

90998



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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SUPERVISOR'S USE ONLY

Level 1 Drama, 2011

90998 Demonstrate understanding of features of a drama/theatre form

9.30 am Monday 28 November 2011

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of features of a drama/theatre form.	Demonstrate informed understanding of features of a drama/theatre form.	Demonstrate perceptive understanding of features of a drama/theatre form.

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 2–8 in the correct order and that none of these pages is blank.

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

Excellence

TOTAL

23

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You are advised to spend one hour answering the questions in this booklet.

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Answer ALL of the questions in this booklet using ONE drama/theatre form you have studied.

State the name of your chosen drama/theatre form in the box below.

Drama/theatre form: Elizabethan Theatre

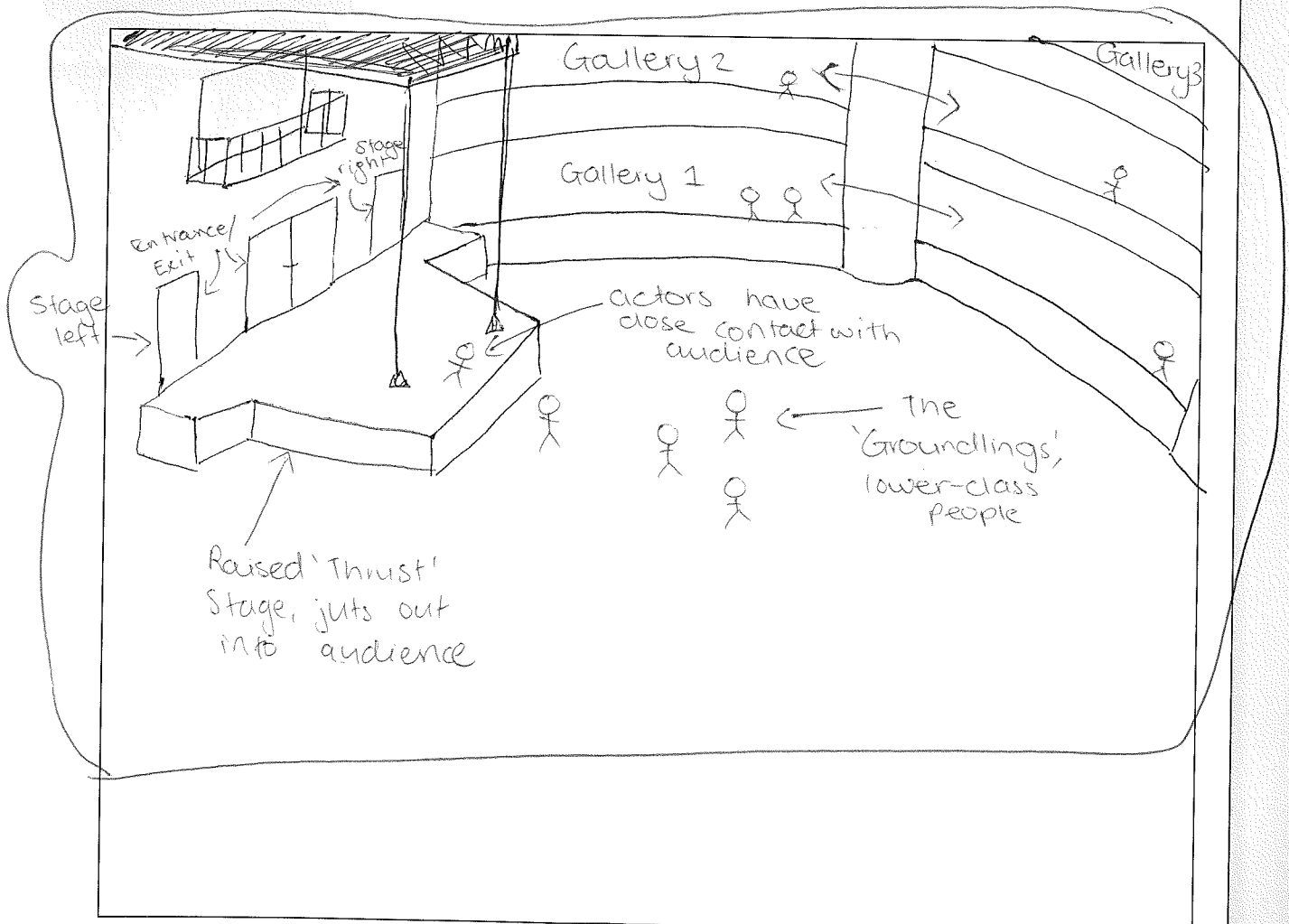
QUESTION ONE: THE PERFORMANCE SPACE

(a) Describe a typical performance space of your chosen drama/theatre form.

Shakespeare's Globe was an open-air theatre with a raised thrust stage but no flooring. Lower class citizens stood on the ground while upper-class citizens sat in one of the three levels of covered galleries.

(b) Sketch and label a typical performance space or stage for the drama/theatre form. Show:

- the shape of the performance space
- entrances/exits
- the relationship between actors and audience.



(c) Explain how this performance space would affect an actor's communication with an audience. In your answer, you should consider:

- the distance between actors and audience
- actors' use of voice
- body language
- levels.

The communication between the actors and the audience in Elizabethan times is very different to today. The 'Groundlings' were packed into the ground level of the theatre, right up to the edge of the stage. They were so close to the actors that if they wanted to, they could've grabbed an actor's leg or foot. As there was no electricity, there were no artificial lights, so the theatre had an open roof, to let in sunlight. This, added to the noise made by the groundlings, made it very important for the actors to project their voice. Also, having no electricity means no artificial sound equipment such as microphones, so the theatre was specifically designed to have perfect acoustics. The groundlings were poor, and therefore most likely uneducated. The humour that would be directed to them was very physical, the use of ~~body language~~ body language was very important, to achieve an almost slapstick effect. Also, because of the huge space of the theatre, the actors had to exaggerate their movements to be seen and understood.

In Elizabethan times, there were no special

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QUESTION TWO: A TYPICAL CHARACTER

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- (a) Select a typical character from your chosen drama/theatre form. Complete a profile of this character.

Role: Viola from ~~Twelfth Night~~ ~~Twelfth Night~~

Name: Viola

Occupation: Servant / ~~originally of aristocracy~~

Status: Reasonably ~~middle class~~ average, (maybe a 5/10)

Age: 19-20

Physicality

Voice: Viola is female, so naturally has a slightly higher voice than a male. Viola has to disguise herself as a male in this play so she alters her voice and makes it lower.

Body language: In the first scene, she is very cold and scared, but when she is disguised as a male servant her body language becomes stronger.

Action/movement: Her posture in the first scene is very hunched over because she is sad and frightened. ~~When a servant,~~ when being told to go somewhere, she is very efficient.

Use of space: During most of the play, she shares space a lot, showing she ~~is~~ trusts people and is not adverse to socialising. Often she is alone on the

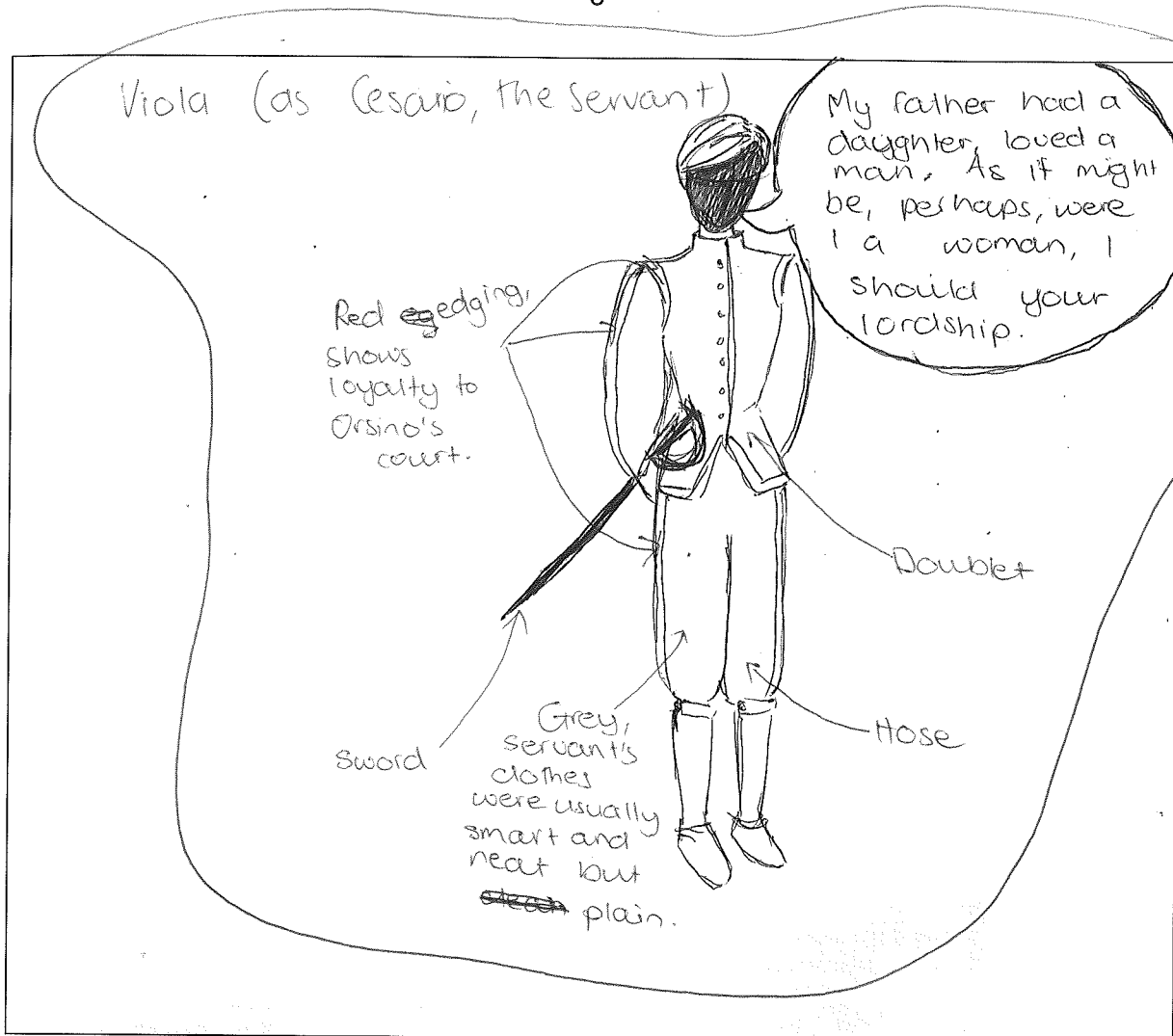
Key motivation/intention

At the beginning of the play, her main focus is to get a job and try to get over her brother's apparent death.

After she falls in love with Orsino she tries to let fate run its path and move on.

- (b) In the space at the top of page 5:

- Sketch the character in a typical stance or posture. (You may use a stick figure.)
- Sketch and annotate details of costume and/or props, indicating style, material, and colour.
- Add a typical line of dialogue as a speech balloon.



(c) Explain why your choices in (a) and (b) are typical of the drama/theatre form.

Mistaken identity was a common ~~of~~ factor in many plays from the Elizabethan Era, especially in Shakespeare. The interesting thing about Viola's situation in Twelfth Night (her disguising her self as a man) is that women weren't allowed to act in plays, therefore this part would've been played by a man. A man playing a woman playing a man. Another common thing in Shakespeare's plays is forbidden love and love triangles. Viola is in love with her employer, Duke Orsino, which would have been socially unacceptable in Elizabethan times ~~to~~ due to status. In the line in the speech balloon, Viola is trying to allude to the fact she is in love.

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QUESTION THREE: THE HISTORICAL/SOCIAL CONTEXT

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- (a) Explain the social and/or historical context of a typical audience for your chosen drama/theatre form. You could include aspects such as:
- who is represented in the audience
 - their reasons for attending the theatre
 - the effect on the audience of specific customs, values, or beliefs of their society.

There were two main types of audience members in Shakespeare's plays and in all Elizabethan Theatre. The upper-middle class and the aristocracy were represented by those who paid a slightly higher entrance fee to sit in one of the three levels of covered galleries. The 'Groundlings' stood on the ground of the theatre, and paid very little ~~to~~ to see the performance. The Groundlings were messy and noisy, and often came to the theatre to sell food, clothes ~~and~~ and anything else, from metalware to prostitutes. This was one reason they came to performances but also they genuinely enjoyed the comedy, the romance, the tragedy and the overall entertainment of the theatre. Sometimes, the Queen went to the theatre, Queen Elizabeth the first herself. She sat in the corner of the stage, and had probably a not very good view of the play, but her reason for attending the play was to be seen in all her glory. Often, the Groundlings were better behaved when the queen was there.

(continued on page 2)

- (b) Identify one key idea or storyline typical of the drama/theatre form.

A common element in Shakespeare's plays was forbidden love, whether because of family (Romeo and Juliet) or status (Twelfth Night), or even a love triangle (A Midsummer Night's Dream).

- (c) Explain how specific **drama conventions** used to communicate this typical idea or storyline would affect an audience of the period.

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~~A~~ A convention that works ~~is~~ coherently with the idea of forbidden love is spoken thoughts. Elizabethan plays are full of asides and soliloquies, known as 'breaking the fourth wall'. While asides are used to quickly 'let off steam' or put out a thought into the audience during a scene, soliloquies are when the actor is alone on the stage, and ~~often~~ usually soliloquies are spoken in verse or poetry, which in Shakespeare's plays is the voice of sincerity. Soliloquies often involve the actor revealing love for another character, or expressing their

(continued on page 8)

- (d) Explain how **available technologies** used to communicate this typical idea or storyline would affect an audience of the period.

~~Since~~ In most plays of this time, the colours and design of a character's costume displayed information about a character. Red was used to show love, anger, passion, all 3 ideas are related to forbidden love. Also, often character's costumes would include small amounts of colour similar to the colours worn by another character, showing loyalty. How the characters look and are presented is very important in the audience forging opinions of the character. Another ~~is~~ technology used was music. In the Globe Theatre, there was (and is) a musicians gallery. Music was sometimes used to set up the mood of a scene / or character //

ES

Extra space if required.

Write the question number(s) if applicable.

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QUESTION
NUMBER

1.c) lighting effects to give a character a personality or status so the actors must use levels to give their (and other actors') characters status and help the audience to understand the motives of the play/performance. //

E7

2.c) with Orsino without giving it away. Orsino is in love with the lady Olivia and Viola is trying to dissuade him from continuing to woo her. //

E8

3.a) because people in Elizabethan times believed that the Monarch was chosen by God and had divine rights. //

3.c) feelings toward a person or event. Another convention is song and dance. At the end of most (if not all) of Shakespeare's plays, the actors performed a song or dance. These conventions (especially spoken thought) help the audience understand the characters and motives in the play. //

Question One: Accurately identifies, sketches and describes traditional *Elizabethan Theatre* space with insightful reference to how the actor catered to the wide range of audience with the humour directed at the uneducated groundlings.

Question Two: The profile gives accurate, informed, and astute details of the character. Provides a line of dialogue that encapsulates the role and its place within the context of the play. Makes insightful reference to common *Shakespearean* themes and his portrayal of women.

Question Three: Makes deeply insightful reference to the social hierarchy and structure with links to monarchy and religion. In their identification of the key idea/storyline in (b), they show a perceptive understanding of commonalities of several of *Shakespeare's* works. In the explanation of the use of conventions and technologies in (c) & (d), they have described in detail when and where they were used and made insightful references as to their purpose.

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