

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.

SUPERVISOR'S USE ONLY

2

91219



Draw a cross through the box (X) if you have NOT written in this booklet

+



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Drama 2024

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 (XXXXX). This area will be cut off when the booklet is marked.

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

Excellence

TOTAL 21

INSTRUCTIONS

To answer the following questions, 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. 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 performed in OR seen.
- 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 space.

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

**This page has been deliberately left blank.
The assessment continues on the following page.**

QUESTION ONE: Convention

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

Title of performance: Revenge of The Amazons
 Playwright/theatre company: Jean Betts

Choose (✓) a convention used by an actor to develop the audience's understanding of a character:

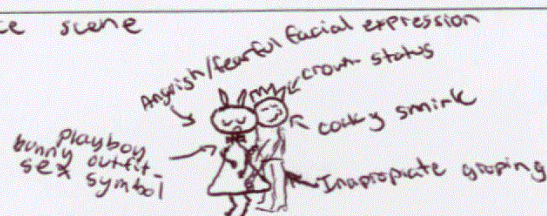
- | | | | |
|--|--|------------------------------------|---------------------------------|
| <input type="checkbox"/> Narration | <input type="checkbox"/> Spoken thought | <input type="checkbox"/> Monologue | <input type="checkbox"/> Waiata |
| <input type="checkbox"/> Mime | <input type="checkbox"/> Song | <input type="checkbox"/> Chorus | <input type="checkbox"/> Aside |
| <input type="checkbox"/> Flash-back / -forward | <input checked="" type="checkbox"/> Other: <u>Gestus</u> | | |

(a) Explain how an actor used this convention at a key moment in the performance.

Give specific details from the performance to support your answer. You may sketch and make annotations in the space below.

During our scene ^{a key moment is} ~~Barbara's arrival into Oberon's world.~~ Barbara's arrival into Oberon's world. Barbara (me) is seen to be out of place. She's wearing a playboy outfit and is wildly confused. Seeing Barbara in this state leads Oberon to try take advantage of her, sweet talking Barbara as a ploy for sex. This makes Barbara deeply uncomfortable. To illustrate this moments, ^{importance} we froze in gestus, with Barbara cowering in on herself and Oberon touching her waist and thigh.

Barbara's entrance scene



Gestus is held for about 60 seconds, as to pull the audience from the plot)

Audience

- (b) Discuss how the use of this convention created a deeper understanding of the character in the performance.

You could consider:

- a character's beliefs, values or opinions
- the character's status within the play
- connections to society.

Give specific details from the performance to support your answer.

Barbara is shown as scared and uncomfortable, ^{through her body language} a reflection of her feelings. This moment of Gestus symbolises Bett's underlying themes of feminism - abuse of power, sexualisation and fetishisation of women, and consent. Given Barbara's circumstances of being magic'd into an unknown world, forced into a bunny costume, in the dead of night, she is obviously disoriented. And Oberon has total power of her, not only in his position as king, but also due to her lack of stability at these times. As we performed this scene in the form of epic theatre, the use of gestus creates an alienation effect on the audience. They are being confronted, forced to reflect on why it was they were just giggling or enjoying the scene just a minute earlier. ~~Barbara is~~ Barbara is a canonically stoic character, she is boisterous, stubborn, and strong, so seeing her go from being keen and tough with the Fallopian Thesipiems in an earlier scene, to being uncomfortable and frankly degraded in this scene, is a harsh and cruel watch. The audience can clearly see Barbara's vulnerability and discomfort and are made to understand the ~~the~~ depths of it as they reflect.

QUESTION TWO: Tension

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

Title of performance: Transmission Beta
 Playwright/theatre company: Stewart McKinnie

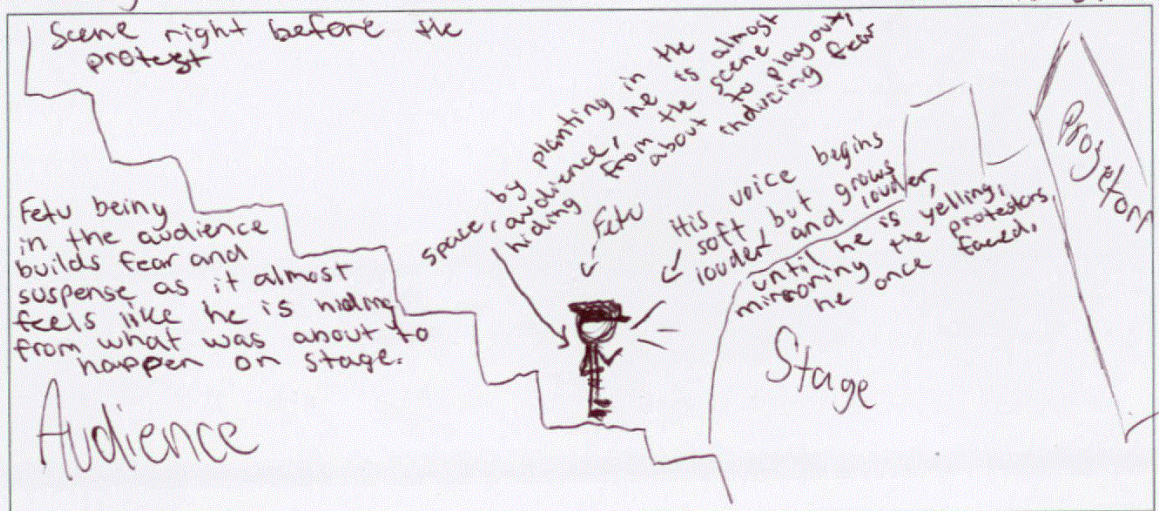
Tension is a sense of anticipation or conflict within characters, character relationships, or situations within a drama. It is used to develop dramatic action and maintain the audience's interest.

Briefly describe a moment of tension in the live performance:

Police officer, Fetu Malosi, describes his experience during the Parliament protests.

- (a) Explain how one or more actor(s) used drama techniques to create tension in this moment.
 Give specific details from the performance to support your answer. You may sketch and make annotations in the space below.

Fetu Malosi, played by Carrie Green, stood in the audience while delivering an intense monologue about his experience as a polynesian police officer trying to remove māori protestors from parliament grounds, during the Covid-19 occupation. The use of voice, his tone being soft, scared almost, as if his actions were about to play out again on the stage before him, and space, choosing to be in the audience, builds suspense. Given historical context, as we reach climax,



(b) Discuss the impact of this moment of tension.

You could consider:

- intended effect on the audience
- how the moment relates to a social/political/cultural message
- how the moment relates to the wider world.

Give specific details from the performance to support your answer.

Fetu both faces the stage and audience during his monologue, making it clear when the focus should be on him ~~as~~ compared to the stage. He begins softly, speaking about his childhood, how he lost some of his whanau due to gang violence. He is still facing us and is speaking gently when explaining the micro-aggressions he faced coming into the police space as a brown person. His volume increases as he explains the days nearer to the day the police chose to storm portliment. This creates an unease among the audience, as a member I felt a small pit of dread fill me as I recalled how brutal the day in question was for police and protestors alike. Fetu then spun to face the stage, yelling out as he recalled ~~the~~ the protestors screamed at him, "Traitor!" "Racist!" "Coward!" On the stage below projections of the actual protest played silently, violent scenes of physical altercations and use of weaponry played as Fetu continued yelling. The use of ~~voice~~ voice and space created tension by building genuine fear, by reminding the audience of the moments leading up to the climax of the protest, first gently, planting the fear, to fully explaining it, as if we are there in that moment.

QUESTION THREE: Technology

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

Title of performance: Transmission Beta

Playwright/theatre company: Stewart McKinnzie

Choose (✓) TWO of the following technologies:

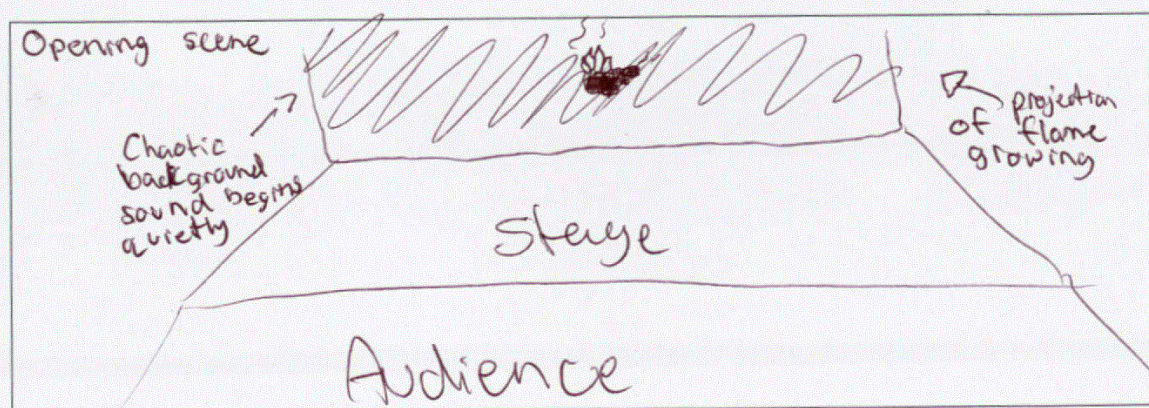
- | | | | |
|---------------------------------------|-------------------------------------|----------------------------------|--|
| <input type="checkbox"/> Costume | <input type="checkbox"/> Properties | <input type="checkbox"/> Make-up | <input checked="" type="checkbox"/> Digital projection |
| <input type="checkbox"/> Lighting | <input type="checkbox"/> Music | <input type="checkbox"/> Set | <input checked="" type="checkbox"/> Sound |
| <input type="checkbox"/> Other: _____ | | | |

Consider a key moment when these technologies were used in combination in the performance.

(a) Explain how these technologies were used in combination at that key moment.

Give specific details from the performance to support your answer. You may sketch and make annotations in the space below.

The play opens with a projected image of a small, crackling, fire, burning through a piece of paper. The fire grows and grows, sizzling away the paper entirely, until the screen is left completely black. The black screen is then backed by an overlapping ^{chorus} ~~sound~~ of voices, and horns, and shattering glass, and engines, and swearing, growing louder and louder.



The term 'dramatic intention' refers to what the director and/or designer wants the audience to understand from watching the performance.

(b) Discuss how these technologies helped communicate the overall dramatic intention of the performance.

You could consider:

- the understanding of a key message
- the purpose of the performance
- links to local and/or global issues and concerns.

Give specific details from the performance to support your answer.

The use of sound and digital projection in the opening scene foreshadows, both metaphorically and literally, what happens in the play - and ~~what happens~~ in real life. The fire is symbolic of not only the actual fires set at parliament but the destruction of parliament, our livelihoods, and Aotearoa as a whole. McKenzie helps the audience realise, via the non-linear foreshadowing, the key messages around the performance through these technologies, that this destructive, dangerous, and terrifying period was a dark and challenging ^{time} ~~period~~ for Aotearoa. The sound of chaos backing the digital projection reminds the audience of the violence and separation that these mandates and protests caused. The combination of technologies set the tone of the entire play, a harsh reminder of what so many experienced first hand.

Excellence

Subject: Drama

Standard: 91219

Total score: 21

Q	Grade score	Marker commentary
One	M6	<p>In part (a) the candidate gave a detailed description of how an actor used the convention of gestus at a key moment in the performance: “To illustrate this moment’s importance, we froze in gestus – with Barbara cowering in on herself and Oberon touching her waist and thigh.” They provided a contextual description of the lead-up to the use of gestus, explaining that “Oberon tries to take advantage of Barbara ... making Barbara deeply uncomfortable.”</p> <p>The candidate provided an annotated drawing of the gestus, showing in detail how the actor used the convention, with notes such as “anguish / fearful facial expression”, “playboy bunny outfit (sex symbol)”, “inappropriate groping”, “cocky smirk”, and “gestus is held for 60 seconds as to pull the audience from the plot.”</p> <p>The mental picture created with the specifics given, provides detailed evidence, supporting the overall response.</p> <p>In part (b) the candidate discussed in detail how the use of this convention created a deeper understanding of the character in the performance, for example:</p> <p>“Barbara is shown as scared and uncomfortable through her body language – a reflection of her feeling.”</p> <p>“... the use of gestus creates an alienation V effect on the audience – they are being confronted, forced to reflect on why it was they were just giggling ... a minute earlier.”</p> <p>“The audience can clearly see Barbara’s vulnerability and discomfort and are made to understand the true depths of it as they reflect.”</p> <p>The candidate linked the use of gestus to the themes of the play, “... being abuse of power, sexualisation, and consent”, and then connected this back to the specifics of the selected key moment.</p> <p>Linking the moment to a context wider than the play would have given the candidate greater opportunity to show perception and move towards a higher grade.</p>
Two	E7	<p>The candidate created a strong mental picture with succinct, well-chosen statements about how tension is created through the use of techniques, and the impact of that tension:</p> <p>“... stood in the audience delivering an intense monologue about his experience as a Polynesian police officer trying to remove Māori protestors from Parliament grounds during the Covid 19 occupation.”</p> <p>In part (a) the candidate refers to the actor’s use of space:</p> <p>“... choosing to be in the audience builds suspense, given the historical context, as we reach the climax.” They showed some perception in their comment around the actor’s use of voice:</p>

		<p>“... his tone being soft, scared, almost as if his actions were about to play out on stage again before him.” The detail in the picture created here showed some perception in the candidate’s understanding of how actor placement and staging action contributed to the tension of the moment.</p> <p>A detailed annotation of the drawing provided supported the well-chosen evidence for the response. Annotations included:</p> <p>“... fetau being in the audience builds fear and suspense, as it feels like he is hiding from what is about to happen on stage.”</p> <p>“His voice begins soft, but grows louder and louder until he is yelling, mirroring the protestors he once faced.”</p> <p>In part (b) the candidate discussed with some perception the impact of the moment of tension, with further reference to the actor’s use of techniques. They painted a vivid and affecting picture as they interspersed description of the actor’s build of tension through the use of techniques, with the build towards the final police confrontation with protestors.</p> <p>They connected the use of techniques to the creation of tension and impact of it on the audience, with: “Use of voice and space created tension by building genuine fear, reminding the audience of the moments leading up to the protest – first gently, planting the fear, then to fully explaining, as if we were there in the moment.”</p> <p>The candidate’s cited personal response to the tension was authentic and strengthened the response further: “I felt a small pit of dread fill me as I recalled how brutal the day in question was for police and protestors alike.”</p>
Three	E8	<p>The candidate discussed perceptively how digital projection and sound were used in combination in the opening moment of the performance. The use of language created a highly vivid and succinct picture of this moment:</p> <p>“... a small crackling fire burning through a piece of paper – it grows and grows, sizzling away the paper entirely until the screen is left black”, and “Overlapping chorus of voices and horns, shattering glass, and engines, and swearing grows louder and louder.”</p> <p>In part (b) the candidate perceptively linked the performance message “... that this destructive, dark, and terrifying period was a dark and challenging time for Aotearoa” to the use of sound and digital projection, when they said that the use of these technologies “... foreshadowed, both metaphorically and literally, what happens in the play and what happens in real life.”</p> <p>Perceptive connections were made between the performance, use of technologies, and the wider world event the play was based on, with “... the sound of chaos backing the digital projection reminds the audience of the violence and separation that these mandates and protests caused”, and “The combination of technologies set the tone for the entire play – a harsh reminder of what many experienced first hand.”</p> <p>The use and command of language shown in the response was perceptive – it created effective visual images around the technologies and their impact, made links to the overall purpose of the performance, and clearly connected to the wider world of the event itself.</p>