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91514



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

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Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## Level 3 Drama 2024

### 91514 Interpret a text from a prescribed playwright to demonstrate knowledge of a theatre form or period

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Interpret a text from a prescribed playwright to demonstrate knowledge of a theatre form or period.	Interpret a text from a prescribed playwright to demonstrate informed knowledge of a theatre form or period.	Interpret a text from a prescribed playwright to demonstrate perceptive knowledge of a theatre form or period.

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 23



## INSTRUCTIONS

Choose ONE text by one of the prescribed playwrights whose work you have studied this year. Use your chosen text to answer ALL of the questions in this booklet.

Read the questions carefully before you begin. Each has different requirements.

## PRESCRIBED PLAYWRIGHTS

Jean Anouilh	Federico García Lorca	Jacob Rajan & Justin Lewis
Aristophanes	Briar Grace-Smith	Renée
Samuel Beckett	Gary Henderson	Maurice Shadbolt
Albert Belz	Witi Ihimaera	William Shakespeare
Jean Betts	Oscar Kightley & Dave Armstrong	George Bernard Shaw
William Brandt	John Kneubuhl	Stephen Sinclair
Bertolt Brecht	Hone Kouka	Sophocles
Lynda Chanwai-Earle	Greg McGee	Tom Stoppard
Anton Chekhov	Stuart McKenzie	Mervyn Thompson
Caryl Churchill	Vela Manusaute	Makerita Urale
Euripides	Bruce Mason	Timberlake Wertenbaker
Michéline Forster	Arthur Miller	Oscar Wilde
Toa Fraser	Vincent O'Sullivan	Tennessee Williams
Dianna Fuemana	Harold Pinter	

Write the details of your chosen text in the box below.

Text: <u>Three- penny Opera</u>
Playwright: <u>Bertolt Brecht</u>
Theatre form or period: <u>Epic Theatre</u>



## QUESTION ONE: Playwright's purpose and social context

Corruption  
(love/lust  
morality  
hypocrisy of  
middle  
class  
4

- Hitler  
- rise of Nazi  
party

Consider the playwright's purpose in writing your chosen text. Purpose could include the intended impact on the audience, or what the playwright wanted the audience to think, feel, or do.

- (a) What was the playwright's key purpose in the text you studied? Support your explanation with specific and detailed examples from the text.

<sup>Bertolt</sup>  
~~Bertolt~~ Brecht used Three-penny Opera to highlight ideas of corruption, ~~and~~ love vs lust, morality, ~~as~~ power, and the hypocrisy of the middle class. Each idea a reflection ~~of~~ ~~and~~ of the world while Brecht wrote this play. Brecht used conventions of epic theatre to showcase the message he was trying to convey. An example is the convention of SPASS, which ~~was~~ <sup>is</sup> a ~~used~~ <sup>convention</sup> that has the <sup>intention</sup> ~~intended~~ to make the audience laugh at a moment or ~~scene~~ <sup>scene</sup> which they shouldn't be laughing at. An example in Three-penny opera is when the character Jacob says, "I'm just at the rapes", when looking at a ~~so~~ ~~a~~ list of charges Macheath has. When presented in a light-hearted tone or comically it makes the audience laugh, when in fact they shouldn't as it is referring to the character of Macheath raping people. This causes estrangement within the audience drawing them out of the storyline and getting them to question why they are laughing at such a disgusting and inappropriate act. This questioning allows Brecht's message and purpose to be seen clearer as the audience are not engrossed within the storyline. They can see Brecht highlighting the lack of morality and corruption which is everpresent in the current society of the 1930's in Germany. The audience start to understand that they too see wrong and disgusting things and choose to ignore and laugh at it, just like when they are watching a play, when in fact ~~its~~ it is wrong just as Brecht is showing.



- (b) How was the playwright's purpose influenced by the social and historical context of the time? Support your explanation with specific and detailed examples from the text.

You could consider, for example:

- key historical events
- beliefs and values of the time
- the playwright's world view.

~~Bert Bertolt~~ Bertolt Brecht wrote Three-penny opera post-world war one and pre-world war two, when Germany was in a depression and the nazi party / Hitler were gaining status and power. In Brecht's Three-penny he draws parallels and similarities to ~~of~~ of real world people and characters in the story. MacHeath for example draws parallel to Hitler as both characters are powerful, "as <sup>we</sup> known <sup>by</sup> ~~by~~ ~~the~~ ~~total~~ Mrs Peachum saying, "but it's MacHeath the knife your dealing with". Both characters are able to charm people in a way that <sup>allows</sup> <sup>them</sup> ~~forgets~~ to forget past or current wrongs. For example, when Polly reads the list of charges she reads all these charges like "8 counts of murder", "arson, treason" and "in ~~the~~ Winchester you even seduced two sisters under the age of consent", despite all of the wrong <sup>MacHeath</sup> ~~he~~ had done Polly still loved him. Such parallels can be drawn to Hitler and his rise to power. Hitler was invading countries, starting a war, kicking the Jewish population out of their homes and killing <sup>them</sup>. Yet, people within Germany loved him and continued to follow him. Which is what Brecht was trying to highlight to the German population through Three-penny Opera. He was using characters ~~to~~ similar to real world figures to impact the audience in realising that they are allowing such a corrupt and immoral person to lead their country. Through conventions like SPASS Brecht was showcasing the corruption <sup>within</sup> Germany and the general population were doing nothing about it.



## QUESTION TWO: Acting style

Consider a key moment in your chosen text.

- (a) In this moment, how would an actor(s) use the typical acting style of the theatre form or period? Support your explanation with specific and detailed examples from the text.

Many character within Bertolt Brecht's Three-penny Opera use a presentational acting style. <sup>presentational</sup> Two character's <sup>balladeer</sup> which performed this way in our abridged <sup>Mr Peachum</sup> version of Three-penny opera were the balladeer and Mr Peachum. The balladeer would introduce the scene/ setting to the audience like, "To combat the increasing <sup>hard</sup> ~~cold~~ heartedness of men, Mr J Peachum, man of business, opened a store, where the poorest of the poor may acquire an appearance that could touch the stoniest of hearts. Mr Jonathan Jeremiah Peachum's ~~establi~~ establishment for <sup>beggars</sup> ~~beggars~~". Or for example Mr Peachum would say, "Macheath you once had a scar on your neck and a stick with an ivory handle" to the audience while ~~entire~~ <sup>stage</sup> down-stage and close to the audience. Both are typical examples of presentational acting which was a common style of epic theatre. In both examples of the balladeer and Mr Peachum, the characters would speak directly to ~~the~~ the audience, while standing very close to them, with the intention of breaking the <sup>fourth</sup> ~~fourth~~ wall.



- (b) How is this use of the acting style typical of the theatre form or period of your chosen text? Support your explanation with specific and detailed examples from the text.

You could consider, for example:

- the use of drama techniques and/or conventions specific to the theatre form
- the intended effect of this acting style on the audience
- the function of the actor in this theatre form or period.

~~Res~~ Presentational acting style was used to typical to break the ~~scot~~ fourth wall, which is a convention of epic theatre. Breaking the fourth is a convention where actors either address, ~~or enag~~ engage, ~~and~~ or utilizes the audience, or a combination of all three. Which is what the presentational acting style does for the actors. The intended purpose of breaking the fourth wall is to estrange the audience, which draws them out of the storyline and forces them to realise that they are watching actors perform a play. This enables the message of ~~of~~ the play to be seen far clearer by the audience. An example of this was when Mr Peachum speaks to the audience saying, "that's written somewhere in the bible", when speaking to Polly about divorcing Macheath. When ~~th~~ Mr Peachum breaks the ~~war~~ fourth wall and estranges the audience, the audience are able to ~~the~~ <sup>see</sup> ~~in~~ that Mr Peachum is a hypocrite. ~~he~~ They see that Mr Peachum talks about the bible and a christian, however divorce is acceptable, when infact it isn't if he was truly a christian, ~~se~~ showing ~~to~~ <sup>a</sup> glimpse of how society was during that time. Highlighting the ~~mes~~ idea of the hypocrisy of the middle class, again drawing parallels to Germany and how it influence Three-penny Opera.



### QUESTION THREE: Setting

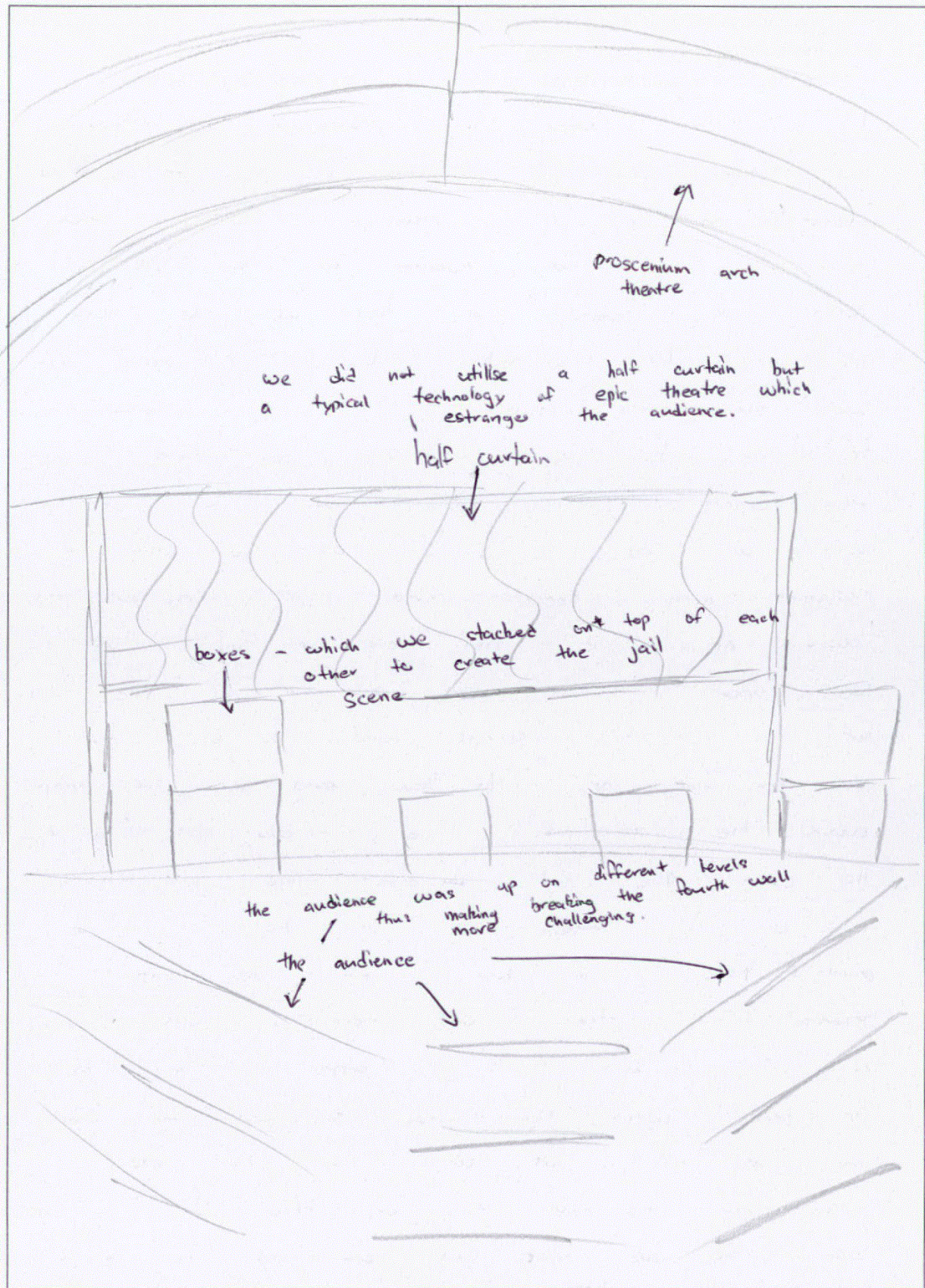
Consider a setting from your chosen text that is typical of the theatre form or period. Setting could include time and/or place.

- (a) How would technology have typically been used to show this setting? Support your explanation with specific and detailed examples from the text.

A typical place where a performance of Three-penny opera ~~could~~ could take place is a proscenium arch theatre. A <sup>performances of</sup> proscenium arch theatre was a typical performance space for <sup>1</sup> epic & epic theatre as they were very common in Europe when Three-penny opera was first written. Proscenium arch theatre's were large, grand, and theatres which contrasted the set <sup>and</sup> ~~being~~ used <sup>the</sup> technology being used in the performance. For a performance of epic theatre like Three-penny opera, minimal props were used, plain white lighting was used, minimal set and costumes were used, and even a half curtain was used. ~~With~~ With each use of technology showing the difference between the large, grand proscenium arch theatre and the minimal basic technology. ~~The~~ The use of basic and minimal technologies estranged the audience enabling them to ~~sh~~ see and understand the desired message/idea. Although a black-box theatre is now a common performance space for epic theatre, the contrast between the proscenium arch theatre and ~~the~~ minimal technologies had the same effect of highlighting a key message by estranging the audience. An example in Three-penny opera was when we used boxes, which we rearranged to be the set. Or when Jacob says "the egg mayonnaise is from Selfridges" when in fact we used plain white bread with nothing on it to create this contrast between the theatre and the minimal props.



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.





two sides of Berlin liberal + conservative

- (b) What does this setting communicate to the audience? Support your explanation with specific and detailed examples from the text.

You could consider, for example:

- the importance of time and/or place
- the creation of symbolic meaning
- connections or contrasts between the world of the play and society of the time.

The contrast between the proscenium arch theatre and minimal use of technologies was used to highlight ~~contrast~~ the current society of Germany when Three-penny opera was written. During this depression, Berlin was separated into two sides, the liberal side and the conservative side. The conservative side were law abiding citizens who were strict, whereas the liberals, which was a very new thing, were free, expressive, artistic, exploring with sexual, etc. Both very much opposites of each other, just like the proscenium arch theatre and the minimal/basic technologies. However, many people within Berlin in the 1930's, were apart of the conservative side in the day, but then at night secretly would enjoy and experience the liberal side of Berlin. They would show their disgust towards the liberal side during the day and then ~~do~~ doing the exact thing they ~~despise~~ "didn't like" at night. Again highlighting this message of the hypocrisy of the middle class. However, more importantly the contrast between the theatre ~~of~~ and technology was a way of showing these <sup>hypocritical</sup> ~~and~~ ~~of~~ people. Like the theatre, the people were fancy, grand, and good-looking things apart of society. But when you go inside the person and see who they are they are the complete opposite. They are basic and ~~mini~~ minimal, almost <sup>stripped</sup> ~~pruned~~ of all fake things showing their true <sup>et</sup> colours like the minimal basic technologies used in epic theatre.



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

QUESTION  
NUMBER

16 Again, this ~~same~~ message shown by Brecht through Three-penny Opera is applicable to current society. Recently Donald Trump ~~is~~ has been elected President of the United States of America despite his sexual assault charges, lying, fraud, impeachment, etc. Although ~~these~~ he has done these terrible acts, the American population wants to follow him and lead their country, just showing the corruption within the world and the corruption within people.

35 ~~This allowing everyone to see their hypocrisy.~~



## Excellence

**Subject:** Drama

**Standard:** 91514

**Total score:** 23

Q	Grade score	Marker commentary
One	E8	The candidate discussed the playwright's purpose perceptively, supporting all points with well-chosen evidence that showed a thorough understanding of the playwright's intention and the purpose of the form. Clear and perceptive connections were established between the text, the historical context, and the theatre form.
Two	E7	The candidate discussed with some perception how the typical acting style would lead the audience to think rather than feel, using well-chosen examples from the text. Part (b) discussed the way that the typical acting style supports the overarching ideas in the text.
Three	E8	The candidate provided an insightful discussion on the contrast of venue and typical use of set technologies. Insightful connections were made between the technology used and the events at the time the text was written. Evidence was well-chosen and supported the points made.