



GENERAL COMMENTS

The 2009 Drama written examination was based on the *Drama VCE Study Design (2007–2011)*. 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.

Students who understood the areas of study in the *Drama VCE Study Design* handled the examination paper well. The majority of students answered all questions on the examination paper. There was a total of 75 marks on the paper. The examination paper did not stipulate that a particular type of written response was required, and students could choose to write in essay form, dot point, short answer form or any combination of these. Some students also chose to annotate or illustrate their responses. All of these were acceptable provided the student addressed the focus of the question. Students need to ensure that they give the specific response required. Generally, students' handwriting and written expression was legible and clear. Students should aim to express their responses clearly using appropriate language of drama.

The following general approaches were followed in allocating marks.

- If a question asked for a specific number of examples to be given and a student provided more than the required number, only the prescribed number was assessed in the order presented. For example, if two responses were required and three responses were given, only the first two responses were assessed.
- If contradictory answers were given, full marks were not awarded.
- If a response required a particular focus and it was not addressed, for example; the question asked students to discuss the 'development' of the ensemble performance and a student instead discussed the 'presentation' of the ensemble performance, full marks were not awarded.

Areas of strength and weakness

High-scoring examination papers demonstrated:

- the ability to deliver the specific type of response required by each question, as indicated by key words such as 'explain', 'describe', 'discuss', 'outline', 'select', 'analyse' and 'evaluate'
- a high level of skill in applying practical and theoretical knowledge from the course to the stimulus material presented in the examination
- a high level of skill in analysing and/or evaluating a performance from the 2009 Drama Playlist
- clear and concise responses to questions
- the ability to use effective and relevant examples to support answers
- a clear understanding of non-naturalistic performance styles and their 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 non-naturalistic 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 will be used in performance
- sophisticated use of the language of drama.

Low-scoring examination papers demonstrated:

- a misunderstanding of key words or concepts; for example 'analysing' rather than 'evaluating' a performance from the 2009 Drama Playlist
- limited or inadequate understanding of aspects of the key knowledge, such as the differences between non-naturalistic performance style(s), drama practitioners, and the theatrical conventions and play-building techniques used
- a definition rather than a discussion or explanation of how a key concept would be used
- inappropriate or irrelevant examples used to support responses
- an inability to allocate time as appropriate to the mark allocation for each question
- over reliance on answers prepared in detail prior to the examination
- a limited or inadequate understanding of how to apply practical and theoretical knowledge from the study to the stimulus material provided in the examination
- inadequate understanding of the techniques that can be used to demonstrate transformation of character, time, place and object



- confusion about the difference between the ‘development’ and ‘presentation’ stages of performance
- too much discussion of ‘when’ rather than ‘how’ specific theatrical conventions will be used in performance
- limited use of the language of drama.

Some common faults displayed by students included:

- missing the key word or concept of the question; for example, describing what ‘gesture’ would be used in the performance with little discussion of how this gesture would be used as a ‘symbol’
- difficulty in following the requirements of the questions; for example, explaining ‘when’ rather than ‘how’ to apply theatrical conventions
- a limited or confused understanding of how and why techniques are used to transform character in performance, for example, in responses to Question 1f.
- a comparison of expressive skills used to portray two characters with little explanation of the specific technique(s) that would be used to ‘transform between’ the two characters
- discussing the ‘presentation’ when required to discuss the ‘development’ of the ensemble performance
- confusion about the manipulation of play-making techniques, stagecraft and the dramatic elements of tension, climax, mood and symbol
- a confusion or lack of knowledge about non-naturalistic performance styles, drama practitioners and the techniques used
- poor choice of transformation of object which would be difficult to transform between characters.

Advice for students and teachers

- Students need to carefully read each question, paying particular attention to words that are highlighted in bold.
- Students should take careful note of the particular type of response required in each question, as indicated by words such as ‘describe’, ‘explain’, ‘discuss’, ‘outline’, ‘select’, ‘analyse’ and ‘evaluate’, and respond accordingly.
- Teachers need to spend time preparing students to respond to unseen material and identify the nature/themes/implied mood or style of stimulus material.
- Students must know about a variety of non-naturalistic performance styles and/or drama practitioners who use non-naturalism, and their associated theatrical conventions.
- Teachers should prepare students with a range of techniques that may be used to transform between characters, times and places; for example, morphing expressive skills (for instance, an obvious change of posture from crouched to standing erect), symbolic gesture, manipulation of stagecraft such as costume and object transformation.
- Students should be careful to look at the relationship between any questions that are linked; for example, a question with multiple parts.
- Students need to 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.
- Student responses should be 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.

SPECIFIC INFORMATION

Section A

Question 1

For Question 1 a variety of images and text was provided as stimulus for developing and performing a non-naturalistic solo performance. Within this solo performance students were asked to create two characters, *The Stereotype of the Pirate* and *The Modern Pirate*.

To answer this question, students needed to draw on the key knowledge and skills acquired through the development of their own solo performances in Unit 4, Outcomes 1 and 2. Within this solo performance students were required to transform between the two characters. Some students discussed multiple actors rather than a single actor performing as more than one character, which appeared to be more in keeping within an ensemble performance. Students need to discuss the transformation of character techniques used by the actor to portray multiple roles in the performance. They may use phrases such as ‘I would transform into ...’ or ‘then I would make the transition to the other character ...’ so that there is no confusion about it being a solo performance.

2009 Assessment Report



Question 1a.

Marks	0	1	2	3	Average
%	2	9	22	68	2.6

Students were required to briefly explain three ideas from the stimulus material that they would use to develop the character of *The Stereotype of the Pirate*. Most students achieved full marks for this question. Weaker responses listed two or three ideas with little or no explanation or reference to the character development.

High-scoring responses were characterised by:

- a brief explanation of three ideas taken from the stimulus material with clear references to how each idea would be used to develop the character
- incorporating ideas about symbolism and character/narrative development from the stimulus material.

Low-scoring responses were characterised by:

- little or no explanation of the three ideas, instead listing the three ideas taken from the stimulus
- poor choice of ideas which were not linked to the stimulus material
- no reference to how the ideas would be used to develop the character.

Question 1b.

Marks	0	1	2	3	Average
%	0	12	44	44	2.3

Students were asked to describe how they would use voice to create the character of *The Stereotype of the Pirate*. Students who did not discuss the character of *The Stereotype of the Pirate* were not awarded any marks. Better responses provided insightful descriptions of how voice (pitch, timbre, accent, volume, vocal sounds, song, etc.) would be used to create the character, often referring to the role and attitude of the character within the narrative. Weaker responses made general comments about voice or described the character in loose terms with limited detail about how the actor would use voice to create the character.

High-scoring responses were characterised by:

- a clear description of how voice (pitch, timbre, accent, volume, vocal sounds, song, etc.) would be manipulated by the actor to present specific features or qualities relevant to the character of *The Stereotype of the Pirate*
- an explanation of how the use of voice would demonstrate character purpose and role
- an explanation of how the images in the stimulus material had shaped the student's decision
- a clear communication of the intended narrative content of this solo performance
- appropriate use of the language of drama.

Low-scoring responses were characterised by:

- a list or lack of detail in the description of how voice would be used to perform the character
- a description of the character of *The Stereotype of the Pirate* in terms of personality traits or role rather than how voice would be used to develop the character
- a lack of language of drama relevant to the description of acting.

Question 1c.

Marks	0	1	2	3	4	Average
%	1	4	25	36	35	3.0

Students needed to discuss how they would use two physical movements to present the character of *The Stereotype of the Pirate*.

High-scoring responses were characterised by:

- a clear discussion of how two specific physical movements, for example walking with a limp or clenching of fists, would be used to present the character
- an explanation of what these two physical movements would communicate about the character and why the choices had been made
- reference to how the two physical movements were derived from ideas inspired by the stimulus material.

Low-scoring responses were characterised by:

- a misunderstanding of what a physical movement is

2009 Assessment Report



- generalised descriptions of the character rather than two specific physical movements
- a list or brief outline of two physical movements with little discussion of how they would be used to present the character.

Question 1d.

Marks	0	1	2	Average
%	2	13	85	1.8

Students were required to briefly outline two ideas from the stimulus material that they would use to develop the character of *The Modern Pirate*. Students needed to select their ideas from the stimulus material provided and clearly explain how these two ideas would be used to develop the character. If the ideas were not taken from the stimulus material, students could not be awarded full marks.

High-scoring responses were characterised by:

- a brief explanation of two ideas that were taken from the stimulus material.

Low-scoring responses were characterised by:

- a brief explanation of one idea that was taken from the stimulus material
- a brief explanation of two ideas that had not been taken from the stimulus material.

Question 1e.

Marks	0	1	2	3	4	Average
%	8	10	29	33	20	2.5

Students were asked to describe how they would use one gesture as a symbol in their performance of the character of *The Modern Pirate*. Although the concepts of gesture and symbol were quite well understood by many students, responses varied in their sophistication of **how** gesture would be manipulated to create symbol.

High-scoring responses were characterised by:

- a sophisticated and imaginative communication of how a particular gesture would be manipulated in non-naturalistic ways to create symbol
- clear and pertinent examples of how the actor might enhance the symbolic use of gesture through the application of stagecraft such as costume and props
- a high level of understanding about the impact their choices would have on other dramatic elements, such as the mood, tension and timing, and rhythm of the solo
- clear communication of how the symbol would help convey other elements of the narrative, such as themes, character development and the intended actor/audience relationship.

Low-scoring responses were characterised by:

- a description of 'when' the gesture would be used rather than 'how' it would be used as a symbol
- a discussion of how gesture would be used in naturalistic ways rather than symbolically
- confusion about the dramatic element of symbol
- a limited understanding of what a gesture is.

Question 1f.

Marks	0	1	2	3	4	Average
%	2	11	26	32	29	2.8

This question asked students to explain the technique(s) they would use to transform between the character of *The Stereotype of the Pirate* and *The Modern Pirate*. Most students provided a comparison of different expressive skills they would use to portray each character and therefore to show transformation had occurred between the two characters. Some students provided a brief outline of the role of each of the two characters without discussing how they would use expressive skills to transform between them. Some students described other techniques they would use to transform between the two characters such as morphing expressive skills, symbolic gesture, and use of costume/object transformation.

High-scoring responses were characterised by:

- pertinent and insightful examples of specific transformation techniques, such as manipulation of stagecraft, morphing expressive skills, or symbolic gesture, that could be used to transform between the two required characters

2009 Assessment Report



- a clear sense of how transformation would occur between the characters, based on an explanation of how one or more transformation techniques would be applied
- a clear sense of the impact the transformation technique would have on differentiating between the two characters and/or the actor/audience relationship this would establish
- a clear sense that this was a solo, not ensemble, performance
- imaginative ideas
- use of appropriate language of drama.

Low-scoring responses were characterised by:

- reference to only one character
- a description of the roles of two characters with little or no discussion of how the actor would use expressive skills or other techniques to transform between the two characters
- listing expressive techniques to differentiate between the two characters with little discussion of how the transition from one character to the other would occur
- providing a definition rather than an explanation of a transformation technique
- providing an evaluation rather than an explanation of a transformation technique.

Question 1g.

Marks	0	1	2	3	4	Average
%	3	9	32	35	21	2.6

This question asked students to analyse how one object would be used significantly to transform between the *The Stereotype of the Pirate* and *The Modern Pirate*. Better responses made thoughtful choices about the object to be used to transform between characters. Weaker responses made poor choices about the object to be used and indicated limited understanding of how to use an object to transform character, time and place.

High-scoring responses were characterised by:

- clever and imaginative ideas about what object would work well as a symbol to be used by each character
- a clear sense of how object transformation would be used to demonstrate a transition between the characters
- a clear understanding of the impact the transformation of object would have on other dramatic elements such as mood, rhythm, tension and timing, and the actor/audience relationship this would establish
- a clear sense that this was a solo, not ensemble, performance
- imaginative ideas
- the use of appropriate language of drama.

Low-scoring responses were characterised by:

- a poor choice of object that would be clunky and inappropriate to use to transform character, time and place
- a list or brief description of how the object would be used in two different ways
- limited understanding of the concept of object transformation
- a definition rather than an analysis of object transformation.

Question 1h.

Marks	0	1	2	3	4	5	6	Average
%	8	4	15	25	23	16	9	3.4

Students were required to describe a specific dramatic moment in the solo performance that evokes an intended mood generated by an image of a skull and crossbones. In their answers they needed to refer to two other dramatic elements that would be manipulated to create the intended mood. Better responses made thoughtful choices about the dramatic moment and clearly linked their ideas about the mood to relevant dramatic elements such as tension and timing, and climax. Weaker responses made poor choices about the dramatic moment and consequently found it difficult to link this moment to the mood in the stimulus material. Some students misunderstood the term 'dramatic elements' and discussed theatrical conventions instead.

High-scoring responses were characterised by:

- a description of a relevant and specific dramatic moment that was clearly informed by the mood generated from the image of the skull and crossbones
- an imaginative understanding of how the dramatic elements would be manipulated in non-naturalistic ways to create this dramatic moment



- clear and pertinent examples of how the actor would create the dramatic moment by linking their ideas to the application of stagecraft, and/or theatrical conventions
- a clear sense of how the dramatic moment would help convey other elements of the narrative, such as themes, character development and the intended actor/audience relationship.

Low-scoring responses were characterised by:

- a description of 'when' the dramatic moment would occur with little description of how it would be created
- limited understanding of how the other two dramatic elements would be manipulated to create the intended mood
- poor choice of the specific dramatic moment, which limited the student's ability to respond in detail.

Question 2

This question required students to consider how they would use a range of images and text as the stimulus for constructing an ensemble performance in a non-naturalistic style. The images, themes and list of four characters that were provided as stimulus material were intended to evoke particular moods and implied performance style(s). Disappointingly, some students ignored these ideas and wrote about quite ordinary concepts and situations that had little to do with 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 look at the whole question before they began their answers 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 is part of the key knowledge for Outcome 1 of Unit 3. Students need to have a thorough knowledge of these concepts.

Question 2a.

Marks	0	1	Average
%	15	85	0.9

Students were asked to select a non-naturalistic performance style that they would use for this ensemble performance. Most students were able to correctly name a non-naturalistic performance style, such as those listed in the revised *Drama VCE Study Design (2007–2011)*. Students who did not identify a non-naturalistic performance style were not awarded any marks for this question or for part b. Most students selected Epic Theatre, Absurdism, Poor Theatre or Theatre of Cruelty as the non-naturalistic performance style.

High-scoring responses were characterised by:

- a clear and concise knowledge of a non-naturalistic performance style.

Low-scoring responses were characterised by:

- an inability to correctly name a non-naturalistic performance style
- identification of a naturalistic performance style.

Question 2b.

Marks	0	1	2	3	4	Average
%	21	11	32	18	18	2.0

Students needed to describe how they would use two techniques of this non-naturalistic performance style in the development of this ensemble performance. Most students demonstrated a strong understanding of techniques used in specific non-naturalistic performance styles. However, many students discussed the final presentation, rather than the development, of the ensemble and therefore could not be awarded full marks. Some students did not see the link between the previous question and this question, and wrote about techniques that were not used in their selected non-naturalistic performance style. These students were not awarded any marks.

High-scoring responses were characterised by:

- a clear understanding of two techniques and how they would be applied in the development of this ensemble performance
- pertinent examples used to support the response
- imaginative ideas expressed with relevant language of drama
- a clear and concise understanding of how the techniques would help to convey ideas inherent in the stimulus material, such as themes, character/narrative development, or the intended actor/audience relationship.



Low-scoring responses were characterised by:

- an inability to correctly identify two of the techniques used in the non-naturalistic performance style identified in Question 2a.
- naming or providing a definition of the techniques, rather than explaining how the techniques would be used in this ensemble performance
- confusion or limited understanding about the techniques
- limited explanation about how the techniques would be used in the development of the ensemble
- an explanation of how the techniques would be used in the final presentation, rather than the development, of the ensemble performance.

Question 2c.

Marks	0	1	2	3	4	Average
%	1	3	26	39	31	3.0

Students were asked to select a character from the list provided and describe this character's role and relationship with the audience in this ensemble performance. Responses that described only 'the role' or 'the relationship with the audience' were not able to achieve full marks. Students who selected a character who was not on the list were not awarded any marks.

High-scoring responses were characterised by:

- clear choices about the character's role and relationship with the audience that were appropriate to the selected non-naturalistic performance style
- a clear outline of the role of the character in terms of purpose, motive, character interrelationships and/or function in the narrative
- a concise description of this character's relationship with the audience in terms of how the character is involved, narrative consequences and/or character status development
- creative answers that clearly explored character function in reference to the themes and ideas inherent in the stimulus material
- a clear sense of how the character might be portrayed to help convey other elements of the narrative such as pathos, tension and the intended actor/audience relationship.

Low-scoring responses were characterised by:

- poor or inappropriate examples, such as characters who were not selected from the list provided
- a limited description of only the character's role
- a limited description of only the character's relationship with the audience
- a basic character outline with little description of the character's role within the narrative
- poor choices about the character's role and relationship that were inappropriate to the selected non-naturalistic performance style.

Question 2d.

Marks	0	1	2	Average
%	2	26	72	1.7

Students needed to describe one dramatic moment that would reveal something unexpected about this character's past. Better responses had a clear idea of how the dramatic moment would serve as a turning point in the narrative. Weaker responses confused the concept of a dramatic moment with a dramatic element or did not reveal something unexpected about the character's past.

High-scoring responses were characterised by:

- a discussion of one clear and pertinent dramatic moment
- a link to previous ideas about the character's role and relationship with the audience
- a revelation about the character's past that served as a precise moment of tension within the narrative of the performance.

Low-scoring responses were characterised by:

- a misunderstanding between the concept of a dramatic moment and a dramatic element
- a generalised idea rather than a specific moment within the narrative of the performance
- no mention of how the moment reveals something unexpected about the character's past.

2009 Assessment Report



Question 2e.

Marks	0	1	2	3	Average
%	8	29	36	27	1.8

Students needed to explain how the play-making technique of improvisation would be used to develop the dramatic moment from the previous question. Most students were able to correctly identify and explain a technique of improvisation, although better responses made direct links to the stimulus material provided. Students who explained how improvisation would be used to present rather than develop the dramatic moment could not be awarded full marks. The question clearly asked students to explain how improvisation would be used to **develop** the dramatic moment.

High-scoring responses were characterised by:

- clear identification and explanation of how improvisation would be used to develop this dramatic moment
- pertinent examples that explained how improvisation would be used to explore the ideas/themes inherent in the stimulus material
- a clear sense of how improvisation may help to develop other elements of the narrative such as character development, climaxes and the intended actor/audience relationship.

Low-scoring responses were characterised by:

- incorrect identification of an improvisation technique
- a definition of improvisation rather than specific examples of how improvisation would be used to develop the performance
- an explanation of how improvisation would be used in the presentation rather than the development of the dramatic moment
- discussion of a different dramatic moment to the one identified in Question 2e.

Question 2f.

Marks	0	1	2	3	4	5	6	Average
%	3	8	19	25	24	12	9	3.3

Students were required to explain how this dramatic moment would be presented using disjointed time sequences and transformation of place. Many students did not provide enough detail in their response and focused on 'when' rather than 'how' the theatrical conventions would be used in the ensemble. The better responses highlighted how specific acting techniques and manipulation of stagecraft and dramatic elements would be used to indicate that time had shifted and a new scene had been created.

High-scoring responses were characterised by:

- a very clear understanding of the two theatrical conventions
- concise and pertinent examples of how the two theatrical conventions would be used within a non-naturalistic style ensemble performance
- specific moments within the narrative when each theatrical convention would be used
- an insightful explanation of how each theatrical convention would be achieved through the use of acting and/or manipulation of stagecraft and/or dramatic elements
- imaginative ideas about how the theatrical conventions would 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.

Low-scoring responses were characterised by:

- confusion or limited understanding of the two theatrical conventions
- a definition rather than a description of how the two theatrical conventions would be used
- descriptions of 'when' rather than 'how' the theatrical conventions would be used
- limited use of examples.

Question 2g.

Marks	0	1	2	3	4	5	Average
%	6	8	21	27	21	18	3.0

Students were asked to describe how they would create tension to achieve the final climax of the ensemble performance. Most students were able to correctly identify a climax to end the performance. The degree to which students were able to successfully describe the application of tension varied greatly. Better responses had a clear sense of how acting techniques, stagecraft and dramatic elements would be applied to slowly build tension leading to the final



climax. Weaker responses tended to rely on a narrative description with the ending being a death followed by a blackout.

High-scoring responses were characterised by:

- clear, deliberate choices that built tension through appropriate application of stagecraft, acting techniques and dramatic elements such as rhythm, conflict and timing
- imaginative examples of how the dramatic element of tension would be manipulated within the narrative to create the climax of the ensemble performance
- insightful ideas about the impact that building the tension would have on other aspects of the performance such as the mood, themes and the actor/audience relationship.

Low-scoring responses were characterised by:

- a lack of appropriate terminology
- confusion about an appropriate climax
- a limited explanation of how tension would be created
- a narrative description rather than an explanation of how the actors would create tension.

Section B

Question chosen	None	1 <i>Odyssey</i>	2 <i>A Dream Play</i>	3 <i>The Glass Threshold</i>	4 <i>Big Sky Town</i>	5 <i>The Shape of a Girl</i>
%	2	32	6	34	16	10

Part i.

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	6	2	6	8	12	14	13	12	10	7	9	5.5

Part ii.

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	8	2	6	9	13	13	13	13	10	6	6	5.2

This question related to the Unit 3 analysis of a play from the 2009 Drama Playlist. Students were required to select one play from the list and answer the two questions that related to their chosen play. This was the third year that specific questions were written for each play, rather than the generic questions used in previous examinations.

Question 1i.

Students were asked to discuss ways in which stagecraft was manipulated to create mood in the performance of *Odyssey*. Most students handled this question well, although some did not make the link between the stagecraft and how it was manipulated to create mood.

High-scoring responses were characterised by:

- a clear and concise analysis of how stagecraft was manipulated to create a variety of moods
- a sophisticated understanding of how stagecraft and mood were integrated to create a non-naturalistic style
- the use of pertinent examples to support the response.

Low-scoring responses were characterised by:

- a list or description of some stagecraft without a discussion of how it was manipulated to create mood
- limited discussion of ways stagecraft was manipulated
- poor choices of examples to support responses.

Question 1ii.

Students needed to analyse the use of character transformation and how the actor/audience relationship was manipulated in the performance of *Odyssey*.

High-scoring responses were characterised by:

- a thorough and insightful understanding of the use of character transformation and how the actor/audience relationship was manipulated
- a clear and perceptive analysis
- pertinent examples of how each was manipulated within the performance.



Low-scoring responses were characterised by:

- limited or confused analysis of the character transformation and little understanding of how the actor/audience relationship was manipulated
- limited and/or obvious examples of the link between character transformation and the actor/audience relationship, with little understanding of why they were used in the performance
- limited or confused use of drama terminology.

Question 2i.

Students were required to analyse how set design and use of space contributed to the non-naturalistic performance style of *A Dream Play*. Some students confused set design with use of space.

High-scoring responses were characterised by:

- an insightful understanding of how set design and use of space contributed to the non-naturalistic performance style
- clear and pertinent examples that supported the response
- an integrated response that indicated how set design and use of space were intertwined to enhance the non-naturalistic performance style.

Low-scoring responses were characterised by:

- a list or brief description of set design and use of space with little or no analysis of how they contributed to the non-naturalistic performance style
- a discussion of only set design
- a discussion of only use of space.

Question 2ii.

Students needed to evaluate how one actor used their expressive skills to create two characters in the performance of *A Dream Play*.

High-scoring responses were characterised by:

- a thorough and insightful understanding of one actor's use of expressive skills to create two characters
- a clear and perceptive evaluation
- pertinent examples of how a range of expressive skills were used to portray two characters
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by:

- a list of expressive skills with little or no evaluation of how the actor used them to create two characters
- a brief discussion with little detail or evaluation of how expressive skills were used to create more than one character
- a limited or incorrect/confused explanation and evaluation of expressive skills
- discussion of only one character and/or confusion between the actor and character.

Question 3i.

Students needed to discuss the ways in which the non-naturalistic performance style gave meaning to the theme(s) in the performance of *The Glass Threshold*. Many students handled this question well although some appeared to be confused about what constituted a non-naturalistic performance style.

High-scoring responses were characterised by:

- a thorough and insightful understanding of the performance style
- a clear and perceptive discussion
- pertinent examples of how the style gave meaning to the theme(s)
- accurate and appropriate reference to characters, plot, actors, theatrical conventions, etc.

Low-scoring responses were characterised by:

- limited or confused discussion of the non-naturalistic performance style
- little understanding of the theme(s)
- little connection between the performance style and how it gave meaning to the theme(s)
- limited or incorrect reference to characters, plot, actors, theatrical conventions, etc.



Question 3ii.

Students had to analyse how one character was represented by two different actors in the performance of *The Glass Threshold*. Most students handled this question well, although some students confused the narrative aspects of one character rather than how two actors represented the one character.

High-scoring responses were characterised by:

- a thorough and insightful understanding of how one character was represented by two different actors
- a clear and perceptive analysis
- pertinent examples of how two actors used a range of expressive skills to represent one character.

Low-scoring responses were characterised by:

- a list of expressive skills with little or no description of how they were used by two actors to represent one character
- a limited or incorrect/confused explanation of expressive skills
- discussion of only one actor and/or confusion between the actor and character.

Question 4i.

Students had to explain how the performance style of Absurdism gave meaning to the theme(s) in *Big Sky Town*. Students who had a good understanding of Absurdism handled this question well.

High-scoring responses were characterised by:

- a thorough and insightful understanding of the performance style of Absurdism
- a clear and perceptive discussion
- pertinent examples of how the style gave meaning to the theme(s)
- accurate and appropriate references to characters, plot, actors, theatrical conventions, etc.

Low-scoring responses were characterised by:

- a limited or confused discussion of the performance style of Absurdism
- little understanding of the theme(s)
- little connection between the performance style and how it gave meaning to the theme(s)
- limited or incorrect reference to characters, plot, actors, theatrical conventions, etc.

Question 4ii.

Students were required to evaluate how the use of contrast and props enhanced the non-naturalistic performance style of *Big Sky Town*. Most students were able to analyse the use of contrast and props, although many students missed the requirement to evaluate their use.

High-scoring responses were characterised by:

- an insightful evaluation of how contrast and props enhanced the non-naturalistic performance style
- clear and pertinent examples of how contrast and props enhanced the non-naturalistic performance style
- an exploration of how contrast and props were used to convey the performance style of Absurdism.

Low-scoring responses were characterised by:

- a list or brief description of how contrast and props were used
- little or no evaluation of the use of contrast and props
- a limited understanding of how contrast and props were used to enhance the non-naturalistic performance style.

Question 5i.

Students were asked to analyse the use of character transformation and disjointed time sequences in the performance of *The Shape of A Girl*. Some students only wrote about one theatrical convention. Better responses gave a fully integrated response that focused on how the two conventions were linked.

High-scoring responses were characterised by:

- a clear and concise analysis of the use of character transformation and disjointed time sequences
- a sophisticated understanding of how both theatrical conventions were integrated to create a non-naturalistic style
- the use of pertinent examples to support the response.

2009 Assessment Report



Low-scoring responses were characterised by:

- identification of the use of character transformation and disjointed time sequences without an analysis of how they were used
- a discussion of only one theatrical convention
- an evaluation rather than an analysis.

Question 5ii.

Students were asked to evaluate how the use of sound and set design created tension in the performance of *The Shape of A Girl*.

High-scoring responses were characterised by:

- a sophisticated and insightful understanding of how sound and set design created tension
- clear and pertinent examples of how sound and set design enhanced the non-naturalistic style of the performance
- a clear and concise analysis of how the sound and set design gave meaning to the themes, character and narrative development, and actor-audience relationship.

Low-scoring responses were characterised by:

- limited or confused discussion of how the use of sound and set design created tension
- limited understanding of how tension was created
- limited or incorrect references to how sound and set design gave meaning to the themes, character and narrative development, and actor-audience relationship.