



GENERAL COMMENTS

The 2012 Drama written examination was based on the *VCE Drama Study Design (2007–2014)*. The examination covered Outcomes 2 and 3 of Unit 3 and Outcomes 1 and 3 of Unit 4. All of the key knowledge and skills that underpin the outcomes were examinable.

In general, students who understood the Areas of Study in the *VCE Drama Study Design* responded well. There was a total of 60 marks available on the paper and the majority of students answered all questions. The most successful students were guided by the number of marks and the lines available per question and responded appropriately in terms of the length and depth required. Students should aim to express their responses clearly, using appropriate, drama-specific language and terminology.

Students could choose to write in dot-points, short-answer form, essay form or any combination of these. They could also use illustrations or annotate their work. However, students need to know the most appropriate format for questions that require analysis and/or evaluation.

The following general approaches were followed in allocating marks.

- Incorrect information in a student's answer was ignored, although full marks were not awarded.
- If contradictory answers were given, full marks were not awarded.
- If a student crossed out parts of their response, that material was not assessed.
- If a question asked for a specific number of examples (for example, one play-making technique) and a student provided more than the required number (for example, two play-making techniques), only the prescribed number in the order they were written could be assessed (that is, only the first one of the two play-making techniques).
- Responses that did not address the subject of a question were not awarded any marks.
- If a response required a particular focus and that focus was not addressed (for example, if the question asked students to 'evaluate' and a student instead 'analysed' a performance from the 2012 Drama Playlist), full marks were not awarded.

Areas of strength and weakness

High-scoring examination papers demonstrated

- a high level of skill in applying practical and theoretical knowledge from the study to the stimulus material presented in the examination
- a high level of skill in evaluating a performance from the 2012 Drama Playlist
- the ability to address the specific type of response required by each question, as indicated by key words such as 'outline', 'describe', 'indicate', 'identify', 'explain', 'discuss', 'select', 'analyse' and 'evaluate'
- a clear understanding of the characteristics of the work of drama practitioners who use non-naturalism and non-naturalistic performance styles and associated theatrical conventions
- a high level of skill in analysing the ways in which dramatic elements, theatrical conventions and stagecraft can be manipulated in non-naturalistic performances
- a thorough understanding of transformation techniques that can be used to demonstrate transformation of character, time, place and object
- a clear understanding of the difference between the 'development' and 'presentation' stages of performance
- a thorough understanding of 'how', rather than 'when', specific theatrical conventions would be used in performance
- clear and concise responses to questions
- the ability to use effective and relevant examples to support answers
- sophisticated use of drama-specific language and terminology.

Low-scoring examination papers demonstrated

- a limited or inadequate understanding of how to apply practical and theoretical knowledge from the study to the stimulus material provided in the examination
- a limited or inadequate understanding of a performance from the 2012 Drama Playlist
- a misunderstanding of key words or concepts; for example, discussing how an actor used 'movement' rather than 'gesture' in a dramatic moment in a performance from the 2012 Drama Playlist
- a limited or inadequate understanding of aspects of the key knowledge, such as the differences between non-naturalistic performance style(s), drama practitioners and their specific theatrical conventions



- a definition rather than a discussion or explanation of how a key concept would be used
- inadequate understanding of the transformation techniques that can be used to demonstrate transformation of character, time, place and object
- confusion about the difference between dramatic elements, stagecraft, play-making techniques and theatrical conventions
- an inability to allocate time appropriately, according to the mark allocation for each question
- over-reliance on work prepared in detail prior to the examination in the hope of getting a similar question on the examination
- inappropriate or irrelevant examples used to support responses
- limited use of drama-specific language and terminology.

Some common weaknesses displayed by students included

- missing the key word of the question; for example, describing 'when' the disjointed time sequence would occur in the ensemble performance with little discussion of 'how' the actors would transform the space
- difficulty in following the requirements of the question; for example, describing the dramatic moment when they would transform character, without explaining how they would apply specific skills to demonstrate the transformation
- confusion or lack of knowledge about non-naturalistic performance styles, drama practitioners and their associated theatrical conventions
- providing a list of expressive skills for performing two characters, rather than explaining how the transformation between the two characters would occur
- 'analysing' rather than 'evaluating' a performance from the 2012 Drama Playlist
- confusion about the difference between play-making techniques, stagecraft and dramatic elements
- misunderstanding of key terminology in a question; for example, explaining how a symbol would be used in the ensemble performance rather than analysing how a symbolic gesture would be used to communicate a character's role.

Advice for students and teachers

- Students should not rewrite the question in their response.
- Students should attempt to answer all questions.
- Questions may be answered in any order.
- Students should read each question carefully, paying particular attention to words that are highlighted in bold.
- Students need to look carefully at the relationship between questions that are linked; for example, a question with multiple parts.
- Students should take careful note of the particular type of response required in each question, as indicated by key words such as 'outline', 'describe', 'indicate', 'identify', 'explain', 'discuss', 'select', 'analyse' and 'evaluate'.
- Students need to ensure that they know the difference between drama practitioners who use non-naturalism, non-naturalistic performance style(s), theatrical conventions, play-making techniques, dramatic elements and stagecraft.
- Students should recognise the different ways that play-making techniques, theatrical conventions, stagecraft and dramatic elements can be used in both the 'development' and 'presentation' stages of performance.
- Students need to have a clear understanding of a range of transformation techniques that may be used to transform between character, time and place, such as manipulation of stagecraft (such as object transformation), morphing expressive skills, symbolic gesture, snap transitions, use of a word, use of a sound, giving and receiving, repetition, etc.
- Student responses should be clear and concise. The space provided on the examination paper and the marks allocated should be used as a guide to the required length of the answer.
- When using the extra space provided at the end of the book, students should carefully label the response as being continued at the back of the book.

SPECIFIC INFORMATION

Note: Student responses reproduced in this report have not been corrected for grammar, spelling or factual information.

This report provides sample answers or an indication of what the answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.



The statistics in this report may be subject to rounding errors resulting in a total less than 100%.

Section A

Question 1

For Question 1, a detachable insert of an image and some contextual information was provided as stimulus material to develop and perform the character of The Field Worker for a non-naturalistic solo performance.

To answer this question, students needed to draw on the key knowledge and skills acquired through the development of their own solo performance work in Unit 4, Outcomes 1 and 2. Within this solo performance, students were required to transform between two characters. Students needed to ensure that their discussion was focused on a single actor performing as more than one character, rather than multiple actors performing, so that there was no confusion about it being a solo performance. High-scoring students explained the techniques they would use to transform from The Field Worker into the secondary character by using phrases such as ‘I would slowly morph my expressive skills to transform into ...’ or ‘then I would use a snap transition into the other character ...’

Question 1a.

Marks	0	1	2	Average
%	7	23	70	1.7

Students were asked to briefly outline the dramatic moment that occurs after The Field Worker breaks out of the painting. Most students were able to articulate the next dramatic moment that would occur after the character breaks out of the painting. However, some students were confused and outlined the dramatic moment when the character breaks out of the painting. In this case, students were not awarded any marks as this was the basis of the next question. Some students described what happened next without referring to a specific dramatic moment, or outlined a dramatic moment without a reference to how this would develop the narrative. Some students referred to multiple characters appearing simultaneously in the scene, which gave the impression that this was an ensemble rather than a solo performance. In each of these cases, the students were not awarded full marks.

High-scoring responses were characterised by

- a brief outline of a dramatic moment (a short scene, an interaction, a climax, etc.) that demonstrated how the narrative would develop after the character breaks out of the painting
- clear reference to how this dramatic moment would be created within the context of a solo performance
- incorporation of ideas inspired by the stimulus material.

Low-scoring responses were characterised by

- little or no outline of a specific dramatic moment
- a general narrative with little reference to a specific dramatic moment
- no articulation of the moment that occurs after the character breaks out of the painting, instead talking about the moment when The Field Worker comes out of the painting
- a very literal interpretation, such as The Field Worker sitting on the frame and lighting a cigarette or falling out of the painting onto the floor
- a sense that this was an ensemble rather than a solo performance.

The following is an example of a high-level response.

After breaking out of the painting, the field worker triggers an electronic alarm in the gallery because she is standing so close to a painting. In this moment, the field worker frantically tries to disable the alarm by hiding behind a sculpture.

Question 1b.

Marks	0	1	2	3	4	Average
%	2	7	35	33	24	2.7

This question asked students to describe how they would use two expressive skills to demonstrate the character of The Field Worker leaving the world of the painting and entering the art gallery. Some students did not reference the context of the character’s transformation of place, instead describing two expressive skills they would use in the painting and then out of the painting. In this case a maximum of two marks was awarded. To achieve full marks students needed to describe how the transformation of place would occur through the actor’s use of two expressive skills. The more successful students clearly referred to the specific moment of the character tearing through the canvas; for example, by using voice to create ripping sounds and contorting body movements to indicate the character was squeezing through



the painting. The less successful students were confused about expressive skills. In particular, there was confusion between gesture and movement, and also between exaggerated movement, gesture and gait. Gait and posture are not expressive skills, they are aspects of the expressive skill of movement.

High-scoring responses were characterised by

- synthesis of the physical process the actor would use when transforming place
- pertinent and insightful examples of how two specific expressive skills would be employed to transform place
- a clear sense of how the transformation of place would occur, including transition techniques such as morphing expressive skills, snap transition, symbolic use of gesture, etc.
- a clear sense of the impact the transformation of place would have on differentiating between the two worlds of the painting and the art gallery and/or the actor-audience relationship this would establish
- an imaginative answer that used appropriate, drama-specific language and terminology.

Low-scoring responses were characterised by

- reference to only one place and/or one expressive skill
- a description of two expressive skills with little or no discussion of how they would be used to transform place
- a list or description of one or two expressive skills that would be used to differentiate between the two places with little discussion of how the transition from one place to the other would occur
- a description of one expressive skill used in multiple ways rather than two different expressive skills
- an incorrect or confused description of expressive skills.

The following is an example of a high-level response.

Movement – I'd indicate that I was trying to break out of the painting by putting my head and chest forward, but keeping my limbs back to show that I was stuck, before suddenly stumbling forward and falling over to indicate I'd broken out of the painting.

Face – While trying to break out I'd screw up my face and grimace to show the effort it was taking, then after falling out of the painting, I'd relax my face, my eyes opening wide and my mouth falling open to show my awe at the new world around me.

Question 1c.

Marks	0	1	Average
%	2	98	1.0

Students were given a list of three secondary characters to choose from and asked to identify the role of their chosen character in the solo performance. Most students answered this question correctly and identified a role the secondary character would play rather than simply listing the character's name. The chosen character's role could be identified by simply stating 'the antagonist', 'the love interest', 'the point of conflict', 'the narrator', etc., or by explaining the character's role in the context of contributing to narrative development.

The following is a sample response.

A visitor to the art gallery. A pompous upper-class woman, cultured in the ways of art, who is completely shocked by the Field Worker's escape.

Question 1d.

Marks	0	1	2	3	4	5	6	Average
%	1	2	10	25	26	21	15	4.0

This question asked students to explain how they would create the dramatic moment when they transformed from the character of The Field Worker into their secondary character. In their response, students had to refer to how they would apply one transformation technique, one expressive skill and one area of stagecraft to create this dramatic moment. The more successful responses demonstrated a clear and thorough explanation of how a seamless character transformation would be shown, often through the use of costume, object transformation or space as their area of stagecraft. It was pleasing to see the improvement in students' understanding of transformation techniques used, with lots of responses discussing the use of snap and morph transitions. Weaker responses often had too much overlap between the transformation technique and an expressive skill, or focused on a range of expressive skills that would be used and how they would be different for each character, with a limited explanation of how transformation would be demonstrated. Some students mistakenly discussed multiple transformations. Other students needed to clearly identify what transformation technique would be used, rather than simply stating that they would do character transformation.

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Students who chose lighting as their area of stagecraft needed to clearly demonstrate a sense of how it could be operated by the solo performer.

High-scoring responses were characterised by

- synthesis of the process used to create the specific moment when transforming from the main character into the secondary character
- pertinent and insightful examples of how one transformation technique, one expressive skill and one area of stagecraft would be employed to transform from one character into the other
- a clear sense of how the transformation would occur in a solo performance
- a thorough discussion of how the three elements would be integrated in their application to create a seamless character transformation
- a clear sense of the impact the character transformation would have on differentiating between the two characters and/or the actor–audience relationship this would establish
- an imaginative approach that used appropriate, drama-specific language and terminology.

Low-scoring responses were characterised by

- reference to only one character
- a description of the roles of the two characters with little or no discussion of how the actor would use a transformation technique, an expressive skill and an area of stagecraft to transform between the two characters
- a list of expressive skills to differentiate between the two characters, with little discussion of how the transition from one character to the other would occur
- a description of multiple expressive skills used rather than one specific expressive skill
- a discussion of multiple character transformations
- a limited understanding of a transformation technique
- a poor choice of an area of stagecraft that limited transformation between characters
- not answering all parts of the question
- limited use of drama-specific language and terminology.

The following is an example of a high-level response.

As the Field Worker who has just broken out of the painting, I'd look around in awe and then whisper, 'Freedom!' I would repeat this in a soft awed vocal tone, and throw down my prop, a long stick, my object of transformation, representing a hoe for working in the fields. I'd utilise voice and repeat 'Freedom!' as I slow-morphed into Barbra, the upper-class woman, my vocal tone getting stronger and stronger, louder and louder and shriller and shriller. I would slowly morph by standing tall and upright, with a puffed out chest and raised chin. I'd pick up my stick during this slow morph and hold it vertically against my shoulder to transform it into a parasol, to symbolically show Barbra's pompous nature. As I finished my slow morph, I'd finally shrilly scream, 'Freedom?' as Barbra, before pointing and yelling, 'Get her!' at the Field Worker.

Question 1e.

Marks	0	1	2	3	Average
%	7	25	33	35	2.0

Students were asked to discuss how they would use one play-making technique to explore how tension would be created between the two characters they were portraying. Many students chose to explain ideas taken from the stimulus material, although improvisation and research were also popular play-making techniques discussed. Common mistakes students made in responding to this question included confusing what play-making techniques were, instead discussing activities such as brainstorming, hot-seating, workshopping, blocking, mind maps and radar walking; not discussing a play-making technique and instead writing a narrative about how tension between the two characters would be created; and discussing a play-making technique without discussing how tension would be created. In all of these cases a maximum of one mark was awarded. The more successful responses looked at the social and political context inherent in the stimulus material of the painting and explained how they would incorporate these ideas into their solo performance to create tension, such as slavery, the role of women, etc.

High-scoring responses were characterised by

- a concise discussion of how one play-making technique would be used to explore how tension would be created between the two characters
- a discussion of how the play-making technique would be used to explore the dramatic potential of how tension could be created between the two characters
- incorporating ideas about tension between the two characters that were taken from the stimulus material

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- a discussion of how tension would be explored through the play-making technique by discussing the ‘development’ rather than the ‘presentation’ of the solo by referring to this as trialling and experimenting ideas, making editing choices, using the rehearsal process, etc.

Low-scoring responses were characterised by

- a limited understanding of a play-making technique
- a very brief discussion or listing of a play-making technique, with little or no reference to how it would be used to explore how tension would be created between the two characters
- a brief discussion of how tension would be explored or created, with no discussion of a play-making technique
- a discussion of improvisation in the ‘presentation’ rather than the ‘development’ of the solo.

The following is an example of a high-level response.

To explore how tension will be created between the two characters, I will use the playmaking technique of research to note how characters who escape from art and find a friend are portrayed. For example, I would watch the 2012 film ‘Ruby Sparks’ but focus on Woody Allen’s 1985 film ‘The Purple Rose of Cairo’ to base the relationship (although platonic) on the woman and character who meet in a movie theatre, as well as create comic tension as the Field Worker is taught about everyday customs by the art gallery visitor.

Question 1f.

Marks	0	1	2	3	Average
%	5	25	46	24	1.9

This question required students to analyse how they would apply the dramatic element of sound in non-naturalistic ways in the solo performance. Some students were confused and instead of discussing sound as a dramatic element, they discussed sound production as an area of stagecraft. Students needed to focus on the application of vocal sounds, body percussion and pre-recorded music to create a particular aural effect. The more successful students made thoughtful choices about their use of sound and clearly analysed its application by explaining the meaning behind particular sounds they would use and what impact this would have on other areas of the solo performance. For example, how sound would be applied in non-naturalistic ways to create rhythm, to develop tension, to create a sense of place and time, to develop the narrative, to transform place and character, etc. The less successful students referred to dialogue or sound used in naturalistic ways, or only discussed the application of one sound and missed the need to talk about it being used in multiple ways. Many students discussed rather than analysed the use of sound and could not achieve full marks.

High-scoring responses were characterised by

- reference to choices that were inspired by the stimulus material
- a clear and concise explanation of how relevant and specific sounds would be used in non-naturalistic ways
- a demonstration of how the dramatic element of sound would be manipulated and an explanation of what impact this would have on the solo performance
- pertinent examples of how the actor would create sound in non-naturalistic ways
- analysis of how the application of sound would help to convey other elements of the solo performance, such as creating mood and rhythm, developing tension, creating a sense of time and place, narrative and character development, and the intended actor–audience relationship.

Low-scoring responses were characterised by

- poor choices of sound that limited the student’s ability to respond in detail
- a limited understanding of the dramatic element of sound
- generalised descriptions of sound rather than specific examples of how sound would be applied in non-naturalistic ways
- a brief or limited discussion of when, rather than how, sound would be created
- a perfunctory description of the application of sound with little or no reference to how it would be used in non-naturalistic ways
- a discussion of only one application of sound
- a discussion of sound used in naturalistic ways.

The following is an example of a high-level response.

I would use sound non-naturalistically in order to create the contrasting moods of the two different worlds, of the painting and the cultured art gallery. I’d create soundscapes of both locations – with rhythmic beating and grunting noises to create the mood

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of hard toiling work in the field; and use pre-recorded sound to create the atmosphere of the art gallery – with murmuring voices, tinkling laughs and the chink of champagne glasses.

Question 1g.

Marks	0	1	2	3	Average
%	3	23	41	33	2.0

Students were asked to describe how they would present the climax when The Field Worker must decide whether to return or to leave. The focus of this question was on how the actor would present the climax. The more successful students clearly articulated how they would use their expressive skills to create the climax. The less successful students' responses tended to be narrative-driven, with a description of what the climax would be, rather than an explanation of how they would present it. If playing multiple characters in the climax, students needed to clearly explain how the transformation between them would occur, so as not to appear as though it was an ensemble performance.

High-scoring responses were characterised by

- identifying the climax and clearly describing how this would be presented by the actor
- pertinent examples that explained how the actor would use their expressive skills to create the climax
- a clear description of how tension would be built to create the climactic moment
- explaining how the actor would transform between characters to further build tension leading towards the climax.

Low-scoring responses were characterised by

- an inability to identify a specific climax, or a perfunctory reference to a climax
- a narrative description of the climax rather than an explanation of how it would be presented
- an ambiguous description of how the climax would be presented in a solo performance that gave the impression that it was an ensemble performance.

The following is an example of a high-level response.

To portray the difficult decision of whether The Field Worker should stay, I would manipulate a fast, rhythmic scene as I say adjectives describing the unusual music, whilst manipulating the dramatic element of sound as I click at a rapid pace simultaneously. This would be built to a crescendo and then would be followed by a moment of stillness and silence as The Field Worker realises that she should go back to the simpler life inside the painting.

Question 2

This question required students to consider how they would use a range of images and text from the detachable insert as stimulus material for developing and performing the opening scene of an ensemble performance in a non-naturalistic style. The images, text, themes and character list provided as stimulus material were intended to evoke particular moods and implied styles. Most students embraced these ideas and wrote about concepts and situations that were clearly linked to the stimulus material. To answer this question, students needed to draw on the key knowledge and skills acquired through the development, performance and evaluation stages of their own ensemble performance in Unit 3, Outcomes 1 and 2. Students needed to consider the whole question before they began responding in order to identify the relationship between the questions. It should be noted that non-naturalistic performance styles and techniques used by drama practitioners to develop non-naturalistic performances are part of the key knowledge for Outcome 1 of Unit 3. Students therefore need to have a thorough knowledge of these concepts.

Question 2a.

Marks	0	1	Average
%	4	96	1.0

Students were asked to identify one drama practitioner who uses non-naturalism or one non-naturalistic performance style whose theatrical conventions they would use for the basis of their ensemble performance. Most students correctly identified an appropriate practitioner or performance style, such as those listed in the *VCE Drama Study Design*. Students who did not correctly identify a drama practitioner who uses non-naturalism or a non-naturalistic performance style were not awarded any marks for this question. Most students selected Brecht or Epic Theatre, Grotowski or Poor Theatre, Artaud or Theatre of Cruelty, or Absurdism. Other popular choices included Boal, Musical Theatre and Elizabethan Theatre.

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Question 2b.

Marks	0	1	2	Average
%	7	15	78	1.7

This question required students to explain how they would use one idea from the stimulus material to explore one of the listed themes in their ensemble performance, and most students were able to do this. The less successful students did not discuss one of the listed themes and instead discussed a theatrical convention they would use, or described an image or piece of text rather than an idea taken from the stimulus material. If students did not refer to the stimulus material, they were not awarded any marks.

High-scoring responses were characterised by

- clear identification of one idea from the stimulus material and an explanation of how it would be used to generate ideas about one of the listed themes.

Low-scoring responses were characterised by

- no reference to one of the listed themes
- no reference to the stimulus material
- a narrative description rather than an explanation of how one idea taken from the stimulus material would be used to explore one of the listed themes
- little understanding of how the two were linked.

The following response received full marks.

Stimulus 1 – Community and the individual – Four or five people are entangled in each others bodies making a heaving mass they move slowly at first getting faster and faster making more and more horrific noises until they swallow another person who had been on his own. He becomes part of the mass.

Question 2c.

Marks	0	1	2	3	Average
%	2	0	2	96	2.9

Students were asked to select three characters from the list provided who would be featured in the opening scene of their ensemble performance. They were then asked to explain each character's role. Most students handled this question very well.

High-scoring responses were characterised by

- a clear outline of the role of the three characters in terms of purpose, motive, character interrelationships and/or function in the narrative
- creative answers that clearly explored character function in reference to the themes and ideas inherent in the stimulus material.

Low-scoring responses were characterised by

- poor or inappropriate examples, such as characters who were not derived from the themes and ideas inherent in the stimulus material
- basic character outlines with little explanation of their role and function in the narrative
- a list of characters' names.

The following is an example of a high-level response.

The Authority Figure – A harsh cold character who strictly enforces rules and guidelines upon all citizens – has no facial expressions but an exaggerated physicality to showcase they are a representation of law and order.

The Street Artist – A free-thinking liberal character who sees through society for what it really is – oppressive and controlling. They try to raise awareness of the nature of society through graffiti.

The Tourist – An outsider, a character merely curious of this different society, walking around the city trying to understand whether it is a free society or not. The Tourist represents the audience and their journey to uncover the nature of society.

Question 2d.

Marks	0	1	2	3	Average
%	6	18	32	43	2.2

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This question asked students to select one of the characters from part c. as their primary focus in the ensemble performance. They then had to analyse how they would use one symbolic gesture to communicate their character's role. Most students were able to identify a symbolic gesture and discuss how it would be used. The more successful students also clearly explained how this symbolic gesture would be used to communicate their character's role. The less successful students tended to describe a symbol that was not gestural, or omitted discussing a symbol at all and instead wrote a narrative about their character's role. Students who selected a different character to one of the three characters from part c. were not awarded any marks.

High-scoring responses were characterised by

- a clear understanding of symbolic gesture
- a good description of how the symbolic gesture would be demonstrated
- a good explanation of what the symbolic gesture would communicate about the character's role
- linking the response to themes and ideas inherent in the stimulus material.

Low-scoring responses were characterised by

- a misunderstanding of symbolic gesture
- a discussion of something symbolic (other than gesture) that would be used to communicate the character's role
- a discussion of something symbolic (other than gesture) without explaining how it would be used to communicate the character's role
- a description of a symbolic gesture without providing an explanation of how it would be used to communicate the character's role.

The following is an example of a high-level response.

The Authority Figure will be the primary focus of this ensemble. Standing on a chair above the other actors and laughing in an evil tone he will use hand gestures, up and down like his controlling a puppet to symbolise his total control over the city and the conformity and no freedom he creates.

Question 2e.

Marks	0	1	2	3	4	5	6	Average
%	3	3	11	23	24	20	16	3.9

Students were required to describe the dramatic opening scene carefully, by referring to how they would apply one appropriate theatrical convention, the dramatic element of mood and object transformation. The more successful students described, using drama-specific language and terminology, how an interesting and evocative opening scene would be created through the interwoven application of the three elements. The less successful students devoted too much effort to describing the narrative of the dramatic opening scene rather than the application of the three elements. Some students struggled to explain how mood would be created or did not refer to a specific theatrical convention. Others described more than one theatrical convention or made poor choices about the theatrical convention they chose; for example, selecting pathos as a theatrical convention of Brecht's Epic Theatre. Another consideration was that the scene was supposed to include the three characters from part c., but some students missed that instruction or only discussed one character in the scene.

High-scoring responses were characterised by

- a succinct description of how the three elements would be integrated in their application to create a dynamic and powerful opening scene
- a thorough understanding of an appropriate theatrical convention
- a clear understanding of how to evoke mood
- a thoughtful choice of a prop to use for object transformation that enhanced the non-naturalistic performance style
- a good grasp of how to establish and manipulate the actor–audience relationship
- a clear sense that this was an ensemble performance
- sophisticated use of drama-specific language and terminology.

Low-scoring responses were characterised by

- confusion about a theatrical convention relevant to the drama practitioner or non-naturalistic performance style chosen in part a.
- a discussion of a dramatic element instead of a theatrical convention

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- a limited understanding of how to create a specific mood or shifts in mood
- a limited understanding of how to create a powerful and dynamic opening scene
- a cursory discussion of object transformation or a poor choice of object transformation that was difficult to visualise working
- an ambiguous description that gave the impression that this was a solo performance
- an incomplete answer that did not address all aspects of the question
- limited use of drama-specific language and terminology.

The following is an example of a high-level response.

We would create a robotic, choreographed movement piece depicting the conformity of the people living in the city that is forced upon them by The Authority Figure. To achieve this we would use the theatrical convention of exaggerated movement as the ensemble use robotic, staccato, sharp movements symbolising the metaphorical machine that is transforming everyone into a stereotype. At the end of the Homeless Person's transformation the energetic mood created by the fast rhythm and outward focus, contrasts with a moment of stillness and silence as the character's focus becomes inward and the pace of the piece slows down and the other members of the ensemble move in slow motion around The Homeless Person talking about how the city used to be, using singular descriptive adjectives. The prop, an umbrella, is used during the robotic scene to aid the movement and create a percussive sound of beating. This then transforms as mask which are the open umbrellas covering the faces of the ensemble walking past the homeless man, symbolising their conformity and facelessness, due to lack of individuality.

Question 2f.

Marks	0	1	2	3	4	Average
%	5	13	38	25	19	2.4

In this question, students were asked to describe how the actors would use a disjointed time sequence to transform the space and reveal something unexpected about their character. The more successful students provided a clear sense of the how the actors would transform the space to demonstrate that a shift in time and/or place had occurred. They then used this flashback to reveal something unexpected about their character. Many students needed to focus on 'how' rather than 'when' the actors would transform the space to indicate that there had been a shift in time and location. Most students were able to identify something unexpected about their character, although some missed the need to refer to the character in part d. and discussed an unexpected revelation about another character.

High-scoring responses were characterised by

- a thorough understanding of techniques that actors use to demonstrate a transformation of time and place
- a description of how a prop or costume, etc. and/or a range of expressive skills would assist in the process of transformation of place through a disjointed time sequence
- a discussion of how acting techniques would be used to show that time had shifted, such as freeze-frames, slow motion, morphing, montages, split stage, etc., and when these techniques would be used to change scenes
- a discussion of why specific choices had been made and/or what impact these choices would have on the narrative
- imaginative ideas about how the disjointed time sequence would have an impact on other aspects of the performance, such as narrative development, themes, dramatic elements such as tension, timing and climax, and the actor–audience relationship
- appropriate use of drama-specific language and terminology.

Low-scoring responses were characterised by

- a list or brief discussion of when the disjointed time sequence would occur
- little or no explanation of how the transformation of space would be created by the actors
- a limited understanding of how actors demonstrate transformation of place and time
- a discussion of something unexpected being revealed about a different character to the one identified in part d.
- identification of something unexpected being revealed in present time rather than using a disjointed time sequence
- limited or incorrect use of drama-specific language and terminology.

The following is an example of a high-level response.

To transform the space, we would group together as a chorus in the middle of the stage, lock the curved ends of our canes together and spin around to show the transformation of time – moving clockwise when travelling forward in time, and anti-clockwise when going backward. We would do this and then transform the place by spinning out of the circle into our new positions, chanting 'Freedom!' The fact that the Tourist used to be in charge of such an oppressive society is revealed through

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one of these transformations with the Tourist ending up centre stage screaming, 'Faster, Harder, Come on', enjoying the control he once had over people.

Question 2g.

Marks	0	1	2	Average
%	8	42	50	1.4

Students were required to explain how the unexpected revelation about their character would manipulate the actor–audience relationship. It was expected that students would discuss how the new development in the narrative would somehow change the actor–audience relationship; for example, by creating pathos for the character, by alienating the audience, by creating a moment of comic relief, by shocking the audience, etc. Most students discussed how the unexpected revelation would develop empathy for their character. Some students missed that there should be a change in the actor–audience relationship due to the revelation. The more successful students discussed the narrative consequences that the change in the actor–audience relationship would have. They also explained how techniques such as narration, direct address, positioning the character within the audience, breaking the fourth wall, developing a rapport and evoking pathos and/or comedy would be utilised to manipulate the actor–audience relationship. The less successful students provided a very brief explanation of how the relationship with the audience would be created rather than manipulated. Some students discussed a different character to the one they had chosen in part d. and therefore were awarded a maximum of one mark.

The following response received full marks.

While the character of the Tourist used to be one with an intimate actor-audience relationship as he was on the audience's side as an outsider looking in, the revelation that he actually used to be a figure of oppressive control shifts the actor-audience relationship, with them feeling now disconnected and betrayed by the Tourist, and they lose their sympathy for him.

Section B

Question chosen	None	<i>Boy Girl Wall</i>	<i>Odyssey</i>	<i>Black Box 149</i>	<i>Sundowner</i>	<i>The Weather and Your Health</i>	<i>The Girls in Grey</i>
%	0	44	33	4	11	2	6

This section related to the Unit 3 analysis of a play from the 2012 Drama Playlist. Students were required to select one play from the list and answer the four questions that related to their chosen play. For each play, parts a., b. and c. were the same short-answer question, while part d. differed for each individual play and was an extended-answer question. This was the first year that part d. contained an evaluative question for every play.

Question a.

Marks	0	1	2	3	Average
%	3	16	41	41	2.2

Students had to explain how one area of stagecraft was manipulated to enhance the non-naturalistic performance style in the play. Most students were able to identify an area of stagecraft and discuss how it was applied in the performance. The more successful students clearly explained how it was manipulated to enhance the non-naturalistic performance style of the play. Some students were confused about stagecraft and instead discussed dramatic elements or theatrical conventions. These students were not awarded any marks.

High-scoring responses were characterised by

- an appropriate choice of stagecraft that was clearly manipulated to enhance the non-naturalistic performance style
- a good understanding of how one area of stagecraft was manipulated in the play
- a clear explanation of how the area of stagecraft was manipulated to enhance the non-naturalistic performance style
- one or two pertinent examples of how the area of stagecraft was used in the performance
- accurate and appropriate references to characters, plot, actors, etc.

Low-scoring responses were characterised by

- a limited or confused understanding of an area of stagecraft
- limited understanding of the non-naturalistic performance style
- little connection between the application of the stagecraft and the non-naturalistic performance style

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- an explanation of how a dramatic element or theatrical convention was used
- a discussion of how stagecraft was used in a naturalistic way
- limited or incorrect reference to characters, plot, actors, etc.

The following is an example of a high-level response.

Boy Girl Wall

The device of sound, designed and executed by Neridah Waters, was cleverly employed to create mood – glockenspiel tunes during narrator’s scientific monologue creates a sense of wonder and awe. It also signified character changes, a clear ‘ding’ clarifying Stibbard’s hectic transformations between the Days of the Week.

Question b.

Marks	0	1	2	3	Average
%	1	13	44	42	2.3

This question asked students to discuss how the actor–audience relationship was established in the performance. Most students answered this question well, by explaining how the actor used techniques such as narration, direct address, breaking the fourth wall, entering from behind the audience, involving the audience, etc., to create a specific actor–audience relationship. The less successful students tended to discuss the narrative aspects of what one character did without explaining what impact this had on the actor–audience relationship.

High-scoring responses were characterised by

- a good understanding of how the actor–audience relationship was created
- a clear and perceptive explanation
- a pertinent example used to support the explanation
- appropriate use of drama-specific language and terminology.

Low-scoring responses were characterised by

- a brief discussion of the actor–audience relationship, with little or no discussion of how this was established by the actor
- a limited or confused understanding of the actor–audience relationship
- poor use of examples
- limited or confused use of drama-specific language and terminology.

The following is an example of a high-level response.

Odyssey

Litras used the character of Karagiosi to function as a narrator for the entire play. Karagiosi’s initial breaking of the fourth wall and directly addressing the audience automatically created an intimate actor-audience relationship. This relationship was consolidated by employing multimedia to show slides of Andreas’ family – creating a more personal relationship.

Question c.

Marks	0	1	2	3	Average
%	8	25	32	34	2.0

Students were required to analyse how one actor used gesture in a dramatic moment in the performance. Students first needed to identify a specific dramatic moment. They could then discuss the use of one gesture or a range of gestures within this moment. The more successful students clearly explained the meaning behind the gesture used by an actor in a specific dramatic moment. The less successful students tended to confuse the character with the actor, discussed an ambiguous movement rather than a gesture used, or missed the requirement to link their discussion to a specific dramatic moment.

High-scoring responses were characterised by

- a good understanding of how one actor used gesture in a specific dramatic moment
- a clear analysis
- a pertinent example
- a concise discussion about how gesture was used in a dramatic moment in terms of how it gave meaning to other aspects of the play such as the themes, character and narrative development, or the actor–audience relationship.



Low-scoring responses were characterised by

- confusion between the actor and the character
- a limited or confused understanding of gesture
- an inability to identify a specific dramatic moment within the performance
- an ambiguous description of a movement instead of gesture
- a discussion instead of an analysis of the use of gesture in a dramatic moment
- limited or incorrect references to other aspects of the play such as the themes, character and narrative development, or the actor-audience relationship.

The following is an example of a high-level response.

The Girls in Grey

Upon Harry's death, Hopkins' gesture of rocking Mason in her arms was very symbolic, as it was a reversal of the gesture used by Harry in the Harry/Alice scenes. Not only did this gesture act as a symbol of grieving, but it was also an allusion to Michaelangelo's 'Pieta'. The Pieta is a sculpture depicting Mary holding Jesus' corpse, and this gesture in performance suggested two ideas:

It suggested a deep spiritual and emotional connection between the lovers.

It also symbolised the Harry died as a martyr for an honourable cause – the safety of his country and the Commonwealth.

Question d.

Marks	0	1	2	3	4	5	6	7	8	Average
%	4	3	9	17	17	17	16	9	7	4.4

The key word 'evaluate' was the discriminator for students' responses in this question. To 'evaluate', students needed to give a personal judgment about the effectiveness of the play. The more successful students referred to this in terms such as 'timing was successfully applied to enhance the style of comedy by...', 'the transformation of place was done successfully using a number of techniques such as...', 'the tension was not effectively developed due to...' or 'the use of physical theatre was beautifully realised to demonstrate the theme of...', etc. Many students wrote very strong analyses of the plays, but if they did not provide an evaluation they could not be awarded more than six marks. The less successful students demonstrated a limited understanding of the play in performance, and used poor examples and poor drama-specific language and terminology.

Question 1d.

Students had to evaluate how timing and transformation of place were applied to enhance the performance style of comedy in *Boy Girl Wall*. The more successful students evaluated how successfully the actor used comic timing and transformation of place to enhance the performance style of comedy. The less successful students struggled to identify how timing was applied and demonstrated a limited understanding of how the actor, Lucas Stibbard, transformed place. Some students also discussed transformation of character instead of transformation of place.

High-scoring responses were characterised by

- an evaluation of how both timing and transformation of place were used to enhance the comedy in the play
- a thorough and insightful understanding of timing, transformation of place and comedy
- clear and perceptive explanations
- pertinent examples of how timing was manipulated within the performance
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by

- limited or no evaluation
- a limited or confused discussion of the use of timing and transformation of place
- little understanding of comedy
- a discussion of only timing
- a discussion of only one transformation of place
- a discussion of only comedy
- a discussion of transformation of character instead of place
- limited or confused use of drama terminology.



Question 2d.

This question asked students to evaluate how heightened use of language and transformation of object were applied to enhance the non-naturalistic performance style of *Odyssey*. Quite a few students were confused about what constitutes heightened use of language, and mistakenly discussed vocal delivery of volume, tone and accent. These are not elements of heightened use of language. To evaluate how heightened use of language was applied in *Odyssey*, the more successful students referred to elements of language such as repetition, alliteration, rhyme, the bilingual text of Greek and the use of Greek song. Most students handled the discussion of object transformation well, although some of the less successful students were confused about object transformation and discussed transformation of place or character instead.

High-scoring responses were characterised by

- an evaluation of how heightened use of language and transformation of object were applied
- a thorough and insightful understanding of how heightened use of language and transformation of object were applied to enhance the non-naturalistic performance style
- clear and perceptive explanations
- the use of pertinent examples
- accurate and appropriate reference to characters, plot, actors, theatrical conventions, etc.
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by

- limited or no evaluation
- limited or confused understanding of how heightened use of language and transformation of object were applied
- limited understanding of the non-naturalistic performance style
- limited understanding of what constitutes heightened use of language
- one or two obvious examples of heightened use of language and/or transformation of object with limited explanation of how they were applied to enhance the non-naturalistic performance style
- a discussion of only heightened use of language
- a discussion of only transformation of object
- limited or confused use of drama terminology.

Question 3d.

Students were required to evaluate how tension was created through the use of disjointed time sequences in the performance of *Black Box 149*. Most students were able to correctly identify moments within the performance where tension was created and when disjointed time sequences were used. The more successful responses evaluated how tension was built through the narrative by juxtaposing the pilot being interrogated with flashbacks that led towards the central conflict of the airline crash. Weaker responses reflected a limited understanding of the use of disjointed time sequences and limited discussion of how tension was created.

High-scoring responses were characterised by

- an integrated response that evaluated how tension was created through the use of disjointed time sequences
- a thorough understanding of how tension and disjointed time sequences were used to elucidate the themes and enhance the non-naturalistic performance style
- perceptive explanations of how tension and disjointed time sequences were linked
- pertinent examples that were used to support the evaluation
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by

- limited or no evaluation
- a limited or confused explanation of how tension was created
- a limited or confused explanation of how disjointed time sequences were used
- one or two obvious examples of disjointed time sequences and/or tension, with limited understanding of how they were used or linked
- a discussion of only disjointed time sequences
- a discussion of only tension
- limited or confused use of drama terminology.



Question 4d.

Students needed to evaluate how the set design and the physical theatre style communicated the themes in the performance of *Sundowner*. Most students responded well to this question. Better responses evaluated how the set design was transformable and easily accommodated a series of sequences displayed through the physical theatre style to communicate the themes. The less successful students seemed to be confused about what constituted physical theatre or the themes of the performance.

High-scoring responses were characterised by

- an evaluation of how the set design and the use of physical theatre communicated the themes in the performance
- a thorough and insightful understanding of the play
- clear and perceptive explanations
- the use of pertinent examples
- accurate and appropriate references to characters, plot, actors, theatrical conventions, etc.
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by

- limited or no evaluation
- a limited or confused understanding of set design
- a limited or confused understanding of physical theatre
- a limited or confused understanding of the themes
- one or two obvious examples of the set design and/or physical theatre style, with limited understanding of how they communicated the themes
- limited or inaccurate reference to characters, plot, themes, actors, theatrical conventions, etc.
- limited or confused use of drama terminology.

Question 5d.

Students were required to evaluate how direct address and stillness and silence were applied to create mood in the performance of *The Weather and Your Health*. Most students were able to discuss when direct address and stillness and silence occurred within the performance. The more successful students explained how the two theatrical conventions were linked and how they were applied to differentiate between the main character's memories to create a nostalgic mood and moments of pathos in the performance. The less successful students struggled to explain the application of the two theatrical conventions and had trouble identifying how mood was created.

High-scoring responses were characterised by

- clear and perceptive evaluations
- an insightful understanding of how direct address and stillness and silence were used to create mood
- the use of pertinent examples
- accurate and appropriate reference to characters, plot, actors, theatrical conventions, etc.
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by

- little or no evaluation
- a limited or confused explanation of the use of direct address and/or stillness and silence
- little or no discussion of how mood was created
- a discussion of only direct address
- a discussion of only stillness and silence
- examples that demonstrated limited understanding of the play
- limited or confused use of drama language and terminology.

Question 6d.

This question asked students to evaluate how ritual and symbolism were applied to enhance the non-naturalistic style in the performance of *The Girls in Grey*. The more successful students provided a fully integrated response that drew links between the application of ritual and symbolism and elucidated the themes in the performance. The less successful students seemed confused about what constituted ritual and symbolism.



High-scoring responses were characterised by

- clear and perceptive evaluations
- a thorough and insightful understanding of how ritual and symbolism were applied
- the use of pertinent examples
- accurate and appropriate references to characters, plot, themes, actors, theatrical conventions, etc.
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by

- little or no evaluation
- a limited or confused understanding of ritual and symbolism
- one or two obvious examples of ritual or symbolism used in the performance, with little explanation of how they were applied to enhance the non-naturalistic performance style
- limited or incorrect reference to characters, plot, themes, actors, theatrical conventions, etc.
- limited or confused use of drama terminology.

The following is an example of a high-level response.

The Girls in Grey

Throughout the play, different rituals were enacted by the performers to effectively act as symbols which supported the themes and concerns of this piece.

One of the strongest moments in the performance was when the nurses lay the poppies on the ground, as it acted as a moment for the audience to reflect upon the great losses caused by war. The three actors sense of timing was near perfect, creating a slow dance-like ritual. The sense of uniformity conveyed by the actors in their movement acted as a symbol of militaristic precision, reinforced by the perfect grid of poppies which resembled a military graveyard. Performing this ritual in silence was also reminiscent of the one minute silence at Remembrance day, and this symbol encouraged the audience to take a moment of personal reflection during the performance about the consequences of such a horrific and bloody conflict in history.

Mason's ritualistic marching as the Soldier helped him to reinforce that this character wasn't an individual with a clear storyline (such as Harry, Syd or Len), but instead is a symbol of all soldiers who fought in the war. This generic character was able to have strong impact on the audience as a symbol, and performing the marching like a ritual allowed Mason to clarify that this was a symbolic character.

The nurses undertook many rituals in the performance, which were indeed symbolic of the repetitive nature of their work. The three actresses mimed the different rituals of the nurses (eg. hand-washing, bandaging patients, checking patients' IV, etc.) repetitively and quickly to also symbolise the large numbers of soldiers hurt in battles during WWI.

Hand-washing became a powerful symbol in the scene after the Gallipoli hospital sequence, as this ritual helped Connolly to highlight Elsie's emotional affliction to the audience. This symbol represented a desire to wash-off the blood of soldiers to remove the mental distress of war. Despite her desperate attempts to remove the blood through this ritual, Elsie still was unable to free herself of emotional damage, underlining the psychological effects of war in the performance.