



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard Drama Level 1

This exemplar supports assessment against:

Achievement Standard 91940

Explore the function of theatre Aotearoa

An annotated exemplar is a sample of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade.

New Zealand Qualifications Authority

To support internal assessment

Grade: Achieved

For Achieved, the student needs to explore the function of theatre Aotearoa. This involves engaging with a range of drama components to connect with an audience, and describing the use of drama to heal, educate, entertain, or transform society.

As part of the evidence provided, students must demonstrate manaakitanga in the context of exploring theatre Aotearoa.

This student plays the role of Mr McRae, and enters the scene at 02:06 holding a green bottle.

They have demonstrated manaakitanga and provided explicit examples. For example, they link this concept as a te ao Māori worldview by identifying it as an important aspect of Māori culture. They describe how they demonstrated manaakitanga through their character, subtext, and interaction with peers.

They have engaged with drama components such as role, accent, and costume in their performance of an extract from 'Astroman' by Albert Belz.

They describe the use of drama to educate, entertain, and heal. For example, they describe how the themes of racism, bullying, and the importance of family are present in the play, but also that people who support you can sometimes not be a blood relative.

Explore the function of theatre Aotearoa

5 Credits



Astroman - The Elements

Where is the play set?- Whakatane

Time1983

Place Local Whakatane gaming parlour named Astrocade

How do we know this? We know this because in the script it gives us a brief summary on the time and place the play was set and Jimmy narrates this at the begin of the play



Situation

What happened?

Jimmy moved to the small town of Whakatane. Jimmy and his brother Sonny were bullied by Mick due to them being Māori. This made Jimmy feel like he was no good and didn't belong. During this time he found a safe haven in the local Whakatane arcade astrocade. Jimmy was made to work at the arcade as a punishment for stealing the bike but ended up forming a bond with the arcade owner Mr Macrae- and becoming proud of who he is.



Focus - Theme or Idea- heal.

What is an important idea or issue that is explored in the play?

Racism, bullying and the importance of family

Throughout their play Mick uses different racial slurs towards Jimmy and his twin brother Sonny because they're Maori. At school Jimmy gets viewed differently because he's Maori so he acts up and acts out how everyone else views him.

Throughout the play the importance of family is shown multiple times, like when Jimmy stood up to Mick when he was going to beat Sonny up. It is also so with him and his mother as she knew Jimmy was always getting into trouble but stood by him the whole time. I think this is important for audiences to know it is not just family that heals you and that it can be someone who is not blood.



Symbol and Atmosphere

What object or action was symbolic in the play? How did it link to the action?

What were the feelings or moods created by the setting and actions?

Jimmy stealing the bike was negative action which led to a punishment. This in turn led to a positive outcome, because the relationship formed between the grieving Mr Macrae, and a troubled Jimmy transformed both of their lives.

Manaakitanga

1. How did we show manaakitanga in our performance? By understanding the scene that my group and I chose. Manaakitanga is an important aspect of Maori culture, which is respect and understanding towards others.

This might be:

1. How we worked in our group. The group helped with supporting me when I missed a few lessons they helped me by catching up.

2. What we discussed as a class. As a class we discussed this in different forms as pairs, as classmates how we might see Manaakitanga, by respecting each other, the environment, teacher and peers.

3. How I was as an audience member. As an audience member I respectfully sat there listened and watched others perform their pieces.

4. How I respected and understood my character through subtext. How I showed Manaakitanga with my character was, respecting towards his accent and showing how his depression is slowly taking over his life.

5. How my characters showed manaakitanga through their relationships.

6. My character showed Manaakitanga by bringing in Jimmy and Sunny into his life and offering a job for Jimmy permanently at the arcade.



Educate, Entertain and Heal

How does this piece of Theatre Aotearoa

Educate? This piece educates us in the different themes of racism, bullying and homophobia when Mick was using homophobic slurs that wouldn't be used as much now days and that all family isn't blood.

Entertain? This script is quite witty, funny and gives people a different point of life.

Heal? To me by being on stage heals me it makes me forget anything that is going on in my life and just focus on what makes me me.

Grade: Merit

For Merit, the student needs to explain the function of theatre Aotearoa. This involves explaining connections between the performance and the use of drama to heal, educate, entertain, or transform society.

As part of the evidence provided, students must demonstrate manaakitanga in the context of exploring theatre Aotearoa.

This student wears a white lei (garland) and plays the role of To'aga. They have demonstrated manaakitanga and provided explicit examples. For example, they link this concept to a te ao Māori worldview by identifying it as a Māori value of kindness, care, and respect. They identify the link between how manaakitanga is expressed through their approach to the process and their performance.

They have explored and performed an extract from 'Dawn Raids' by Oscar Kightely. They have explained how they used drama components and made connections between the performance and the use of drama to educate. For example, how they considered the use of techniques to reflect the age and physicality of the role, and chose technologies appropriate for the context.

They make connections to racism towards Māori people in the past, and how they have learned that Pacific peoples who were imported to work in New Zealand were arrested and checked for residency because they were 'brown'. They explain that *"although it is natural for rivalry amongst cultures, it became ridiculous and racist"* during this time.

They explain that the performance educates about the suffering that Pacific people went through in the 1970's in New Zealand when they were arrested and deported.

15/05/23

The Dawn Raids play is about Pacific peoples who had to prove they live in Aotearoa legally, and how they were often arrested and deported.

The Dawn Raids purpose is to educate New Zealand on experiences of Pacific people in the 1970s.

16/05/23

Our scene is about Steve, a Samoan officer who raids To'anga's home looking for Fuarosa a Pacific Islander who doesn't have residency in New Zealand. We need to consider the languages used and culture, like what they wear, we need to consider their looks, and the furniture, making sure it's not newly fashioned and a bit older.



22/05/23

Maanakitanga in context of theatre, manaakitanga in theatre is being organised and showing ideas and involvement into the play also by learning script in time and blocking while working using teamwork within.

30/05/23

Maanakitanga is a Māori value of kindness, care and respect. We show manaakitanga by learning cultures which are played in the play, by respecting languages used, the clothes, and the way our characters may walk. We respect how things should be set and we show manaakitanga by helping others out and showing kindness towards people who may be struggling.

The dawn raids explore features of manaakitanga by us respecting the cultures and being thoughtful towards traditions. We show manaakitanga by making sure we speak our words right. I speak another language I haven't spoken before. I need to ask around and get words right to show respect. I'm a mother, and the character I'm playing is older than I am. I need to focus on how mothers walk, look, and act to show manaakitanga towards mothers. I don't want to seem rude/disrespectful when performing. I need to work on my words especially.

3/06/21 don't have much experience, but I understand racism to a point. I'm Māori, and Māori used to be a language we weren't allowed to use in school, or you'd be punished. I was not born in this time, but I understand how hard it would be for Islanders. Māori didn't usually get imported since we were like the first to step foot in NZ. In my opinion people are territorial and it used to be natural for people to have rivalries against other cultures, but it got to the point where people were acting ridiculous and that's when the word racism came out.

This helped me understand the truth about importing people. Even if you've had residency, they would always check brown people before the white, same with the arresting brown

before white. It's hard to think about what Pacific islanders went through and how things have changed since then.

The community should learn about history and how it felt for people going through it, the people who were suffering. It's an educational moment for everyone to understand what happened in the past and what people felt while suffering but mostly how much NZ has changed.

7/06/23

Age- I have to be mindful of the age I'm playing because people may find it offensive.

Clothing- what I'm wearing, I'm playing the role of a Pacific Islander mother and I'm neither of those I've asked someone in my group to help me with everything to keep mindful towards the clothing.

Language- I have got to be mindful of the language since I speak a little Samoan..

I've used manaakitanga towards my role by learning to speak a little of Samoan understanding the culture and wearing what's right for a Pacific islander and mother.

We show manaakitanga in the setting by thinking about what would be in a Pacific people's lounge. I think we did a good job when it came to props and setting. We chose our setting in a lounge because that is the setting which is in the play. If we changed the setting it may not be showing manaakitanga towards the play because it would be changing it.

I also have to show manaakitanga by the way I walk, talk and act. Since I am acting another age, I will be mindful of how that age walks, talks and acts. A decision I've made is to act calm in the tough situation because when mothers don't act calm nobody else does.

Another decision I made is how I act when my "son" punches the officer, and I will be mindful of what's really happening. I made a decision to properly stand by the Officers as if I'm protecting my children.

Grade: Excellence

For Excellence, the student needs to examine the function of theatre Aotearoa. This involves reflecting on how the performance promotes the use of drama to heal, educate, entertain, or transform society, and on the performance and its relationship to communities today.

As part of the evidence provided, students must demonstrate manaakitanga in the context of exploring theatre Aotearoa.

This student has explored an extract of 'Shuriken' by Vincent O'Sullivan. The student has demonstrated manaakitanga and explicit evidence in the audio file. For example, they describe how they showed manaakitanga by showing respect to their peers, helping them if they were struggling, and showing reciprocity when providing and accepting ideas to improve the performance.

They have performed in the role of the 'Adjutant' (wearing a buttoned-up army blazer in the back row) in a scene which includes content of a largely unknown significant New Zealand historical event at a Japanese prisoner-of-war camp in the North Island. They consider the way this performance promotes the use of drama to educate and transform society in terms of the playwright's purpose for writing the play.

For example, they refer to the notion that the awareness of this event may prevent it from happening again, and that it is the telling of a true event in New Zealand history that people "*do not want to hear*". They also consider the performance educating society on two levels: teaching them about this event, and the deeper lesson to all mankind about war.

They reflect on the performance in terms of how it resonates with communities now. They link themes of racism and prejudice that are in the performance to examples that are seen in New Zealand today. They consider current wars across the globe, for example in Ukraine, and reflect that mankind hasn't learned their lesson about war, and it is greed and a lack of seeing others' perspectives that results in wars continuing in the world today.

The use of slow motion during the climatic action, followed by chorus of voice by the whole cast, cools the 'frame distance' to the historical event for the audience and students involved. Use of stylised freeze-frames (as detailed in the script's stage directions) would further 'frame distance' the action.

COMPONENTS USED

PRODUCTION CONCEPTS

Write your ideas in the boxes. Think about the intent of your piece. Consider the audience. Ensure that your ideas are practical.

1 Set design + audience location

The set was the actual site of the prisoner of war camp. The audience was placed directly in front of us.

2 function of the piece- educate, heal, entertain, transform

The function of the piece is largely to educate. This massacre is very unknown in the region even though it was so significant. Through the play, Vincent O'Sullivan aims to teach people about this significant event so close to them. It is also meant to transform society. By educating people about this, Vincent also aims to make people act differently now that they know. While this would mostly be to prevent similar things from happening again, it could also be to give people more care for the region and for its history. This play really is meant to transform Aotearoa society, by telling New Zealand what they don't really want to hear. The function of educating really works on two levels, there's the surface of teaching people about this event but there's also a deeper lesson to all mankind about war. Everyone knows war is horrific, but why does it still happen in the same way it has for thousands of years. Shuriken aims to teach us to prevent this.

3 How do you create tension, mood, atmosphere?

We created tension mood and atmosphere through our conventions. The freeze frames of the massacre added tension, while the prisoners being on their knees created a dark mood.

4 Style of the piece

I believe the piece is largely in the style of a tragedy. However rather than taking the usual idea of good vs bad, there are no sides as everyone ends up worse off from the needless death. No one takes the time to consider it from the other perspective.

5 Technologies used

This piece used multiple different technologies, including props, costumes, set etc. Every character was dressed in their own costume, all the soldiers were in army uniforms while the prisoner in ragged torn clothes. For props, all the soldiers carried guns. Most were model rifles apart from the adjutant who carried a pistol. The set was the physical site of the massacre and prisoner of war camp. We did this to make the play more impactful to us as it made the characters feel more real. Another technology we used was the equipment used to record the piece. We used a camera with a built in microphone to record audio as well.

How does it resonate here today?

Shuriken is a powerful play whose message will always be relevant, especially to New Zealand. New Zealanders love New Zealand, they always have, and they always will. Being so far away from the main fighting of WW2, New Zealanders love to hear about important things that happened on our home soil, except the massacre at this POW camp is almost completely unknown. Though the country does love hearing about the wonderful things it did, they choose to ignore horrific acts like this one, as people don't want to know that they brutally slaughtered so many Japanese. Racism and prejudice are huge topics in the modern world that Shuriken clearly displays, and New Zealand can't think that it's free of racism or prejudice. We have countless examples of racism in this country and this one relating to WW2 could really have an impact. It could be what helps us get past our ideas of racism, and past our prejudice. This play is one that can really push New Zealand into a more equitable society. This play really is meant to transform Aotearoa society, by telling New Zealanders what they don't really want to hear. This play is also relevant due to the idea of war. War is something that has been around for all human history and a play that shows the horrors of it will always be relevant. You may think that in 2023, there are only a few wars happening, Russia-Ukraine is likely the only current one you can name. However, according to Wikipedia there are 54 armed wars currently taking place. War will always resonate across the whole world, and New Zealand is no

exception to that. With the Russia-Ukraine war, it's happening in the same way WW2 begun, with one country attempting to "take back its old land". The fact that it's happening in the same way shows that mankind has not learnt its lesson about war, and Shuriken tries to teach it. Wars happen because we're greedy, and we refuse to see ideas from the other sides perspective.

Transcript of audio file re manaakitanga

0:01

Throughout the theatre Aotearoa internal, I have shown manaakitanga using Shuriken.

0:06

I've shown respect for my peers by admiring and complimenting their personal ways of showing their characters.

0:12

I have cared for my peers by helping them when they have struggled with performing or sharing emotion on stage.

0:20

I've shown reciprocity with the group, by providing ideas to improve the performance and accepting others' ideas.

0:27

This performance has connected me to my peers.

0:30

and showed me more about the way they act.

0:33

This piece has educated me about a meaningful event in our local history as we were playing real people, some of whom died in the real-life version.

0:44

It has transformed me as now I look back at the site, and the Wairarapa history in a whole new light.