2010   Drama GA 3: Written examination

GENERAL COMMENTS

The 2010 Drama written examination was based on the *VCE Drama 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.

In general, students who understood the Areas of Study in the *VCE Drama Study Design* responded well. A total of 60 marks were available and most students answered all of the questions. The students who were guided by the number of marks per question in regard to the length and depth of the response required seemed to achieve the most successful results.

The examination paper did not stipulate that a particular type of written response was required, and students could choose to write in essay, dot-point or short-answer form, or any combination of these, provided the students addressed the focus of the question and the type of response required.

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 the focus was not addressed, for example if 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. In these situations only aspects of the response relevant to the question could be considered.

Areas of strength and weakness
High-scoring examination papers demonstrated:
- 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 2010 Drama Playlist
- the ability to deliver the specific type of response required by each question, as indicated by key words such as 'outline', 'explain', 'discuss', 'describe', 'identify', 'analyse' and 'evaluate'
- 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 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:
- 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-making techniques used
- limited or inadequate understanding of how to apply practical and theoretical knowledge from the study to the stimulus material provided in the examination
- a misunderstanding of key words or concepts; for example, 'analysing' rather than 'evaluating' a performance from the 2010 Drama Playlist
- a definition rather than a discussion or explanation of how a key concept would be used
- inappropriate or irrelevant examples used to support responses
- overreliance on answers prepared in detail prior to 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
- an inability to allocate time as appropriate to the mark allocation for each question
- limited use of drama specific language and terminology.

Some common faults displayed by students included:
- missing the key word or concept of the question; for example, analysing when the 'object' would be used in the ensemble performance with little discussion of how this object would be used as a 'symbol to transform place'
- difficulty in following the requirements of the questions; for example, explaining 'when' rather than 'how' theatrical conventions would be used
- providing a list of expressive skills for performing two characters rather than explaining how the transformation between the two characters would occur
- discussing the 'presentation' when required to discuss the 'development' of the ensemble performance
- a confusion or lack of knowledge about non-naturalistic performance styles, drama practitioners and their associated key conventions.

Advice for students and teachers
- Students should attempt to answer all questions.
- Questions may be answered in any order.
- Students' 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.
- Students need to read each question carefully, paying particular attention to words that are highlighted in bold.
- Students should take note of the particular type of response required in each question, as indicated by words such as 'outline', 'explain', 'discuss', 'describe', 'identify', 'analyse' and 'evaluate', and respond accordingly.
- Students need to be aware of a range of techniques that may be used to transform between character, time and place; for example, manipulation of stagecraft such as costume and object transformation, morphing expressive skills, symbolic gesture, snap transitions, etc.
- 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.

SPECIFIC INFORMATION

Section A
Question 1
For Question 1, three images were provided as stimulus for developing and performing a non-naturalistic solo performance. Within this solo performance, students were asked to create the character of *The Spirit of the Place*.

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 two characters. Some students needed to ensure that their discussion was focused on a single actor performing as more than one character, rather than multiple actors performing, which is evidently an ensemble performance. Students should have clarified the techniques they would use to transform between characters in the performance. They may have used phrases such as 'I would transform into … ' or 'then I would use a snap transition into the other character … ' so that there is no confusion about the performance being a solo performance.

Question 1a.

Marks	0	1	2	Average
%	0	41	59	**1.6**

Students were asked to outline one idea from their chosen image that they would incorporate in the development of their solo performance of *The Spirit of the Place*.

High-scoring responses were characterised by:
- outlining one idea (conceptual, thematic or literal) taken from the stimulus material with clear reference to how it would be used in the development of the solo
- incorporating ideas about symbolism and character/narrative development from the stimulus material.

Low-scoring responses were characterised by:
- little or no outline of the idea, instead listing the information taken from the stimulus material
- no reference to how the idea would be used in the development of the solo performance.

Question 1b.

Marks	0	1	2	Average
%	1	22	76	**1.8**

Students were asked to explain how they would use one play-making technique to develop this idea in their solo performance. Many students chose to explain ideas about dreamtime stories, mythological stories and other Indigenous cultural references.

High-scoring responses were characterised by:
- explaining how one play-making technique would be used to develop the idea taken from the stimulus material
- a clear reference to how it would be used in the development of the solo performance
- incorporating ideas about symbolism and character/narrative development from the stimulus material.

Low-scoring responses were characterised by:
- a very brief explanation or listing of the idea taken from the stimulus material
- limited understanding of a play-making technique
- no reference to how the idea would be used in the development of the solo performance.

Question 1c.

Marks	0	1	2	3	4	5	6	Average
%	1	2	10	20	26	23	19	**4.2**

Students were asked to discuss how they would create the dramatic moment when their character of *The Spirit of the Place* emerges from the environment it inhabits. In their answer students were asked to refer to how they would apply one expressive skill, one area of stagecraft and one dramatic element to create this dramatic moment. The more successful students made thoughtful choices about the dramatic moment and clearly linked their ideas about the mood they wanted to create to a relevant expressive skill, area of stagecraft and dramatic element. The less successful students made poor choices about how they would create the dramatic moment and demonstrated limited understanding of how to apply one expressive skill, one area of stagecraft and one dramatic element. Some students misunderstood the term 'dramatic element' and discussed a theatrical convention instead.

High-scoring responses were characterised by:
- reference to choices derived from ideas inspired by the stimulus material
- a description of a relevant and specific dramatic moment that clearly established the character's emergence from its environment
- clear and pertinent examples of how the actor would create the dramatic moment through the application of one expressive skill, one area of stagecraft and one dramatic element
- an imaginative understanding of how each of the three areas would be manipulated in non-naturalistic ways to create this dramatic moment
- a clear sense of how the dramatic moment would help to convey other elements of the narrative, such as themes, character development and the intended actor-audience relationship.

Low-scoring responses were characterised by:
- a poor choice of the specific dramatic moment, which limited the student's ability to respond in detail
- a limited understanding of expressive skills, areas of stagecraft and dramatic elements
- generalised descriptions of the character rather than specific explanations of how the three areas would be applied to create the dramatic moment
- a brief or limited discussion of the dramatic moment, with some reference to how some of the three areas would be applied.

Question 1d.

Marks	0	1	Average
%	1	99	**1**

Students were required to briefly describe a contrasting character that enters the environment inhabited by *The Spirit of the Place*. The majority of students achieved full marks for this question.

High-scoring responses were characterised by:
- a brief description of a new character who is significantly different to the original character of *The Spirit of the Place*
- reference to the character's motivation and/or characteristics.

Low-scoring responses were characterised by the naming of a character instead of a brief description of the character.

Question 1e.

Marks	0	1	2	3	Average
%	2	13	30	56	**2.4**

Students were asked to describe the expressive skills they would use to create the contrasting character. The more successful students provided insightful descriptions of how two or more of the expressive skills of voice, gesture, movement and facial expressions would be used to create the contrasting character. The less successful students made general comments about one or more expressive skill, or described the character in loose terms with limited detail about how the actor would use expressive skills to create the contrasting character.

High-scoring responses were characterised by:
- a thorough description of how two or more expressive skills would be used to create specific features or qualities relevant to the contrasting character
- an explanation of how two or more expressive skills would demonstrate character purpose and role
- clear communication of the intended narrative content of the solo performance
- appropriate use of the language and terminology of drama.

Low-scoring responses were characterised by:
- a list or brief description of how one or more expressive skill would be used to create the character, with little description of the application
- a description of the contrasting character's personality traits or role rather than how more than one expressive skill would be used to create the character
- limited or incorrect use of drama-specific language relevant to the description of acting.

Question 1f.

Marks	0	1	Average
%	1	99	**1**

Students were asked to briefly describe a conflict that would occur between *The Spirit of the Place* and the contrasting character. This question required students to outline a brief narrative line of action to assist in the following question, Question 1g. Almost all students achieved full marks for this question.

High-scoring responses were characterised by:
- a brief description of an appropriate conflict or problem
- identifying an ongoing issue between the characters that may relate to their environment or status, or a misunderstanding that arises.

Low-scoring responses were characterised by:
- misunderstanding of the dramatic element of conflict
- describing a moment or interaction between the characters rather than a conflict.

Question 1g.

Marks	0	1	2	3	4	5	6	Average
%	2	3	14	20	28	20	13	**3.8**

This question asked students to explain how they would transform between the character of *The Spirit of the Place* and the contrasting character by using rhythm and language to highlight their conflict. The more successful students clearly explained how the dramatic elements of rhythm and language would be applied to emphasise the conflict established between the two characters. The less successful students made poor choices about transformation techniques, and demonstrated limited understanding of how rhythm and language would be used to highlight the conflict. Some students misunderstood the term 'dramatic elements' and discussed 'theatrical conventions' instead. Most students provided a comparison of the different expressive skills they would use to portray each character and then proceeded to show how 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. The more successful students explained specific techniques they would use to transform between the two characters, such as morphing expressive skills, symbolic gesture, and use of costume/object transformation. These students clearly explained how the application of rhythm and language would highlight the conflict between the characters.

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
- 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
- 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
- a clear explanation of how the application of rhythm and language would highlight the conflict between the characters
- sophisticated use of the language and terminology of drama.

Low-scoring responses were characterised by:
- descriptions of the roles of the two characters, with little or no discussion of how transformation between the two characters would occur
- confusion about how the transition from one character to the other would occur
- descriptions of expressive skills to differentiate between the two characters with little reference to the application of rhythm and language
- a definition rather than an explanation of rhythm and language
- limited understanding of how the application of rhythm and language would highlight the conflict between the characters
- limited use of the language and terminology of drama.

Question 2

This question required students to consider how they would use a range of text and images as the stimulus for constructing an ensemble performance in a non-naturalistic style. The text, images, themes and list of four characters that were provided as stimulus material were intended to evoke particular moods and implied styles. Pleasingly, 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
%	10	90	**0.9**

Students were asked to identify one 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 *VCE Drama Study Design*. Students who did not correctly identify a non-naturalistic performance style were not awarded any marks for this question or for Question 2b. Most students selected Epic Theatre, Absurdism, Poor Theatre

or Theatre of Cruelty as the non-naturalistic performance style. Other popular choices included Musical Theatre, Melodrama and Physical Theatre.

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
- the identification of a naturalistic performance style.

Question 2b.

Marks	0	1	2	3	Average
%	9	16	45	30	2

Students needed to identify and describe how one key convention of their chosen non-naturalistic performance style would be applied 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 of the ensemble rather than the development. Other students did not make explicit at what stage the convention was being applied. In both cases, full marks could not be awarded. Some students could not accurately identify one key convention of their chosen performance style, while others wrote about a technique that was 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 one key convention and how it would be applied in the development of this ensemble performance
- pertinent examples used to support the response
- imaginative ideas expressed with relevant drama-specific language and terminology
- a clear and concise understanding of how the convention 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 key convention used in the non-naturalistic performance style identified in Question 2a.
- naming or providing a definition of the convention rather than explaining how the convention would be used in the development of the ensemble performance
- confusion or limited understanding about the key convention
- a description 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	Average
%	2	14	53	32	2.2

Students were asked to explain how they would use the stimulus material to develop one of the characters from the list provided for this ensemble performance. The more successful students made clear, strong references to the stimulus chosen by selecting either text and/or images and/or themes from those provided, and then made specific reference to play-making techniques that were relevant to character creation and development. Students who explained how the stimulus material would be used during the presentation rather than the development stage could not be awarded full marks. Students who selected a character who was not on the list were not awarded any marks.

High-scoring responses were characterised by:
- a thorough explanation of how the stimulus material would be used to develop the character
- clear, strong references to the stimulus chosen
- making specific reference to play-making techniques relevant to character development
- a clear outline of the role of the character 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 selected from the list provided
- a basic character outline with little explanation of how the stimulus material would be used to develop the character
- an explanation of how the stimulus material would be used in the presentation rather than the development of the character.

Question 2d.

Marks	0	1	2	3	Average
%	3	21	46	30	**2.1**

Students needed to discuss one way their character would manipulate the relationship with the audience in the presentation of this ensemble performance. Many students chose to discuss the character's role and purpose, their relationship with the audience, and narrative consequences from this character's behaviour. Students discussed 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. The more successful students clearly explained the application of a technique that was relevant to their chosen performance style. The less successful students provided a very brief explanation of how the relationship with the audience would be created rather than manipulated.

High-scoring responses were characterised by:
- 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
- a clear sense of how the character might be portrayed to help to convey other elements of the narrative such as pathos, tension and the intended actor-audience relationship
- clear choices about the character's role and relationship with the audience that were appropriate to the selected non-naturalistic performance style
- a discussion of one clear and pertinent technique that would be used to manipulate the relationship with the audience
- a link to previous ideas about the character's role and relationship with the audience.

Low-scoring responses were characterised by:
- a limited discussion of the character's relationship with the audience
- poor choices about the character's role and actor-audience relationship that were inappropriate for the selected non-naturalistic performance style
- a generalised idea about the character's role rather than a specific way the actor-audience relationship would be manipulated.

Question 2e.

Marks	0	1	2	3	Average
%	6	28	42	24	**1.9**

Students were asked to describe how the actors would transform the space to show that disjointed time sequences had occurred in this ensemble performance. Most students referred to techniques the actors would use to show that time had shifted, such as freeze frames, montages, morphing, slow motion, use of split stage, etc. Many students also referred to how stagecraft and dramatic elements would be used to show that the space had been transformed to another time frame. The less successful students showed a limited understanding of how to demonstrate disjointed time sequences or described when rather than how the disjointed time sequences would occur.

High-scoring responses were characterised by:
- concise and pertinent examples of how disjointed time sequences would be used within a non-naturalistic-style ensemble performance
- an insightful explanation of how disjointed time sequences would be achieved through the use of acting and/or manipulation of stagecraft and/or dramatic elements
- imaginative ideas about how the disjointed time sequences 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.

Low-scoring responses were characterised by:
- confusion about or limited understanding of disjointed time sequences

- a definition rather than a description of how disjointed time sequences would be used
- descriptions of 'when' rather than 'how' disjointed time sequences would be used
- limited use of examples.

Question 2f.

Marks	0	1	2	3	4	Average
%	2	12	39	31	16	**2.5**

Students were provided with three images of props and asked to select one image to be used as an object for transformation in the ensemble performance. They were then asked to analyse how they would manipulate this object as a symbol to transform place. The focus of the analysis needed to be on specific ways the object would be used to transform place. Although many students were able to discuss how the object would be used as a symbol, the more successful students demonstrated how the object would be used as a symbol within different time frames and how the transformation of place would occur through the manipulation of the object. The less successful students provided a brief discussion of when rather than how the object would be used, with no analysis of how it would be manipulated to transform place.

High-scoring responses were characterised by:
- clever and imaginative ideas about how the object would be used as a symbol to transform place
- a clear sense of how object transformation would be used to demonstrate a transition between different scenes
- a thorough 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.

Low-scoring responses were characterised by:
- a brief description or limited discussion of when rather than how the object would be used as a symbol
- limited understanding of how the object would be used to transform place
- a definition rather than an analysis of object transformation.

Question 2g.

Marks	0	1	2	3	4	Average
%	6	10	32	31	22	**2.5**

Students were asked to briefly describe one important dramatic moment that demonstrated a contrast in mood within the performance. They then had to explain how this change in mood would be manipulated through the dramatic element of focus. Most students were able to identify a specific dramatic moment that showed a contrast in mood. Most students demonstrated a good grasp of how the change in mood would be demonstrated through the manipulation of focus, such as the actor's focus, audience focus, drawing focus to a particular area of stagecraft, etc. The less successful students tended to briefly describe either the contrast of mood or the use of focus, with little understanding of how the two were linked.

High-scoring responses were characterised by:
- clear identification and description of the dramatic moment
- pertinent examples that explained how the contrast in mood would be manipulated through the use of focus
- exploration of the ideas/themes inherent in the stimulus material
- a clear sense of how the dramatic moment would 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:
- inability to identify a specific dramatic moment
- a narrative description rather than an explanation of how the contrast in mood would be manipulated through the use of focus
- a brief description of either the mood or the use of focus, with little understanding of how the two were linked.

Section B

This question related to the Unit 3 analysis of a play from the 2010 Drama Playlist. Students were required to select one play from the list and answer the two questions that related to their chosen play.

Play chosen	None	1 *Fatboy*	2 *Shakespeare's R&J*	3 *100*	4 *Ruby Moon*	5 *Silence*
%	1	16	13	30	37	4

Part i.

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	2	2	6	9	12	14	16	16	10	12	**5.6**

Part ii.

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	5	3	7	12	16	17	13	13	8	7	**4.9**

Question 1i.

Students were asked to explain how the non-naturalistic performance style gave meaning to the theme(s) in the performance of *Fatboy*. Most students responded well to this question, although some seemed to be confused about what constituted non-naturalistic performance style.

High-scoring responses were characterised by:
- a thorough and insightful understanding of the performance style
- a clear and perceptive explanation
- 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:
- limited or confused explanation of the non-naturalistic performance style
- limited 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 1ii.

Students needed to evaluate how one actor used their expressive skills to create one character and how they manipulated the actor-audience relationship in the performance of *Fatboy*.

High-scoring responses were characterised by:
- a thorough and insightful understanding of one actor's use of expressive skills and ability to manipulate the actor-audience relationship
- a clear and perceptive evaluation
- pertinent examples used to supported evaluations
- specific and appropriate use of drama terminology.

Low-scoring responses were characterised by:
- a brief discussion with little detail or no evaluation of how the actor used their expressive skills to create a character
- a limited or confused explanation of expressive skills
- confusion between the actor and character
- little understanding of how the actor-audience relationship was manipulated
- limited or confused use of drama terminology.

Question 2i.
Students were required to analyse how transformation of object enhanced the non-naturalistic performance style of *Shakespeare's R & J*. Many students were able to discuss how the props were used within the performance. The less successful students struggled to explain the non-naturalistic application of object transformation.

High-scoring responses were characterised by:
- an insightful understanding of how object transformation enhanced the non-naturalistic performance style
- clear and pertinent examples used to support the analysis
- an integrated response that indicated how transformation of object was utilised to elucidate the themes and enhance the non-naturalistic performance style.

Low-scoring responses were characterised by:
- limited or confused discussion of object transformation
- little understanding of how the transformation of object enhanced the non-naturalistic performance style
- limited or confused use of drama terminology.

Question 2ii.
Students needed to discuss how rhythm and tension were manipulated to communicate the theme(s) in the performance of *Shakespeare's R & J*. Most students were able to correctly identify and discuss the themes, although weaker responses demonstrated limited understanding of how rhythm and tension were manipulated in the performance.

High-scoring responses were characterised by:
- a thorough and insightful understanding of how rhythm and tension were used to communicate the theme(s)
- clear and perceptive discussion
- pertinent examples of how rhythm and tension were manipulated within the performance
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by:
- limited or confused discussion of rhythm and tension
- little understanding of how rhythm and tension were manipulated
- discussion of only rhythm or tension
- discussion of only the themes.

Question 3i.
Students needed to analyse how stagecraft was used symbolically to enhance the theme(s) in the performance of *100*. Most students responded well to this question.

High-scoring responses were characterised by:
- a thorough and insightful understanding of how stagecraft was used symbolically
- clear and perceptive analysis
- pertinent examples used
- accurate and appropriate reference to characters, plot, actors, theatrical conventions, etc.

Low-scoring responses were characterised by:
- a list or brief description of how stagecraft was used in the performance
- little or no discussion of how stagecraft was used symbolically
- limited or incorrect analysis of how stagecraft was used to convey the theme(s)
- examples provided that showed limited understanding of the play
- limited or incorrect reference to characters, plot, actors, theatrical conventions, etc.

Question 3ii.
Students had to evaluate how the use of space and ensemble movement were applied to create the non-naturalistic performance style of *100*. Most students answered this question well, although the less successful students tended to discuss only use of space with little reference to the ensemble movement.

High-scoring responses were characterised by:
- a thorough and insightful understanding of the non-naturalistic performance style
- clear and perceptive evaluations

- pertinent examples of how the use of space and ensemble movement were used to create the non-naturalistic performance style
- 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 or no evaluation
- little understanding of the use of space and ensemble movement
- little connection between the use of space and ensemble movement and the non-naturalistic performance style
- limited or incorrect reference to characters, plot, actors, theatrical conventions, etc.

Question 4i.
Students had to evaluate how one actor used their expressive skills to create two characters in the performance of *Ruby Moon*. Most students answered this question very well, making clear distinctions between the actor and character, and making well-defined evaluations of the expressive skills used. The less successful students tended to discuss the narrative aspects of two characters rather than how one actor created two characters.

High-scoring responses were characterised by:
- a thorough and insightful understanding of one actor's use of expressive skills to create two characters.
- 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 or brief discussion of expressive skills with little or no evaluation of how the actor used them to create two characters
- a brief discussion of only one expressive skill
- discussion of only one character and/or confusion between the actor and character
- discussion of the narrative aspects of two characters rather than how the actor used their expressive skills to create two characters.

Question 4ii.
Students were required to discuss how stagecraft was manipulated in non-naturalistic ways to create mood in *Ruby Moon*. Most students were able to discuss the use of stagecraft. The less successful students tended to miss the requirement to link it to the mood.

High-scoring responses were characterised by:
- an insightful discussion of how stagecraft was manipulated in non-naturalistic ways
- clear and perceptive discussion of how stagecraft was manipulated to create mood
- use of pertinent examples
- accurate and appropriate reference to characters, plot, actors, theatrical conventions, etc.

Low-scoring responses were characterised by:
- a list or brief description of how stagecraft was used in the performance
- little or no discussion of how stagecraft was manipulated
- little reference to how stagecraft was manipulated to create mood
- the examples provided demonstrated limited understanding of the play.

Question 5i.
Students were asked to explain how the use of ritual gave meaning to the theme(s) in the performance of *Silence*. Some students wrote only about the themes, with little explanation about the use of ritual. The more successful students provided a fully integrated response that focused on how the use of ritual elucidated the themes in the performance.

High-scoring responses were characterised by:
- a thorough and insightful understanding of the use of ritual
- pertinent examples of how the use of ritual gave meaning to the theme(s)
- clear and perceptive explanations
- accurate and appropriate references to characters, plot, actors, theatrical conventions, etc.

Low-scoring responses were characterised by:
- limited or confused understanding of how ritual was used
- little understanding of the theme(s)
- little connection between the use of ritual and how it gave meaning to the theme(s)
- limited or incorrect reference to characters, plot, actors, theatrical conventions, etc.

Question 5ii.
Students were asked to analyse how the use of puppetry and sound enhanced the non-naturalistic performance style of *Silence*.

High-scoring responses were characterised by:
- a thorough and insightful understanding of how puppetry and sound were used
- clear and perceptive analysis
- pertinent examples of how puppetry and sound were each used to enhance the non-naturalistic performance style
- clear and concise analysis of how puppetry and sound gave meaning to other aspects of the play such as the themes, character and narrative development, and actor-audience relationship.

Low-scoring responses were characterised by:
- limited or confused analysis of the use of puppetry and sound
- limited understanding of how puppetry and sound enhanced the non-naturalistic performance style
- discussion of only puppetry or sound
- limited or incorrect references to how puppetry and sound gave meaning to other aspects of the play such as the themes, character and narrative development, and actor-audience relationship.