

GENERAL COMMENTS

The 2014 VCE Theatre Studies written examination comprised three parts:

- Section A – one extended-response question (10 marks) examining students on their analysis of a play from the Unit 3 prescribed playlist (Unit 3, Outcome 3)
- Section B – one question in three parts (10 marks) examining students on their analysis of a play from the Unit 4 prescribed playlist (Unit 4, Outcome 3)
- Section C – one question in five parts (20 marks) examining students on their skills in applying stagecraft (Unit 3, Outcomes 1 and 2) and one question in two parts (10 marks) examining students on their skills in applying stagecraft to a monologue interpretation, developed through Unit 4, Outcome 2.

The examination was based on the revised *VCE Theatre Studies Study Design 2015–2018*.

Characteristics of high-scoring responses included:

- a focus on ‘how’ and ‘why’ something was happening on stage
- at the forefront of the response, stagecraft is used to construct theatre, integrally linked to how the stagecraft is serving the communication of ideas intended by the playwright
- a detailed and sophisticated understanding of prescribed texts, and the key skills and knowledge of the study
- use of detailed and specific examples to illustrate their ideas
- use of specific theatrical terminology and expressions to explain their ideas.

Characteristics of low-scoring responses included:

- a focus on ‘what’ was happening on stage, with no explanation of ‘how’ and ‘why’
- retold the play’s narrative, rather than demonstrating knowledge of how acting and other stagecraft were used in the development or presentation of a play
- showed little knowledge of the prescribed texts (that is, the written playscript for the Unit 3 playlist production and the performance of the play from the Units 3 or 4 playlist), and the key skills and knowledge of the study
- a misreading of the question (for example, provided one item where two or three were required)
- a misunderstanding of key ideas or key terminology.

In preparing for the examination, students would have benefited from the following strategies:

- create a glossary of key theatrical terminology and use these terms to enhance responses
- review key quotations or examples from a written playscript of the Unit 3 prescribed playlist play (Unit 3, Outcome 3) to use as evidence from the written playscript in the response to Question 1
- review key examples from the performances of the plays from the Units 3 and 4 prescribed playlist
- review the activities completed at each stage of the production process for the areas of stagecraft studied (Unit 3, Outcomes 1 and 2, Unit 4, Outcome 2)
- practise responding to unseen material, as used in the examination.

SPECIFIC INFORMATION

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

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

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

Question 1

Play chosen	none	<i>A Sunburnt History: The First Fleet</i>	<i>The Government Inspector</i>	<i>A Midsummer Night's Dream</i>	<i>Patient 12</i>	<i>Night on Bald Mountain</i>	<i>Private Lives</i>
%	1	2	34	15	7	16	25

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Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	2	2	4	9	11	16	18	15	11	8	6	5.9

The focus of the question was on analysing how stagecraft was applied to interpret the written playscript. Students needed to refer to the play in performance as well as specific moments from the written playscript. The script excerpt helped support students in discussing the relationship between the play in performance and the written playscript. It also helped to focus the question on a specific moment of the playscript.

References to the script excerpt could have included:

- the specific moment or part of the play (i.e. how this section of the play was staged)
- an idea, theme or image implied in the text (e.g. how the idea of ‘bare rock’ in *Night on Bald Mountain* was realised through stagecraft that occurs throughout the play)
- verbal or non-verbal language (e.g. Miss Quodling’s dialect, the stage directions, etc.)
- similarities and/or differences between the script excerpt and the performance.

An appropriate reference to other parts of the playscript might have included:

- a direct quotation from the playscript (e.g. a line of dialogue, stage directions or relevant act/scene titles or numbers)
- a description of the structural aspects of the playscript (e.g. in *A Midsummer Night’s Dream*, the use of iambic pentameter and blank verse in the written script, the act and scene structure of the play, etc.), with reference to a specific moment in the play
- similarities and/or differences between the written playscript and the performance.

An appropriate reference to the play in performance could have included:

- specifics of stagecraft (e.g. a particular moment when lighting changed or a detailed description of a set piece, costume, etc.)
- a particular moment of action on stage (i.e. a vivid description that evoked how actors and other areas of stagecraft were presented during a specific moment).

Characteristics of low-scoring responses	Characteristics of high-scoring responses
<ul style="list-style-type: none"> • not all parts of the question were answered (e.g. only one area of stagecraft analysed) • little analysis of how stagecraft was applied in the interpretation of the written playscript (this might include a vague, limited or overly generalised description of stagecraft, the playscript or the performance) • few, if any, examples from the written playscript and/or the script excerpt to support the response • few, if any, examples from the play in performance to support the response • little, if any, use of theatrical language, terminology and expressions • inaccurate description of the playscript, stagecraft or the performance 	<ul style="list-style-type: none"> • outstanding knowledge of how stagecraft was applied in the selected play in performance to communicate ideas to the audience • uses highly pertinent and specific examples from the written playscript, play in performance and script excerpt to support the response • uses appropriate theatrical language, terminology and expressions • uses the script excerpt to focus the discussion on the interpretation of the written playscript • all requirements of the task completed to a high level

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

Number and name of the play 5. *Night on Bald Mountain*
The set design of the Malthouse production of Night on Bald Mountain deliberately favoured an Expressionist style over the Naturalism of the playscript. The ‘scrub’, ‘runting apples’ and ‘staggy old gumtree’ of the first scene were replaced by the raw plywood mountain set, matching the height of the audience. The untreated plywood is deliberately non-naturalistic, as the production aims not to match White’s naturalist image of rural New South Wales – ‘risen sun’ and ‘ice underfoot’ – but instead aims to explore the sociocultural tensions of the early 1960s, the ‘repressed’ attitudes implicit in the ‘bare rock’ of the playscript. The raw plywood acts as a symbol of the mountain’s ‘barren’ nature; its uncaring attitude, ‘because it doesn’t promise’ anything, whilst the size of the set is intended to exert a mood of fear or oppression over the audience; in key with the Cold War tensions that influenced the playscript. This symbolic, Expressionist approach is a change in theatrical style, but does not abandon the meanings, of the written playscript.

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Similarly, sound design differed from that suggested by the playscript, but remained close to White's key concerns. The Malthouse production was characterised by a non-naturalistic soundscape, a combination of double bass, singing, whispering, panting and electronic ambient noise, played out by a single performer. In the playscript, White always specifies music as 'accompaniment', as an addition, whereas the soundscape of the production is a part of the play itself, the irregular double bass chords and sexual panting expressive of the developing tension taking place on stage. Again, this is an Expressionist approach as opposed to the Naturalism of White's playscript, but the meaning of the playscript – tension, repression, fear – is kept intact by the production's use of stagecraft.

Question 2

Play chosen	none	<i>Therese Raquin</i>	<i>Into the Woods</i>	<i>Walking into the Bigness</i>	<i>Eurydice</i>	<i>Macbeth</i>	<i>1984</i>
%	0	17	43	9	13	12	7

Students were asked to analyse the acting in a play from the Unit 4 prescribed playlist (using the same play in parts a., b. and c. of the question) and to choose one character as the focus for analysis. For this question, students were not expected to refer to the written playscript because the Area of Study and the outcome do not require this.

Students were required to understand the distinction between 'character' and 'actor'. Some of the low-scoring responses confused these terms. For example, where a student writes, 'Matthew MacFarlane showed his high status ...', the student is showing their confusion between the actor (i.e. Matthew MacFarlane) and one of the characters that he played (i.e. The Wolf). Responses needed to differentiate between the actor and the character. For example, where a student writes, 'In *Therese Raquin*, Therese mainly occupies the edges of the stage', we can assume that the student means, 'The actor playing Therese mainly occupies the edges of the stage'.

In *Walking into the Bigness*, multiple actors portrayed Richard Frankland (including Richard Frankland himself). For this play, it was legitimate for students to discuss multiple actors or to show how the production deliberately blurred the line between the actor and the character.

Question 2a.

Marks	0	1	2	3	Average
%	1	16	43	40	2.2

The question required students to use theatrical language to describe two characteristics (e.g. psychological attributes, such as motivation and/or intention, etc.) of the chosen character. Students also needed to explain how each of these characteristics were evident in the performance, such as through the use of expressive skills or dialogue.

Characteristics of low-scoring responses	Characteristics of high-scoring responses
<ul style="list-style-type: none"> not all parts of the question were answered (e.g. fewer than two characteristics given) confusion between characteristics and the skills an actor uses to portray a characteristic (e.g. 'vocal skills' and 'physical skills' are ways in which an actor might show a characteristic and are not, of themselves, characteristics) very little, limited or no analysis of how each of the two characteristics are portrayed by the actor no use of theatrical language, terminology and expressions confusion between 'actor' and 'character' 	<ul style="list-style-type: none"> demonstrates a high level of understanding of characteristics pertaining to a selected character in the production provides a clear and specific description of two characteristics of the selected character analyses how each of the two characteristics are portrayed by the actor, including specific and pertinent examples from the performance (e.g. how the actor used expressive skills) uses appropriate theatrical language, terminology and expressions

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

Number and name of the play 2. *Into the Woods*

Name of chosen character *The Wolf*

The character of the Wolf performed by Matthew Macfarlane had very predatory characteristics. This was evident in the performance through Macfarlane's focus on Little Red Riding Hood and baring his teeth as he became closer to her while he was hunting her. Moreover, the Wolf was extremely animalistic, evident in the performance due to Macfarlane's movement on all fours and spontaneous leaps and jumps across the acting space.

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Question 2b.

Marks	0	1	2	3	4	Average
%	6	17	36	29	13	2.3

This question required students to use theatrical terminology to describe the conventions or characteristics associated with a theatrical style and to explain how these informed the ways in which the character was represented on stage. For example, musical theatre uses the convention of song, where characters stop in the midst of action to express their inner thoughts and feelings by singing directly to the audience; this convention might help to portray the objectives and motivations of a character.

Characteristics of low-scoring responses	Characteristics of high-scoring responses
<ul style="list-style-type: none"> not all parts of the question were answered (e.g. discussion of theatrical style(s) but not how this were used to shape the portrayal of the character) limited or no analysis of the relationship between theatrical style(s) and the actor's portrayal of the character limited use of theatrical language, terminology and expressions reference to a character different from the character mentioned in part a. poor choice of theatrical style(s) (e.g. 'naturalism' selected as the only theatrical style mentioned in a response about <i>Into The Woods</i>, a piece of musical theatre) confusion between 'actor' and 'character' 	<ul style="list-style-type: none"> shows a high level of knowledge and skill when explaining how the theatrical style(s) used in performance shaped the actor's portrayal of the selected character analyses how the actor used the theatrical style(s) in the portrayal of the selected character is clear and specific uses specific and pertinent examples from the performance uses well-chosen theatrical language, terminology and expressions

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

Number and name of the play 2. *Into the Woods*

Name of chosen character *The Wolf*

The theatrical style of musical theatre informed Macfarlane's portrayal of the Wolf through the presentational acting style as would continuously share his success of hunting Little Red Riding Hood with the audience by turning and smirking towards the audience. Furthermore, the libretto informed his movement as he crawled and stepped in time to the underscoring highlighting his sneaky and mysterious nature. Moreover, Macfarlane used pitched dialogue that complemented the musical underscoring and he used exaggerated facial expressions such as those of desire to communicate the archetypal nature of his character, informed by the theatrical style of pantomime.

Question 2c.

Marks	0	1	2	3	Average
%	3	18	41	38	2.2

This question required students to discuss how the actor used the space, such as precincts, levels, proximity to audience, relationship to set or set pieces, and/or movement through the space. 'Use of space' might have included how the actor used the space or how other areas of stagecraft were used within the space by the actor to convey their power relationships. Students also needed to discuss how this use of space communicated the power relationships between characters.

Characteristics of low-scoring responses	Characteristics of high-scoring responses
<ul style="list-style-type: none"> limited understanding of the concept of ‘status’ or of the character’s status in the performance limited or no analysis of how the use of space conveyed status (this might have been identified by few or no examples from the performance and limited, if any, description of the use of space) limited or no use of appropriate theatrical language, terminology and expressions confusion between ‘actor’ and ‘character’ 	<ul style="list-style-type: none"> shows a high level of understanding of the character’s status in the performance shows a high level of knowledge and skill in explaining how the use of space conveyed the status of the selected character analysis of how the use of space conveyed status is clear and specific (this might be identified by specific and pertinent examples from the performance and a clear description of the use of space) uses appropriate theatrical language, terminology and expressions

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

Number and name of the play 2. Into the Woods

Name of chosen character The Wolf

Macfarlane conveyed the high status of the Wolf over Little Red Riding Hood by entering the acting space from the middle or top tier of the three-tiered stage and travelling down in towards Little Red Riding Hood so he begins physically higher than her.

Furthermore, his quick runs and jumps across the stage communicated his greater physical strength over Little Red Riding Hood and hence placed him as a threat to her. Moreover, through hiding from Little Red Riding Hood by lurking behind the branches framing the acting space, Macfarlane emphasised how the Wolf is more comfortable within the woods in comparison to the vulnerable Little Red Riding Hood and hence placed himself at a higher status.

Question 3

This question required students to apply two areas of stagecraft to realise a production of a previously unseen play. Students were provided with support materials and script excerpts from JM Barrie’s ‘Peter Pan or The Boy Who Would Not Grow Up’. Students were not required to have knowledge of this play or the support materials before answering the question.

Students were instructed to select two areas of stagecraft from the list provided (as studied in Unit 3). Students were able to use illustrations or diagrams to support their written responses to any of the questions. An illustration or diagram presented without a written response did not answer the question. Students were expected to demonstrate knowledge/skill in at least one of the two selected areas of stagecraft.

In parts a. and b., students were required to provide ‘a concept or idea’. The first ‘concept or idea’ in a response was accepted as the singular idea requested and subsequent items in the response were ignored. In parts c. and d., the concept of ‘trialling’ required the student to specify ‘what’ was being ‘trialled’ and ‘how’ it would be trialled. Simply saying ‘I will trial ...’ did not explain how a trial might occur.

Questions 3a. and 3b.

3a.

Marks	0	1	2	3	Average
%	1	12	38	49	2.4

3b.

Marks	0	1	2	3	Average
%	1	11	41	47	2.4

In these questions, students had to develop a concept or idea for the nursery and Never Land. In other words, they had to devise a plan, such as how the area of stagecraft might eventually look or sound during the presentation of the play. Students did not need to present a fully realised concept, but were expected to use stagecraft-specific terminology relevant to the planning stage (i.e. the development of initial ideas and concepts for the production) and explain how they derived their idea from the stimulus image(s).

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Characteristics of low-scoring responses	Characteristics of high-scoring responses
<ul style="list-style-type: none"> identifies a simplistic concept or idea (the link to the nursery or Never Land may be tenuous or vague) limited understanding of nature and function of selected area(s) of stagecraft during the planning stage limited realisation of the theatrical possibilities of the stimulus material and its relevance to the planning stage limited or no use of theatrical language, terminology and expression not all requirements of the task completed references other parts of the planning stage without clearly specifying a concept describes one of the stimulus images or a piece of information from the insert without referring to a concept 	<ul style="list-style-type: none"> shows a high level of skill in identifying a concept or idea relevant to the nursery and Never Land demonstrates a sophisticated understanding of the nature and function of one or both of the selected areas of stagecraft during the planning stage good realisation of the theatrical possibilities of the stimulus material and its relevance to the planning stage provides a clear and coherent explanation with strong examples linking stagecraft and stimulus images to concepts or ideas highly appropriate use of theatrical language, terminology and expression

The following are examples of high-scoring responses.

Numbers and names of selected areas of stagecraft 8. *Publicity and marketing*, 9. *Lighting*

a. *An initial concept or idea that would inform the application of the lighting area of stagecraft would be the top floor of a big townhouse with view of treetops. This evokes the idea of a night sky and one permeated with stars that reflect the existence of another world bursting with adventure and possibilities. In the production planning stage, the lighting designer could source stimulus images of night skies such as the one in stimulus image 2, where they symbolise hope from the conservative and mundane world and could be applied through a gobo. The stimulus images will then be collated to develop a design that appropriately creates juxtaposition between the children's nursery and the view of the treetops and sky.*

b. *An initial concept that would inform the area of lighting stagecraft in creating Never Land is the idea of a forest with a beautiful lagoon and a magical aura. In the production planning stage, the lighting designer would annotate the script to determine the times when the performance space is transformed into a forest and adopt the use of fairy lights to not only light the dim space but also to signify the presence of the fairies and Tinkerbell as inspired by stimulus image 3 where it seems they are ever present and always watching.*

Questions 3c. and 3d.

3c.

Marks	0	1	2	3	4	5	Average
%	2	9	27	32	21	8	2.9

3d.

Marks	0	1	2	3	4	5	Average
%	5	10	31	29	18	7	2.7

In these questions, students had to explain how the concept or idea that they planned in parts a. and b. would be explored and/or trialled through the development stage (i.e. ways in which production aims and concepts are realised through explorations, experiments and/or trial approaches with stagecraft to achieve production aims). Students had to show what aspects of their initial concept or idea might need to be trialled or explored (e.g. sightlines of the stage) and what process they might go through to trial the idea (e.g. sitting in different areas of the auditorium during rehearsals to check that actors can be seen).

Characteristics of low-scoring responses	Characteristics of high-scoring responses
<ul style="list-style-type: none"> • limited description of how to experiment with and/or trial approaches for the selected area(s) of stagecraft during the production development stage • limited or no reference to the concept or idea described in parts a. and b. • limited understanding of the nature of the selected area of stagecraft during the production development stage • illustrations or diagrams were used in place of a written response, with limited or no annotation • little or no use of theatrical language, terminology and expressions • not all requirements of the task completed 	<ul style="list-style-type: none"> • demonstrates a high level of understanding of the nature and function of the selected area(s) of stagecraft during the production development stage • illustrations or diagrams support the understanding of the written response • provides a clear and coherent explanation with highly appropriate examples describing how concepts or ideas are explored and/or trialled during the production development stage • highly appropriate exploration/trial tasks or exercises discussed • highly appropriate use of theatrical language, terminology and expression • all requirements of the task completed to a high level

The following are examples of high-scoring responses.

Numbers and names of selected areas of stagecraft 8. *Publicity and marketing*, 9. *Lighting*

c. *To explore/trial the initial concept of stars in the night sky as a view from the townhouse, the lighting designer must collaborate with set designers to develop a cohesive design brief that allows for the stars to be seen as well as for the children's nursery to remain a prominent feature and symbol of confinement and restrictions imposed by the adult society. The gobos of the stars must be trialled in conjunction with the completed set design to ensure that all set elements are adequately lit and the mood elicited is one of control and authority comingled with hope and adventure through the night sky. To signify night time, the nursery must be dimly lit to then allow for the stars in the sky to be a prominent feature of the children's nursery. A warm neutral wash could be trialled along with the gobo of the stars to contrast between normality and the other-worldliness.*

d. *In the production development stage, the initial concept of the use of fairy lights could be explored and trialled through a collaboration with the director to determine which aspects of the forest are being used by the actors through the blocking developed by the director. This will allow the lighting designer to determine which areas require a larger number of fairy lights as well as ensuring that their use does not obstruct the blocking or choreography designed for the performance. Additionally, different coloured fairy lights could be trialled such as warm yellow lights for scenes with family and unity and to enhance the fantastical nature. In contrast, in scenes where the pirates are present, a red fairy light could be trialled to reflect the violence and sword fights their presence evokes. These ideas would need to be trialled in conjunction with the direction to ensure that they create moods of fantasy, magic and fear.*

Question 3e.

Marks	0	1	2	3	4	Average
%	6	13	32	32	18	2.4

In this question, students had to demonstrate understanding of the aspects of or events in the presentation stage (i.e. bump-in, technical rehearsals, dress rehearsals, performances to audiences, stage management, stagecraft evaluation review and refinement, repair and maintenance, production team meetings, directorial feedback/notes, rehearsals/reworking as required, seeking and processing audience feedback, budget review, publicity and marketing, bump-out, reflection and final evaluation). They also needed to refer to the ideas already developed for the two different locations and how these would transform from one to another (i.e. how would a set designer plan for the set to be changed from the nursery location to Never Land). The highest-scoring responses gave a clear description of what would happen, and a detailed and realistic understanding of how the area(s) of stagecraft might work to achieve this desired effect.

Characteristics of low-scoring responses	Characteristics of high-scoring responses
<ul style="list-style-type: none"> limited description of how the selected area(s) of stagecraft would be used in the transformation from the nursery to Never Land in the presentation stage illustrations or diagrams are used in place of a written response, with little or no annotation limited or no understanding of the nature and function of the selected area of stagecraft during the presentation stage limited or no use of theatrical language, terminology and expressions limited or no reference to the concepts developed in parts a., b., c. and d. not all requirements of the task completed 	<ul style="list-style-type: none"> demonstrates a sophisticated understanding of the nature and function of the selected area(s) of stagecraft during the presentation stage in relation to transformation of scene/set provides a clear and coherent description of a sophisticated idea(s) for the transformation from the nursery to Never Land during the presentation stage illustrations or diagrams support the understanding of the written response highly appropriate use of theatrical language, terminology and expressions all requirements of the task completed to a high level

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

Numbers and names of selected areas of stagecraft 8. *Publicity and marketing*, 9. *Lighting*

e. The stagecraft area of publicity could create the transformation from the children's nursery to Never Land through the design of front of house. To demonstrate conservative and constrictive environment of the nursery, inspired by stimulus image 4, where the children need to obey adults and where there are strict rules about their behaviour, the front of house could be designed to reflect the big townhouse with 'shabby but imaginative decor'. Additionally, the crew operating front of house could realise the production team's conventions through wearing exaggerated make-up and costumes of fairies and mythical creatures to reflect the theme of a meeting point between the two worlds. This juxtaposition between the clean and conservative decor and environment of the front of house and the magical and dream-like creatures will immerse the audience in the world of the play and effectively create the transformation from the children's nursery to Never Land and symbolise escape from restrictions of everyday life.

Question 4

Students were provided with a script excerpt from 'Peter Pan or The Boy Who Would Not Grow Up'. Students were asked to select an area of stagecraft from the list provided (as studied in Unit 4). They had to refer to the same area of stagecraft in parts a. and b. (this area of stagecraft could also have been referred to in Question 3).

Question 4a.

Marks	0	1	2	3	4	5	Average
%	4	8	29	30	19	9	2.8

Students were required to annotate the script (i.e. highlight specific words or phrases that might inform the application of stagecraft) in three or more places. The annotations needed to show an excellent understanding of the selected area of stagecraft through specific theatrical language and needed to be specific to the idea of magic. Discussion of other aspects of the script was irrelevant to answering the question.

Characteristics of low-scoring responses	Characteristics of high-scoring responses
<ul style="list-style-type: none"> restating dialogue or stage direction with little or no detail about the application of stagecraft few, if any, examples of stagecraft decisions to enhance the idea of magic limited or no understanding of how to annotate a playscript not all parts of the question completed (e.g. fewer than three annotations) 	<ul style="list-style-type: none"> demonstrates understanding of the ways in which the playscript may be interpreted for an audience demonstrates understanding of the nature and function of the selected area of stagecraft and how stagecraft can be applied to communicate meaning (i.e. to enhance the idea of magic) uses theatrical language, terminology and expressions demonstrates a high level of understanding of how to annotate a playscript

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

Number and name of selected area of stagecraft 7. *Design (sound)*

[the student highlighted the phrase in the script excerpt 'TINK has to tell her tale, in one long ungrammatical sentence' with an arrow pointing to the following annotation]: *Use chimes to realise Tink's presence, but her 'ungrammatical sentence' is*

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represented by a hundred voices whispering, playing from speakers placed all around the theatre, under seats, above heads, behind audience members, enveloping their senses in sound and magic.

[the student highlighted the phrase in the script excerpt ‘TINK alights near the shell, and rings out a warning cry’ with an arrow pointing to the following annotation]: *Using the numerous speakers, stagger the sound of chimes and add bells and deeper toned ringing to maintain the sense of magic while adding urgency to the situation.*

[the student highlighted the phrase in the script excerpt ‘But TINK is saved’ with an arrow pointing to the following annotation]: *Slowly and softly building up a string orchestra, as the sombre and desperate tone of Peter Pan persists, but as more children clap and cheer, the music gets faster, louder, and then culminates in all the speakers tinkling gently with the sound chimes and the orchestra prolonging a single note.*

Question 4b.

Marks	0	1	2	3	4	5	Average
%	9	10	24	31	20	7	2.7

Students were required to understand what is meant by the actor–audience relationship (i.e. how the actor manipulates the feelings of the audience towards the characters and the action). The question required students to discuss how this was both established (i.e. how it was set up) and how it was maintained (i.e. how it was continued or changed). Students needed to show an understanding of how their chosen area of stagecraft affected the actor–audience relationship.

Characteristics of low-scoring responses	Characteristics of high-scoring responses
<ul style="list-style-type: none"> discussion of a different area of stagecraft from that discussed in part a. limited explanation with few, if any, examples linking stagecraft decisions to either establish or maintain the actor–audience relationship limited or no use of theatrical language, terminology and expression not all requirements of the task completed (e.g. a discussion of the actor–audience relationship with no reference to stagecraft or a discussion of stagecraft with no reference to the actor–audience relationship) 	<ul style="list-style-type: none"> demonstrates understanding the actor–audience relationship implied in the context of the scene (i.e. the theatrical style and the mood intended by the playwright) appropriate use of theatrical language, terminology and expressions provides a clear and coherent explanation with strong examples linking stagecraft decisions to both establish and maintain the actor–audience relationship (this may include reference to how the actor–audience relationship changes throughout the excerpt)

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

Number and name of selected area of stagecraft 7. Design (sound)

This monologue must have the audience invested in the fate of Tinkerbell, and strongly imply that she is a character who reacts and feels just as other characters do. As Peter Pan talks to her, the sounds she ‘responds’ with must have variation in length, pitch and volume, employing the use of different speakers as a representation of movement. As she ‘nobly swallows’ the draught, very sinister and menacing music should play softly in the background to evoke a sense of fear in the audience, and as she fades away, the orchestra should play more urgently, using discordant tones and a minor key to make the audience worried for Tink. After Peter Pan directly addresses the audience and Tink is saved, the music shifts to a major key and is much more relaxed and joyful, using staccato notes and a steady tempo. The speakers in the seating area should tinkle lightly and each would almost inaudibly whisper ‘thank you’ to the audience.