written by Charlotte Brontë that is written in the first person, so instead of Jane just narrating her experiences, Sally Cookson uses conventions such as the Chorus of mimed action to show Jane's struggles. This is used in the scene At Lowood, a <sup>charity</sup> school Jane attends run by the rich Mr Brocklehurst for the "education and edification of poor, orphaned and abandoned girls". Mr Brocklehurst stands on the highest platform <sup>in a spotlight</sup> while an ensemble of 8 actors are scattered below him acting as the orphans at Lowood. <sup>all wearing the same pinched + grey frock.</sup> In unison, they all mime pouring water into buckets and then rapidly and sharply 'splash' water on their faces while slowly bringing their hands down while Mr. B. <sup>bellows</sup> "Come now children, and let me teach you the fear of God". They <sup>other actors</sup> repeat this 3 times. They begin to vigorously scrub their bodies, almost as if they are being rushed to finish washing. They all begin to cough, convulsing in unison showing that Lowood is full of disease and sickness, some actors begin to peel off showing the orphaned girls dying at Lowood. Later, this is used again in the fireplace scene after they finish <sup>repe</sup> learning their lessons, being beaten in the process. An ensemble of 8 actors gather around a red upright centre stage in a double semicircle, all in close proximity with each other. They vigorously rub their hands together while violently shivering, then reach their hands out slowly, their palms facing the audience making their palms glow red, they repeat this twice before huddling off into a long line, squeezed together <sup>thoughts</sup> "I am a little woman now to think of death" This

this shows how they don't have access to warm water + must use cold, freezing water

these actors show how all the orphans experienced the same harsh conditions - no special treatment.

sustained.

(b) Discuss the impact of this choice on the audience.

You could consider, for example:

- the director's intention ✓
- the influence of a theatre form or theatre practitioner
- the effectiveness of the choice in unifying the overall concept. ✓

Sally Cookson, by physicalising the harsh conditions the orphaned girls faced at Lowood would have made the audience shocked to see the unjust manner these girls are/were treated in. The audience is forced to watch the orphans suffer and see the hardships these children and Jane had to face on a daily basis, and therefore all of the children in similar schools to Lowood in Victorian England society who were all treated as harshly <sup>in poor, unhygienic conditions.</sup> With the <sup>ritualistic.</sup> choreography of mimed action, they all repeat the same movements time and time again, they all look and act the same, no room for individuality, all being prepared and trained for the jobs they will have in the future as scullery maids or factory workers because orphans are not held in high esteem in Victorian society, especially lower classed girls. Their destinies are for harsh and repetitive, laborious jobs, not for being pampered which would make them 'soft'. It's shocking for the audience as <sup>modern</sup> schools don't have harsh punishments like beating children anymore as children have rights and are now protected under laws to prevent hard labour, and children are not being indoctrinated by Christian ideologies (skewed ideologies) unlike the children at Lowood and Victorian England being 'punished' by god because they sin by wanting 'luxuries' like warm water and unburnt food, which is seen as a necessary and a right today. If Cookson chose to have Jane narrate what was happening, it would go in one ear, and out the other, now the audience is forced to confront <sup>the stark reality</sup> ~~how harshly~~ these children were treated and having the actors all repeat the movements show how it is not an individual experience Jane experienced but that many orphans later experienced.

deprivation was key

in Victorian England, Christianity was valued and glorified to make people, especially the poor, fit.

on a universal level

### QUESTION THREE: Use of drama technology to create focus

- (a) Explain how one or more drama technologies were used to create focus at a key moment. Give specific details from the performance to support your answer.

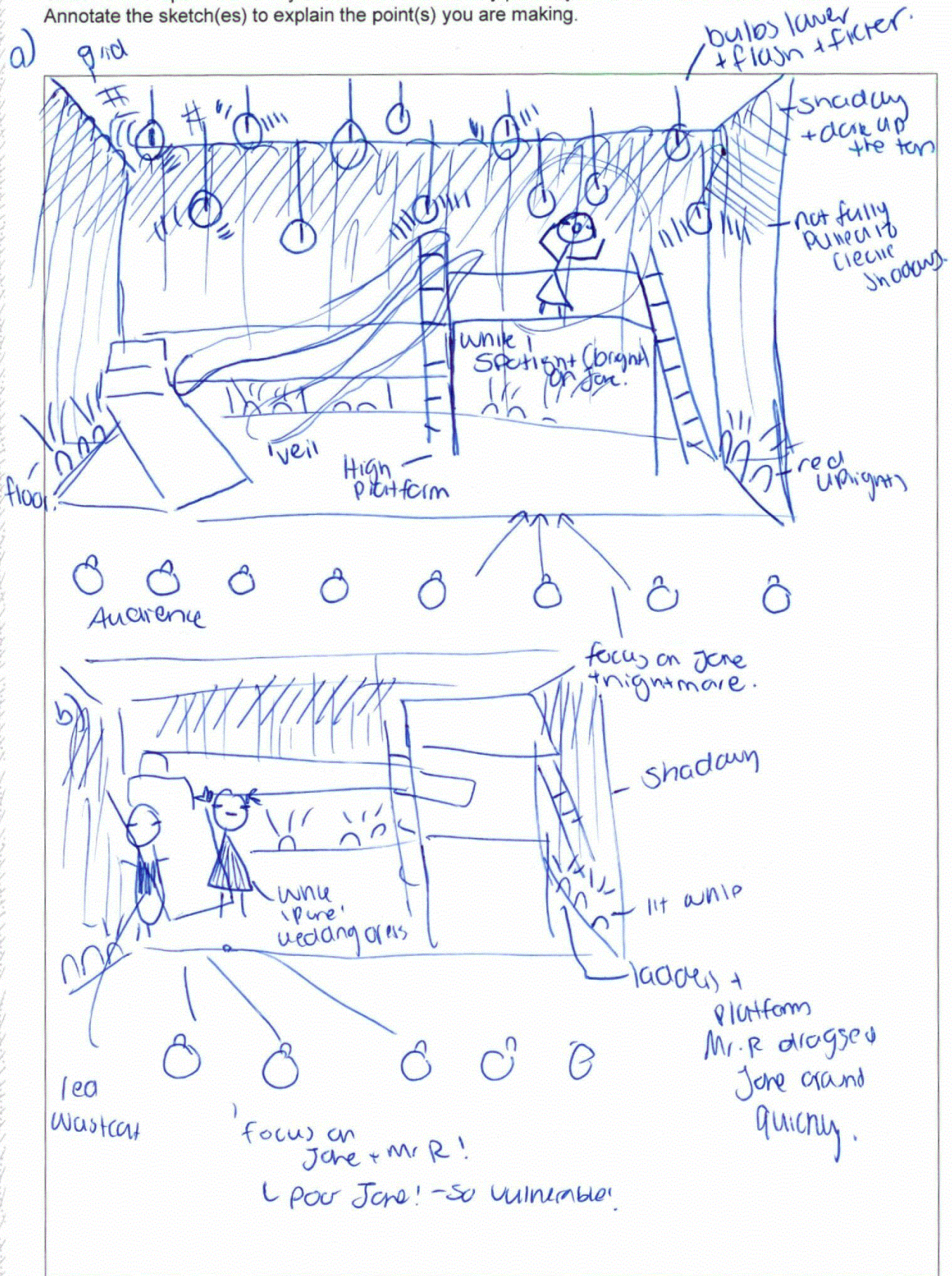
In a key moment, the nightmarish scene, which occurs the night before Jane to be wedded to Mr. Rochester, drama technologies such as lighting and costume created focus. Jane climbs a ladder with her <sup>long</sup> white, silk veil floats in the wind on her head, ~~but then~~ a cyclorama curtain is positioned on 3 sides of the stage that is lit up by a red uplight creating a sense of danger, that something is wrong. The veil is then ripped from Jane's head and the 24 bulbs hanging from the <sup>grid</sup> ceiling descend, glowing a dim yellow hue, creating a feeling of a restricted space, bringing focus onto Jane on the highest platform SR. The bulbs begin to flicker rapidly while a bright white spotlight <sup>hits</sup> Jane directly on Jane creating a disorienting effect being unable to see what is really happening, not being able to tell what is real or not. <sup>almost blinding her.</sup> This brings focus onto Jane and what she is experiencing in this moment, we as an audience are just as disorientated as she is. The cyc not being pulled tightly creates shadows and the red cyc previews an ombra from bottom (red) to top (black) and <sup>at the top</sup> shadow reflecting a sense of foreboding danger and, eerie and eviness. This brings focus to the message of a warning that is being prevented, that something is not quite right as the flicking represents a spiritual, beyond the veil message. Jane's veil is then ripped in two as Bertha, wearing a red dress similar to Jane's Mr. Rochester was to and the colour of the cyclorama. Jane ~~shouts "Who's there"~~ in her white dress and the bulbs return. This draws the attention of the audience to focus on the danger that Jane may be in & she decides to go through with the wedding. Jane shouts "Who's there" and the cyc lights up white, bulbs return to original position and the focus is taken / lifted off Jane as the nightmarish scene leaves.

all hanging at diff elev  
levels - adds to confusion.

This forms  
Jane as  
being in a  
bright spot light  
- brings focus  
to Jane's emotion  
- story  
- reflected at  
which is  
happening.

Brings focus  
to something  
hiding in  
the shadows.

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



- (b) Discuss the intended effect of this moment of focus.

You could consider, for example:

- revelations about the situation, role(s), time(s), place(s)
- the director's / designer's intention
- how the use of technology in this moment compared to other moments in the play.

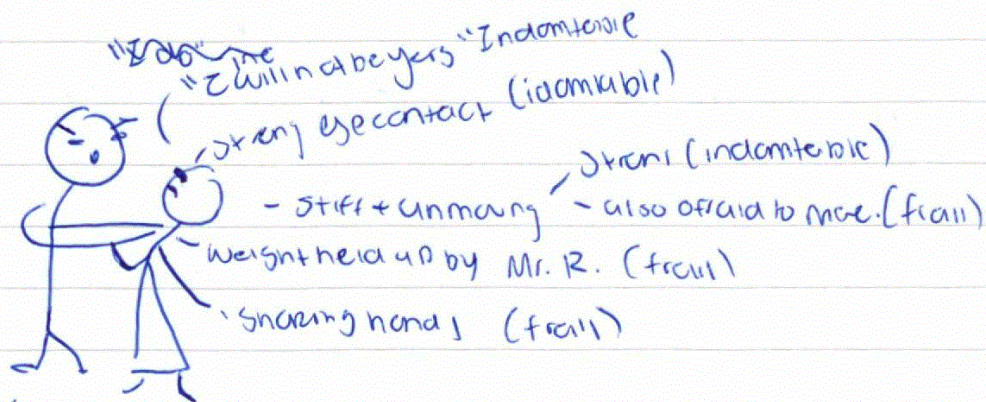
The intended effect for this moment of focus was to reveal that / warn us that something is not quite right with the wedding, secrets are being kept from Jane and hidden in the shadows by Mr. Rochester, who she loves and trusts. This unfortunately becomes true as during the wedding scene, the light is upright by a white light, but there are dark shadows shrouding Jane and Rochester as he quickly pulls her around the jet - the shadows are similar to what is seen in the nightmare scene which is strange because a wedding is supposed to be brightly lit, happy and nothing should be secretive or hidden about it. It creates sympathy for Jane because we know more than Jane does, that Mr. R is keeping the secret he is already married to Bertha while Jane is innocent, vulnerable and ~~for~~ will become a fallen woman if she marries him as in Victorian society, she would become a mistress, which is shameful and would ruin Jane's reputation and her self-worth as that is all she will be labelled as, a poor, orphaned, ruined mistress of Mr. Rochester. We are angry as Jane has gone through so much, being locked in the red room and punished at Gateshead, surviving the harshness of Lowood etc... to finally find comfort and be betrayed by someone one trusts once again. Victorian society also believed in spirituality, so this beyond the veil moment means that this nightmare is something she should not, and cannot ignore. Jane stands at the wedding in white while Rochester in a red waistcoat, similar to Bertha's dress. We see just how much Jane concedes in this moment, and how much Mr. Rochester can gain. All of Jane's struggles to be here in this moment, to be betrayed by an entitled man. The focus is on them and how their broken souls will be seen.

and expected to do  
as she's told, marry  
and be quiet.

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

QUESTION  
NUMBER

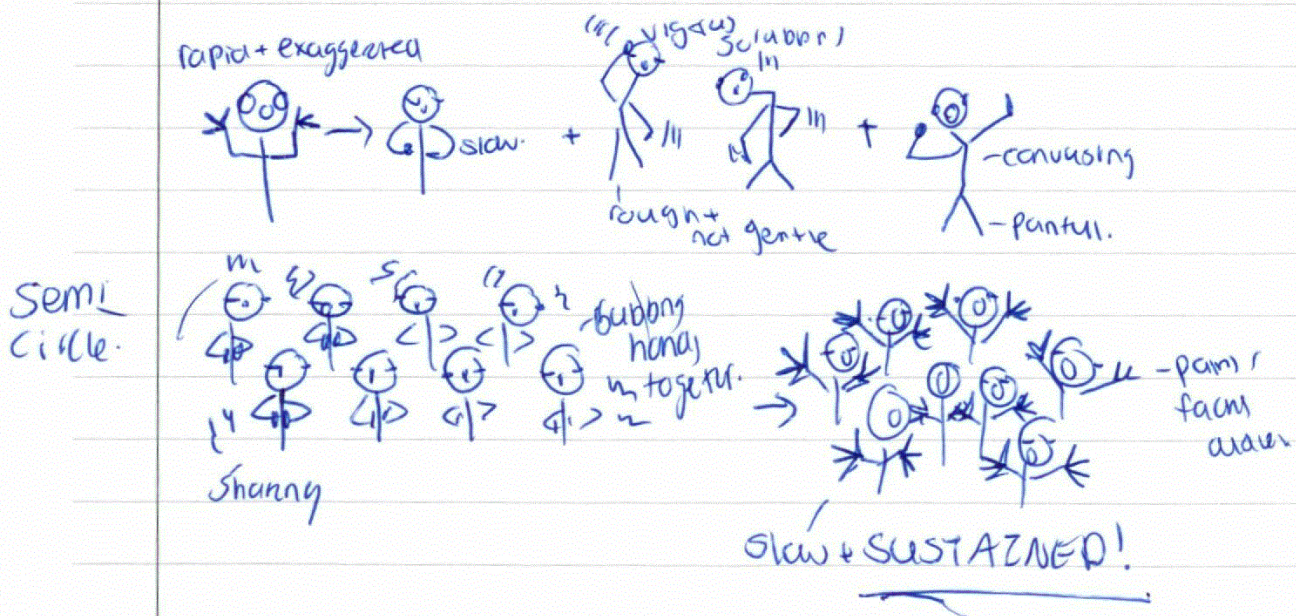
Q1 women were always seen as the weaker sex, but Jane defies this ideology and stands her ground, standing for what she believes in, indomitability is a trait feared in women and she embraces it. Madeleine Wallall is rightly skilled to be able to contrast these two aspects so cleverly as Jane's story, according to Cookson's not about the text / as story, it's not about Jane being succumbed to her latest Rochester and defying everything she has suffered through to be here, it's about her life story, we understand why Jane made this decision because many women do not get this choice, she has had very little choice in life, ~~who~~ what she wears, what her career might be, who cares for her but she gets this choice. This choice to be indomitable and embrace how her love for Mr R makes her frail, but won't break her spirit. She will always continue to forge her own path. She will not let her wings be clipped by Mr. Rochester.



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

QUESTION  
NUMBER

Q2. receiving the benefits from this charity school. Victorian people were very heavily influenced by Charity and 'giving to the poor', but that money was going straight to Mr. Brocklehurst and not for the better living conditions of the orphans within the school. They all live in close proximity, disease spreads like a wildfire, especially in the cold and harsh environment such as Kewood. It shows the limitations these children faced with education, they must all become apart of a collective hive mind and be 'vetted' to society as are all destined for the same path. It unified the idea that lower classed people were kept in their place, motivated and kept uneducated to not threaten the 'good' society of Victorian England.



Extra space if required.

Write the question number(s) if applicable.

QUESTION  
NUMBER

Q3. The red waistcoat Mr. R wears is not a symbol of love for Jane, but danger ~~and~~ of what Jane is getting into, it's a red flag. Marriage in Victorian England is the most important ~~the~~ event in a woman's life, so this important moment for Jane is ruined and that in itself is shameful as Jane is very strong willed and invested in this wedding, pauping her dress for example from the little salary she had because she trusted Rochester. The focus placed on Jane and her vulnerability is effective because we know what will happen to her, we feel deeply hurt that Jane will be hurt again, we've experienced her life with her as an audience, connecting with her journey and struggles. This was ~~the~~ Cochrans intention, to have us connect with Jane, and therefore connect with the other women who have been betrayed in similar ways in Victorian England allowing us to focus on women's struggles in time and how far ~~how~~ we have come. It's really familiar and not too long ago in history that women were treated so unfairly, so unjustly, like commodities.

## Excellence Exemplar 2022

Subject	Drama		Standard	91518	Total score	24
Q	Grade score	Annotation				
1	E8	The candidate has perceptively spoken about the acting techniques used in Jane Eyre, and has extensively unpacked how this created contrast in the production. There is excellent use of terminology and comprehensive perceptive understanding of acting techniques.				
2	E8	The candidate has perceptively written about the directorial choice to physicalise the original thoughts of the Bronte novel and how this impacted the performance overall. There is excellent use of terminology and comprehensive perceptive understanding of directorial choices and the wider context of the production.				
3	E8	The candidate has perceptively discussed the use of lighting and costume in the production. The sketch clearly shows their understanding and supports their answers. There is excellent use of terminology and comprehensive perceptive understanding of technology and the impact the technology had on the audience's experience.				