



GENERAL COMMENTS

The 2008 Drama written examination was based on the reaccredited *VCE Drama Study Design* (2007–2011). The paper 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* handled the examination paper well and the majority of students answered all questions. A total of 70 marks was available. Students who were guided by the number of marks allocated to each question and responded appropriately in terms of the length and detail of their responses were most successful. Generally, students' handwriting and written expression was legible and clear. Students should aim to express their responses clearly using appropriate drama-specific terminology.

In the examination 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 three responses were required and five responses were given, only the first three responses were assessed.
- If contradictory answers were given, full marks were not awarded.
- Responses that did not address the subject matter of the question were not awarded any marks.

Areas of strength and weakness

High-scoring papers demonstrated:

- a clear understanding of non-naturalistic performance style(s) and the ways that dramatic elements, theatrical conventions and stagecraft can be manipulated in performance
- the ability to outline, describe, explain, discuss, identify, analyse and evaluate as required by individual questions
- sophisticated use of drama-specific terminology
- 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 2008 Drama playlist
- clear and concise responses to questions
- the ability to use effective and relevant examples to support answers.

Low-scoring papers demonstrated:

- a 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 techniques used
- a limited or inadequate understanding of how to apply practical and theoretical knowledge from the course to the stimulus material provided in the examination
- a misunderstanding of key words or concepts
- limited use of drama-specific terminology
- a definition rather than a discussion or explanation of how a key concept would be used
- an inability to allocate proportional time to the mark allocation for each question
- overreliance on answers prepared in detail prior to the examination.

Some common faults displayed by students included:

- difficulty in following the requirements of the questions; for example, explaining 'when' rather than 'how' to apply theatrical conventions
- discussion of the 'presentation' rather than the 'development' of the ensemble performance
- confusion about the manipulation of play-making techniques, stagecraft and the dramatic elements of sound and symbol
- a confusion or lack of knowledge about non-naturalistic performance styles/drama practitioners and the techniques used
- a limited or confused understanding of how and why techniques are used to transform character in performance

Advice for students and teachers

- Students should carefully read each question, paying particular attention to words that are highlighted in bold.



- Students should be careful to look at the relationship between any 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 words such as ‘outline’ ‘describe’, ‘explain’, ‘discuss’, ‘identify’, ‘analyse’ and ‘evaluate’, and respond accordingly.
- Students need to ensure they know the difference between naturalistic performance style(s) and drama practitioners who use non-naturalism, theatrical conventions, dramatic elements and stagecraft.
- Students need a clear understanding of a range of techniques that may be used to transform between characters, times and places, such as altering expressive skills, morphing, symbolic gesture, and use of stagecraft such as costume/object transformation.
- 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

This question required students to consider how they would use the three images provided on the examination paper as the stimulus for developing and performing the character of *The Explorer* 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 performances in Outcomes 1 and 2 of Unit 4. Some students discussed multiple actors rather than a single actor performing as more than one character. Responses that referred to multiple actors were more in keeping with an ensemble performance. Students need to read the instructions carefully as the question clearly asked about a solo performance.

Students should have referred to the transformation of character techniques used by the actor to portray multiple roles in the performance.

Question 1a.

Marks	0	1	2	3	Average
%	0	2	6	92	2.9

Students were required to briefly outline one idea from each of the images that they would incorporate in the development of their solo performance. Most students achieved full marks for this question. Weaker responses listed two or three ideas with little or no reference to the stimulus material.

High-scoring responses were characterised by:

- a brief outline of one idea taken from each of the three images that could clearly be gleaned from the stimulus material
- incorporating ideas about symbolism and character/narrative development from the stimulus material.

Low-scoring responses were characterised by:

- a limited description or no outline – a list of the three ideas taken from the stimulus was supplied instead
- poor choice of ideas which were not linked to the stimulus material.

Question 1b.

Marks	0	1	2	3	4	Average
%	2	8	20	32	38	3

Students were asked to describe how they would use expressive skills to perform the character of *The Explorer*. Students who did not discuss the character of *The Explorer* were not awarded any marks. Better responses provided insightful descriptions of how a range of expressive skills would be used to perform the character, often referring to the role and attitude of the character within the narrative. Weaker responses made general comments about one or more expressive skills, or described the character in loose terms with limited detail about how the actor would perform the character.

High-scoring responses were characterised by:

- an insightful understanding of a range of expressive skills and their application
- linking of expressive skills to character purpose and role

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- a clear description of how skills like voice, gesture and movement would be manipulated by the actor to present specific features or qualities relevant to the character of *The Explorer*
- insightful answers that explained how the images in the stimulus material had shaped their decision
- a clear understanding of the narrative content of this solo performance
- appropriate use of drama-specific terminology.

Low-scoring responses were characterised by:

- a list of expressive skills with little or no description of how they would be used to perform the character
- describing the character of *The Explorer* in terms of personality traits rather than how expressive skills would be used to develop the character
- a discussion of the role of the character rather than the expressive skills that would be used
- a discussion of only one expressive skill
- lack of drama-specific terminology relevant to the description of acting.

Question 1c.

Marks	0	1	2	Average
%	2	3	95	2

Students needed to briefly describe two important dramatic moments within the narrative of this solo performance. Weaker responses confused the concept of a dramatic moment with a dramatic element or theatrical convention.

High-scoring responses were characterised by:

- a discussion of two clear and concise dramatic moments that were taken from the ideas provided in the stimulus material
- identifying two climaxes or precise moments of tension within the narrative of the solo performance.

Low-scoring responses were characterised by:

- a misunderstanding between the concept of a dramatic moment and a theatrical convention or dramatic element
- generalised themes or ideas rather than two specific moments from the narrative of the solo performance
- a list, rather than a description, of two ideas.

Question 1d.

Marks	0	1	2	3	4	5	6	Average
%	2	2	9	15	30	26	16	4.1

Students were required to explain how they would apply a listed theatrical convention to each of the dramatic moments. Generally, most students understood the theatrical conventions as concepts well and were able to provide a clear indication of 'when' they would be used in the solo performance. The better responses gave integrated or detailed explanations of **how** and **when** the theatrical convention would be employed to create the dramatic moment. If only one theatrical convention was explained, full marks were not awarded.

High-scoring responses were characterised by:

- a sophisticated level of understanding of 'how' two theatrical conventions would be used in the narrative
- a clear understanding of how the actor would use these conventions in a solo performance
- an understanding of the intended emotional response that would be elicited from the audience as a result of how and when the theatrical conventions would be employed
- highly pertinent and imaginative responses that linked ideas to other conventions and dramatic elements such as mood, symbol, timing and tension.

Low-scoring responses were characterised by:

- a brief explanation of 'when' the theatrical conventions would be used
- a description of only one theatrical convention
- confusion between theatrical conventions and dramatic moments
- limited understanding of 'how' the theatrical conventions would be used
- a descriptive, rather than explanatory, response
- responses that indicated this was an ensemble, not solo, performance.

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Question 1e.

Question 1ei.

Marks	0	1	2	Average
%	3	24	73	1.7

This question asked students to describe how they would transform from the character of *The Explorer* to another character in this solo performance. Most students discussed how they would use expressive skills to show transformation between the two characters. Some students provided a brief outline of the role of 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, symbolic gesture and use of costume/object transformation.

High-scoring responses were characterised by:

- 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
- pertinent and insightful examples of specific expressive skills and/or other techniques, such as use of stagecraft, that could be used to transform between the two required characters
- a clear sense that this was a solo, not ensemble, performance
- an imaginative response that used appropriate, drama-specific terminology.

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
- a list of character names with limited or no description of how transformation would occur.

Question 1eii.

Marks	0	1	2	3	Average
%	11	29	38	23	1.8

Question 1eii. asked students to analyse the technique(s) used in this transformation. Many students confused this question with the previous one and again described how the transformation would occur instead of focusing on why the technique(s) would be used and how this would aid transformation. If students repeated their response from the previous question with no analysis of the technique(s) used in the transformation, they received no marks.

High-scoring responses were characterised by:

- pertinent and insightful analysis of the transformation technique(s) that would be used
- detailed explanations of why specific expressive skills and/or other techniques, such as the use of stagecraft, would be used to transform between the two required characters
- an imaginative response that used appropriate, drama-specific terminology
- 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.

Low-scoring responses were characterised by:

- repeating the previous response
- providing a definition rather than an analysis of a transformation technique
- providing an evaluation rather than an analysis of a transformation technique
- describing two characters with limited or no analysis of the transformation technique to be used.

Question 1f.

Marks	0	1	2	3	4	5	6	Average
%	2	3	14	23	27	21	11	3.8

Students were asked to discuss how the dramatic elements of sound and symbol would be used in non-naturalistic ways in this solo performance. Although the concepts of sound and symbol were quite well understood by many students, responses varied in their sophistication of 'how' each dramatic element would be manipulated.

High-scoring responses were characterised by:

- a sophisticated and imaginative understanding of **how** and **when** sound and symbol would be manipulated in non-naturalistic ways



- clear and pertinent examples of **how** and **when** the actor might use expressive skills and stagecraft, such as costume and props, to create non-naturalistic sound and symbol
- a high level of understanding about the impact their choices would have on other dramatic elements, such as the mood, tension and rhythm of the solo
- a clear sense of how sound and 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:

- describing ‘when’ rather than ‘how’ the dramatic elements would be used
- discussion of how each dramatic element would be used in naturalistic rather than non-naturalistic ways
- confusion over the dramatic element of symbol
- limited discussion of how sound and symbol would be used in performance.

Question 2

This question required students to consider how they would use a range of images and a given scenario featuring four set characters on the topic of ‘Extreme Fashion’ as the stimulus for constructing an ensemble performance in a non-naturalistic style. To answer this question, students needed to draw on key knowledge and skills acquired through the development of their own ensemble performance in Outcomes 1 and 2 of Unit 3. Students needed to look at the whole question before they began their answers in order to identify the relationship between the question parts. 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 and students need to have thorough knowledge of these concepts.

Question 2a.

Marks	0	1	2	3	4	Average
%	6	3	24	31	36	2.9

Students needed to explain how two play-making techniques would be used in developing the ensemble performance. Most students were able to correctly identify and explain two play-making techniques, although the better responses made direct links to the stimulus material provided.

High-scoring responses were characterised by:

- clear identification and explanation of how two play-making techniques would be used in developing the ensemble performance
- pertinent examples to explain how the two play-making techniques would be used to explore the ideas/themes inherent in the stimulus material
- a clear sense of how the two play-making techniques may help convey 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 two play-making techniques, or confusing play-making techniques with dramatic elements
- providing a definition rather than specific examples of two play-making techniques
- limited or no reference to how the two play-making techniques were linked to the stimulus material.

Question 2b.

Marks	0	1	2	3	4	Average
%	1	1	20	40	37	3.1

Students were asked to select a character from the list provided, and describe this character’s role in the performance and their attitude towards the pursuit of extreme fashion. Responses that described only ‘the role’ or ‘the attitude’ of the listed character were not able to achieve full marks. Students who selected a character who was not on the list were not able to achieve any marks.

High-scoring responses were characterised by:

- 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 attitude towards extreme fashion in terms of how the character is involved, narrative consequences and/or character status development .

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- 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
- limited description of only the character's role
- limited description of only the character's attitude towards extreme fashion
- a basic character outline with little description of the character's function or role within the narrative.

Question 2c.

Marks	0	1	Average
%	7	94	1

Students were required to identify a drama practitioner who uses non-naturalism or a non-naturalistic performance style that they would use for the ensemble performance. Most students were able to correctly name a drama practitioner or non-naturalistic performance style such as those listed in the revised *VCE Drama Study Design (2007–2011)*. Some students did not answer Questions 2c. or 2d. Most students selected Brecht, Grotowski or Artaud as the drama practitioner.

High-scoring responses were characterised by:

- a clear and concise knowledge of a drama practitioner who uses non-naturalism or a non-naturalistic performance style.

Low-scoring responses were characterised by:

- an inability to correctly name a drama practitioner who uses non-naturalism or a non-naturalistic performance style
- identification of a drama practitioner who uses naturalism or a naturalistic performance style.

Question 2d.

Marks	0	1	2	3	Average
%	11	16	43	30	1.9

Students needed to describe how they would use one technique of the drama practitioner or non-naturalistic performance style in the development of the ensemble performance. Most students demonstrated a strong understanding of techniques used by different drama practitioners or 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.

High-scoring responses were characterised by:

- a clear understanding of one technique and how it would be applied in the development of the ensemble performance
- pertinent examples used to support the response
- imaginative ideas expressed with relevant drama-specific terminology
- a clear and concise understanding of how the technique 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 one of the techniques used by the drama practitioner or non-naturalistic performance style
- naming or providing a definition of the technique, rather than explaining how the technique would be used in the ensemble performance
- confusion or limited understanding about the technique
- limited explanation about how the technique would be used in the development of the ensemble
- an explanation of how the technique would be used in the final presentation, rather than the development, of the ensemble performance.

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Question 2e.

Marks	0	1	2	3	4	5	6	7	8	Average
%	2	2	8	15	25	17	16	8	6	4.6

Students were required to describe how they would use two theatrical conventions from the list provided in the final presentation of the ensemble performance. Most 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 the two theatrical conventions might impact on other aspects of the performance such as narrative development, themes, stagecraft, dramatic elements and acting.

High-scoring responses were characterised by:

- a very clear understanding of the two selected theatrical conventions
- concise and pertinent examples of how the two theatrical conventions would be used within a non-naturalistic style ensemble performance
- providing specific moments within the narrative where each theatrical convention would be used
- an insightful explanation of how each theatrical convention would be achieved through use of acting and/or stagecraft
- 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 selected theatrical conventions
- providing a definition, rather than a description, of how two theatrical conventions would be used
- providing descriptions of 'when' rather than 'how' the theatrical conventions would be used
- limited use of examples
- use of examples that did not demonstrate the two selected theatrical conventions.

Question 2f.

Marks	0	1	2	3	4	Average
%	4	9	29	32	26	2.7

Students were asked to describe how they would use one aspect of stagecraft in non-naturalistic ways in the ensemble performance. Most students were able to correctly identify an aspect of stagecraft and discuss in some detail how it would be manipulated. Some students did not use the correct terminology in identifying stagecraft or confused stagecraft with dramatic elements.

High-scoring responses were characterised by:

- clear identification of stagecraft, using correct terminology
- creative and pertinent examples of how the stagecraft would be used in non-naturalistic ways in the ensemble performance
- imaginative examples of how the stagecraft would be manipulated within the narrative of the ensemble performance
- insightful ideas about the impact the stagecraft 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
- confusing stagecraft with dramatic elements
- a limited explanation of how the stagecraft would be used in non-naturalistic ways in the ensemble performance
- limited or no reference to how the stagecraft was linked to the stimulus material or the ideas generated in the ensemble performance.

Section B

This question related to the analysis in Unit 3 of a play from the 2008 Drama playlist. Students were required to select one play from the playlist and answer the two questions that related to their chosen play. This was the second year that specific questions were written for each play, rather than the generic questions used in previous examinations.

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Question Chosen	None	1 <i>Australian Marriage Act</i>	2 <i>Possessed</i>	3 <i>Kindertransport</i>	4 <i>Asylum</i>	5 <i>39 Steps</i>
%	0	10	22	24	16	27

i.

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	2	1	4	7	11	13	13	15	14	8	13	6.3

ii.

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	4	1	3	8	13	14	13	14	11	7	11	6.0

Question 1i.

Students were asked to analyse one actor's use of character transformation and disjointed time sequences in the performance of *Australian Marriage Act*. Some students wrote about two actors rather than one actor as the question required. Some students only wrote about one theatrical convention. Weaker responses focused on 'evaluation' instead of 'analysis'.

High-scoring responses were characterised by:

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

Low-scoring responses were characterised by:

- identification of one actor's use of character transformation or disjointed time sequences without analysis of how they were used
- discussion of one actor's use of character transformation and another actor's use of disjointed time sequences
- discussion of only one theatrical convention
- an evaluation rather than an analysis.

Question 1ii.

Students needed to discuss the ways in which sound and props were used in non-naturalistic ways in the performance of *Australian Marriage Act*.

High-scoring responses were characterised by:

- a clear and concise understanding of how both sound and props were used in non-naturalistic ways in the performance
- several pertinent examples of how sound and props were used in non-naturalistic ways
- a sophisticated understanding of how sound and props were integrated to create the non-naturalistic style of the performance
- an insightful discussion of how sound and props were used to convey other aspects of the performance such as themes, character status, and mood, tension and timing.

Low-scoring responses were characterised by:

- identification of when sound and props were used within the narrative, without an explanation of how they were used in non-naturalistic ways
- discussion of sound only
- discussion of props only
- examples of how sound and props were used in naturalistic, rather than non-naturalistic, ways
- a limited understanding of the performance.

Question 2i.

Students were required to explain the ways the actor used expressive skills to create different characters in the performance of *Possessed*. Most students handled this question well.



High-scoring responses were characterised by:

- an insightful understanding of the actor's use of expressive skills to create different characters
- clear and pertinent examples of how a range of expressive skills, such as voice, movement, gestures and facial expressions, were used to portray various characters
- an exploration of how the different expressive skills were used to convey character purpose, motive and role.

Low-scoring responses were characterised by:

- a list or brief description of expressive skills with little or no description of how the actor used them to create different characters
- a brief description with little detail of how expressive skills were used to perform more than one character
- limited or incorrect description of expressive skills or confusion between the actor and the character(s)
- discussion of only one expressive skill or only one character

Question 2ii.

Students needed to analyse the use of space and how the actor/audience relationship was manipulated in the performance of *Possessed*.

High-scoring responses were characterised by:

- a clear and concise understanding of both the use of space and the actor/audience relationship
- a sophisticated understanding of how the two elements were connected and manipulated within the performance
- use of pertinent examples to support the response
- a clear understanding of how the two elements were used to enhance the comedy and pathos within the play.

Low-scoring responses were characterised by:

- limited or confused analysis of the actor/audience relationship and little understanding of the use of space
- little or no discussion of how these were manipulated in the performance
- one or two obvious examples given, with little or no understanding of why they were used in the performance
- identifying when space or the actor/audience relationship was used without little or no analysis of how this conveyed meaning in the performance
- discussion of only use of space
- discussion of only the actor/audience relationship.

Question 3i.

Students needed to analyse the ways in which symbol was used in the acting and in one area of stagecraft in the performance of *Kindertransport*. Many students handled this question well, although some appeared to be confused about what constituted symbol in the acting.

High-scoring responses were characterised by:

- a sophisticated and insightful understanding of the symbolism inherent in the performance
- clear and pertinent examples of how the symbolic style was demonstrated through the application of stagecraft and acting
- a thorough understanding of how symbol gave meaning to the themes, narrative and theatrical conventions of the performance
- accurate and appropriate references to characters, plot, actors, stagecraft and theatrical conventions.

Low-scoring responses were characterised by:

- limited or confused discussion of symbol
- limited understanding of the themes and narrative of the performance
- confusion about the ways in which symbol was used in the acting
- limited connection between the symbol used in the acting and stagecraft and how this gave meaning to the themes of the performance
- analysis of only the ways in which symbol was used in the acting
- analysis of only the ways in which symbol was used in one area of stagecraft
- analysis of the ways in which symbol was used in more than one area of stagecraft
- limited or incorrect references to characters, plot, actors and theatrical conventions.



Question 3ii.

Students had to discuss the ways in which two theatrical conventions were used to give meaning in the performance of *Kindertransport*. Most students handled this question well, although some students confused theatrical conventions with dramatic elements.

High-scoring responses were characterised by:

- a clear and concise evaluation of two theatrical conventions
- pertinent examples of each theatrical convention to support responses
- a sophisticated understanding of how both theatrical conventions were integrated to create meaning within the performance
- linking of the theatrical conventions to other aspects of the performance such as themes, narrative, character development and actor/audience relationship.

Low-scoring responses were characterised by:

- confusing theatrical conventions with dramatic elements
- discussion of symbolism as a theatrical convention, which had already been covered in the previous question
- identification of examples of the two theatrical conventions within the narrative without analysing how they gave meaning to the performance
- discussion of only one theatrical convention.

Question 4i.

Students had to evaluate how the use of puppetry and set design enhanced the non-naturalistic performance style of *Asylum*. Some students analysed, rather than evaluated, the two aspects.

High-scoring responses were characterised by:

- a sophisticated and insightful understanding of how puppetry and set design were manipulated in non-naturalistic ways
- clear and pertinent examples of how puppetry and set design gave meaning to the performance style
- accurate and appropriate references to characters, plot, actors, stagecraft and theatrical conventions
- confident and insightful evaluations.

Low-scoring responses were characterised by:

- limited or confused analysis of how puppetry and set design enhanced the non-naturalistic performance style
- analysis, rather than evaluation, of puppetry and set design
- limited understanding of the characters, plot, actors, stagecraft and theatrical conventions
- a brief discussion or list of the puppetry and set design without referring to the non-naturalistic performance style.

Question 4ii.

Students were required to discuss how two characters were represented through an actor's use of expressive skills in the performance of *Asylum*. Most students discussed two different actors, although some students discussed two characters that were represented by the same actor. Either response was acceptable.

High-scoring responses were characterised by:

- an insightful understanding of the actor's use of expressive skills to create character
- clear and pertinent examples of how a range of expressive skills, such as voice, movement, gestures and facial expressions, were used to portray two characters
- an exploration of how the different expressive skills were used to convey character purpose, motive and role.

Low-scoring responses were characterised by:

- a list or brief description of expressive skills with little or no description of how the actor used them to create a character
- a brief description with little detail of how expressive skills were used to perform more than one character
- limited or incorrect description of expressive skills or confusion between the actor and the character(s)
- discussion of only one expressive skill or only one character.



Question 5i.

Students were asked to discuss one actor's use of character transformation and transformation of time and place in the performance of *39 Steps*. Some students wrote about two actors rather than one actor as the question required. Some students only wrote about one theatrical convention. Weaker responses selected the actor who did not transform character at all during the performance.

High-scoring responses were characterised by:

- a clear and concise analysis of one actor's use of character transformation and transformation of time and place
- a sophisticated understanding of how both theatrical conventions were integrated to create non-naturalistic style
- use of pertinent examples to support the response
- a clear and insightful understanding of the performance style of comedy and how this was enhanced through the use of character transformation and transformation of time and place.

Low-scoring responses were characterised by:

- identification of one actor's use of character transformation and transformation of time and place without analysis of how they were used
- discussion of one actor's use of character transformation and another actor's use of transformation of time and place
- discussion of only one theatrical convention
- an evaluation rather than an analysis
- discussion of the actor who did not transform at all during the performance.

Question 5ii.

Students were asked to analyse and evaluate how the style of comedy was demonstrated in non-naturalistic ways in the performance of *39 Steps*.

High-scoring responses were characterised by:

- a sophisticated and insightful understanding of the performance style of comedy
- clear and pertinent examples of how the style of comedy was demonstrated in non-naturalistic ways in the performance
- clear and concise analyses of how the style of comedy gave meaning to the themes, character and narrative development, and actor/audience relationship
- accurate and appropriate references to characters, plot, actors and theatrical conventions.

Low-scoring responses were characterised by:

- limited or confused discussion of the performance style of comedy
- a limited understanding of non-naturalism
- a list or brief discussion of some comic moments within the performance, with little or no discussion of how these were demonstrated in non-naturalistic ways
- limited or incorrect references to characters, plot, actors, themes and theatrical conventions.