



GENERAL COMMENTS

Most students displayed an understanding of the key knowledge and skills specified for each of the examinable outcomes, and the majority of students responded to all the questions on the examination paper. Students should aim to express their responses clearly, using plain English and appropriate language and terminology. This allows assessors to focus on the knowledge and understanding being communicated. Student handwriting was generally better than in previous years.

Students who performed well on the examination generally demonstrated a good understanding of the key knowledge and skills, provided clear and concise responses to questions and used drama-specific terminology appropriately. It was also important for students to use effective and relevant examples to support their answers; however, some students' examples were not specific enough to adequately support their responses.

Weaker students demonstrated a limited understanding of dramatic elements and theatrical conventions. They often misunderstood drama-specific terminology and had a limited understanding of the key knowledge and skills embedded in the course. Students need to ensure they know the difference between dramatic elements, theatrical conventions and stagecraft elements.

Students need to know the different requirements of instructions such as 'describe', 'evaluate', 'analyse' and 'discuss' in order to answer the examination questions appropriately, and they should pay careful attention to the stem of each question, particularly any words in bold. During the examination, students should ensure that they allocate their time appropriately so that they can complete the entire paper. One way to do this is to note the allocation of marks for each question and use this as a guide to the appropriate depth and length required in their responses.

In answering the questions, illustrations, annotations and tables were acceptable and were used appropriately by some students to individual questions or the whole paper.

The examination does not have to be completed in the order in which it is set out. Many students answered Question 4 then went on to respond to the rest of the paper.

SPECIFIC INFORMATION

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

Section A

Question 1

This question related to the ensemble performance in Unit 3 and required students to focus on the non-naturalistic aspects of the performance.

Question 1a.

Marks	0	1	2	3	4	Average
%	9	7	20	21	42	2.8

Question 1a. required students to discuss how one character was developed by using subject matter from a range of resources. In their responses, students needed to refer to at least two examples of subject matter from different sources and the development of one character. Some students wrote about a character they developed and performed, others wrote about a character that they and others developed which may or may not have been performed by that student. Some students over-answered this question, writing up to two pages for a question that was only worth four marks.

High-scoring responses were characterised by:

- clear identification of more than one source of subject matter
- discussion of how this subject matter was used to develop a character
- a focus on development, not performance
- good choice of pertinent examples to support the response.

Low-scoring responses were characterised by:

- a lack of discussion about the development of a character and/or different sources of subject matter

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- listings of sources of subject matter without an explanation of how these were used to develop the character
- generalised discussions without pertinent examples to support the response
- discussion of only one source of subject matter and/or more than one character
- misunderstanding of the term 'develop'
- a focus on performance rather the development stages of the ensemble.

Question 1b.

Marks	0	1	2	3	4	5	6	Average
%	6	3	8	10	20	20	33	4.3

Question 1b. required students to explain the ways in which their group manipulated three dramatic elements in their non-naturalistic performance.

High-scoring responses were characterised by:

- an explanatory, rather than descriptive, approach
- clear knowledge of non-naturalistic performance styles
- clear knowledge of dramatic elements and how they can be used to enhance meaning
- three short paragraphs, each focusing on a different dramatic element with more than one concrete example for each.

Low-scoring responses were characterised by:

- reference to naturalistic, rather than non-naturalistic, performance
- a descriptive, rather than explanatory, approach
- poor knowledge of dramatic elements
- no sense of group involvement.

Question 1c.

Marks	0	1	2	3	4	5	6	Average
%	4	2	8	13	22	21	29	4.3

Question 1c. required students to explain how three stagecraft elements contributed to the non-naturalistic style of their ensemble performance.

High-scoring responses were characterised by:

- sound knowledge of stagecraft elements
- an explanatory, rather than descriptive, response
- explanation of three different stagecraft elements
- explanation of stagecraft elements in relation to non-naturalism
- the ability to connect information from the previous two questions with stagecraft use and its effectiveness.

Low-scoring responses were characterised by:

- a lack of understanding of non-naturalism
- generalised responses that lacked pertinent examples
- poor knowledge of stagecraft elements
- confusion of stagecraft elements and theatrical conventions.

Following is a high-scoring student example to Question 1.

Question 1a.

For Unit 3 ensemble we had the task of creating a performance based on The Biddan quote 'with our thoughts we make the world.' Set 'with in the mind' of several influential persons in history, such as William Wallace, Stalin, Moses and Ghandi, we were asked to explore their thought process, as well as investigate alternate thoughts and create the impact these would have had on the world we live in today.

Focusing on freedom fighters (or suppressors) a range of different sources were used to develop characters.

In particular, for the character of William Wallace, Mel Gibsons film 'Braveheart' was watched and analysed. It gave my ensemble group the opportunity to see a live dramatic interpretation of William Wallaces character, as well as clearly explaining several poignant events that the character had experienced which would have effected the way he made decisions.



As well as the film, the internet was used to give a background research on the society that William Wallace lived in, and the regime he was fighting against. Through these different mediums to gain knowledge on the characters nature, his verbose, quick witted and passionate character was clearly explained, and therefore made it easier to express in characterisation and development.

Question 1b.

Contrast

As alternate thoughts and actions of these influential people had to be explored, the dramatic element of contrast was manipulated in performance.

This was done by having a dramatic death scene, directly proceed a highly commical and light heated song. As this contrast was obvious, it ensured that the complexities of the mind were explored and expressed clearly on the stage. Also contrast was used, when two actors would perform the same identical character simultaneously, however each would hold contrasting opinions and motives. For example, Moses 1 argued for the freedom of the Israelites, while Moses 2 contradicted this motive by expressing fears and uncertainties. By having this contrast, we were able to explore the alternate complex thoughts of the influential persons in history.

Symbol

In conjunction with the manipulation of 'transformation of object', the struggle for freedom and the effects of positive and negative thoughts and ideas were clearly expressed.

As neck-ties were deliberately taken off, tightened, or made loose, these small gestures symbolised the pressures placed on the mind by outside events and the effect they can have on decisions made. For example, as 'Stalin's character' would feel under pressure, his tie was tightened, symbolising the constriction of rational positive thoughts, resulting in irrational actions leading to the suppression of freedom. By way of contrast, William Wallace's passion and anger was signified by the tie being removed and tied around the head like a warrior bandana, symbolising his high regard for violence to obtain freedom.

Timing

As much of the performance was done in stylised movement, dialogue being said in unison, gestures being made in a simultaneous manner, the manipulation of timing was made critical.

To ensure dialogue had the dramatic impact and the message clearly expressed, it was critical that the timing of dialogue said, flowed with the highly stylised movements and gestures made on the stage.

In particular, the soundscape used to introduce the scene and establish setting, timing of the random sounds made by myself and fellow group members, the robotic repetitive gestures and the critical freeze at the end, all relied heavily on the timing and actors focus.

Question 1c.

Costume

By choosing to perform in drama blacks gave us neutrality of character and made it easier for transformation of character (hence making the performance non-naturalistic) to occur.

We, however did choose to use fragmentary costume, with two white neck-ties to depict neutrality within the mind, however manipulated to symbolise the pressures placed on the individuals thought process. Each character also wore a red garment (be it braces, vest etc) which helped symbolise the raw extreme emotions within the mind, such as love, passion, hatred, anger or lust.

This fragmentary costume ensured the performance was non-naturalistic, as it relied on actors of expressive skills and imagination of spectators for character changes to be fully realised on the stage.

Set

Using minimalistic set pieces, two large black rostrum blocks and a chair, ensured that that the main focus wasn't on the lavish set, however on the drama being presented.

Those set pieces were manipulated and transferred to denote a change of location or scene change, as they were moved within the drama in the scene to ensure the transformation could occur.

The rostrum blocks, with the help of expressive skills and imagination, transformed into the great pyramids of Egypt, a coffin, the 10 commandments, just to a few.

This transformation of this stagecraft ensured the performance was non-naturalistic as it relied (just like costume) heavily on expressive skills and imagination to donate the change of location.

Prop

The use of four parcels, opened only when the past of the influential persons was explored, helped also with scene changes and character transformation. These small props symbolised the 'important package' of the influential person in history, and aided the character of narrator, to divulge a historical fact, or spoil up coming tension. As this was used in unison with the narrator, the prop was extremely non-naturalistic, as it represented the lives of the characters on the stage.

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Question 2

Performance chosen	none	1	2	3	4	5	6
%	1	31	4	17	9	14	25

Students needed to base their responses to Question 2 on **one** play selected from the 2006 Drama Playlist:

- *Fallen Sky*
- *The Bush Undertaker and the Drover's Wife*
- *Cargo*
- *Mrs Petrov's Shoe*
- *The Wild Blue*
- *Headlock*.

Question 2a.

Marks	0	1	2	Average
%	2	3	95	2.0

Question 2a. required students to state two of the main ideas that were communicated in the performance of their chosen play. Most students chose two themes from the play as the main ideas, which was quite appropriate. This question was intended to be open to wide interpretation by students and most students scored full marks. An appropriate response to this question was necessary for students to score well in Questions 2b. and 2c.; however, the question was only worth two marks and did not need an overly long response.

High-scoring responses were characterised by:

- a clear understanding of the themes of the play
- two well-chosen and distinct examples of main ideas.

Low-scoring responses were characterised by:

- only one main idea chosen
- poorly chosen examples
- confusion between main ideas and stagecraft elements.

Question 2b.

Marks	0	1	2	3	4	5	6	Average
%	3	6	19	21	21	14	15	3.5

Question 2b. required students to explain how one of these main ideas was explored through one of the characters in the performance.

High-scoring responses were characterised by:

- clear explanation of both character motivation and interpretation of the actor's expressive skills
- pertinent examples
- detailed examples used to demonstrate how the main idea chosen was linked to the chosen character
- strong, detailed and insightful knowledge and understanding of the play
- strong, detailed and insightful knowledge of the role of character within performance.

Low-scoring responses were characterised by:

- a descriptive rather than explanatory approach
- confusion between actor and character
- poor choice of character
- discussion of more than one character
- discussion only of plot
- a lack of detail
- interpreting 'main idea' to be a stagecraft element
- a poor choice of main idea in part a.

Question 2c.

Marks	0	1	2	3	4	Average
%	8	11	27	24	30	2.6

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Question 2c. required students to describe how one dramatic moment from the performance communicated the other main idea. Some students did not understand the concept of a dramatic moment. The question required student to link the chosen main idea to their chosen dramatic moment.

High-scoring responses were characterised by:

- a clear understanding of dramatic tension and how it is created in performance
- knowledge of how meaning is communicated to an audience
- pertinent examples to support the description
- either a detailed description of a few well-chosen examples or a wider range of examples
- use of appropriate terminology.

Low-scoring responses were characterised by:

- retelling the story
- a poor choice of main ideas in part a.
- limited understanding of what constitutes a dramatic moment
- a lack of appropriate terminology
- generalised description without specific reference to a dramatic moment
- generalised description without reference to a main idea
- confusion between a main idea and stagecraft elements
- answers that were incomplete or lacking in detail.

Question 2d.

Marks	0	1	2	3	4	5	6	Average
%	12	7	16	20	19	13	12	3.1

Question 2d. required students to discuss how another dramatic moment from the performance was enhanced by the use of two non-naturalistic theatrical conventions.

High-scoring responses were characterised by:

- a clear understanding of the concept of a dramatic moment
- a high-level of knowledge of non-naturalistic theatrical conventions
- pertinent examples to support the discussion
- either a detailed description of a few well-chosen examples or a wider range of examples
- use of appropriate terminology.

Low-scoring responses were characterised by:

- a lack of knowledge of theatrical conventions
- a lack of appropriate terminology
- confusion between theatrical conventions and stagecraft elements
- poor choice of theatrical conventions
- discussion of naturalistic theatrical conventions
- limited understanding of what constitutes a dramatic moment
- answers that were incomplete or lacking in detail.

Following are some high-scoring student responses to Question 2.

Example 1

Fallen Sky

Question 2a.

Two main ideas conveyed by Fallen Sky.

- *the theme of family and togetherness*
- *the theme of the Environment and conversation.*

Question 2b.

The main idea of the Environment was explored through the character of Sky. Her costume delineated her as a stereotypical pro-environment 'hippie', through the use of dreadlocks. While her camera and the still shots were projected as her photo's showed symbolically how she 'viewed' the issue of environment.



Her movements and gestures were wild and free like the environment. The fact that she ended up dying as a result of drowning in the 'creek' she so wanted to protect shows really highlights the theme of environment through her character.

Question 2c.

Skyl's Funeral which coincided with the exhibition of her work, really communicated the other idea of Family to the audience.

Though the use of the lightweight aluminium frames as props as a means of symbolising picture frames, the actors only needed to form a Falteaux within the frame create a 'Family Photo' image. The family hugging and crying in each others arms also conveyed the importance of family and the notion of togetherness.

Question 2d.

The dramatic moment of 'Skyl's Drowning' was enhanced by the theatrical conventions of Antonin Artaud's Performance Style Theatre of Cruelty: 'Creating a Dream World' and 'Visual Poetry'.

'Creating a Dream World': the dream world was created by the dim lighting and the non-naturalistic use of black kimono. The actors dressed in these kimono were able to violently engulf Skyl (who was dressed in white) in the folds of the black fabric, symbolising the enveloping water. Further, the Dream world created by the screams of Alex as Skyl drowned. The idea of waking up from this dream world shown by juxtaposing the violent darkness, with calm brightness of the hospital scene.

'Visual Poetry': Visual poetry was used in this scene to show the power of the environment. The very direct but fluid movement of the actors dragging Skyl into the crowd of people. The urgency of the situation was conveyed through Alex's worried gesture which were fast by comparison to the consistent movements of the water drowning Skyl. The visual poetry in this instance symbolically emphasised the danger environmental degradation causes and the dragging movements coupled with the contrasting white and black poetically showed the progression from life to death.

Example 2

Headlock

Question 2a.

Main ideas

- Exploration of Masculinity
- Exploration of coping with loss and grief

Question 2b.

The character of Shane Ryan was used to explore the theme of masculinity. He did this through his purpose of not becoming a victim of his new setting, Prison and trying to show he is not afraid, or seen as weak. Through the use of symbolic movement, Shane Ryan also explored the paternal/father figure role of Masculinity through his relationship with his brothers.

Through the use of acrobatics and symbolic movement, Shane Ryan, explored the macho image of Masculinity and how in the setting of Prison he had to appear tough for his own safety, not become a victim of the system. He also had to stay strong, masculine for his deaf brother Dean. Using German Expressionist movement the audience was given a glimpse of the inner feeling of Shane, the feeling that his new setting can not witness.

The actor of Shane Ryan, Byron Perry embodied the themes of Masculinity. He was physically strong and fit shown through acrobatics, but moved with grace and symbolic meaning representing the inner emotions of the theme of masculinity.

Question 2c.

The scene aptly named 'Claustrophobia' was used in the performance to show the theme of dealing with Loss and Grief. The use of symbolic movement was used as he conveyed to the audience how he's thoughts were drowning him. He did this by moving in a way as though he was struggling to swim, keep his head above water. The use of symbolic movement was also used to show that his dreams he had no control of his thoughts as they always came back to the death of his brother. Shane moved as though he had no control of his body, represented that his body was being manipulated by his thoughts. The use of the technique German Expressionism was used to symbolically portray Shanes inner feelings and how he was struggling to cope with the loss and grief of his brothers death.

Question 2d.

The dramatic moment of the final movement piece to show the supporting relationship between the brothers was enhanced through the use of Symbolic Movement again. This convention was used to show the supporting relationship as the brothers liberally carried and moved the character Shane around. This was represented through the manipulation of Shane's body and the paternal/father like way they embraced him. The non-naturalistic convention of pathos was also used here to make the audience sympathise with Shane. This was done by the realisation that Shane no longer has the support of his brothers in jail and that bringing them back to manipulate and carry his body one more time was to really enforce this. Pathos was used also by how the character Shane stayed in the foetal position almost the whole time. Rekindling thoughts of him only being a child yet is burdened with masculinity and the loss of his brother.



Example 3

Mrs Petrov's Shoe

Question 2a.

Multiculturalism and the construction of multiple realities were two main themes of Mrs Petrov's Shoe, by Noelle Janaczewska.

Question 2b.

The Theatre of Cruelty convention of the creation of multiple realities was explored through character of Anna/ Ania/Ann, played by Jude Beaumont. The characters played by Jude Beaumont were all interconnected and each were told to be the 'reality'. This theme of multiple realities pervaded all aspects of the play, in that there was an air of falsity in each scene. The play was non-naturalistic, and Jude Beaumont didn't leave the stage to change costume between the characters of Anna and Ania. This notion of transparent staging is very Brechtian, and breaks the audience's suspension of disbelief. That Ms Beaumont played many different characters again added to the sense of these realities being a creation of the mind. These multiple realities were closely mirroring those created in the Darville/Demidenko scandal, this play served to show both the mindset of the creator of such fraudulence and the rationale behind such decisions, all these were explored through Jude Beaumont's characters, especially through Anna, the character whose lies come undone.

Question 2c.

The romanticisation of other cultures and multiculturalism were also explored extensively throughout Mrs Petrov's Shoe. This was shown most clearly in scene 1, where Anna's 'mother' speaks in a heavy Polish accent, and both Anna and her mother wave at a train passing. The use of chorus here, was representative of Anna's fixation on making her story appear plausible. Her mother moving in time with her served, however, to heighten scepticism of Anna's claims, as the motion appeared pre-rehearsed and stylised, thus indicative of fiction. Anna's mother appeared behind Anna wearing stereotypical 'migrant' clothing; a woollen cardigan, calf-length skirt and modest shoes, all in dull colours. Anna appeared in this scene dressed in a 'traditional' Polish dress, coupled with long white smocks and braids, a picture of the romanticised version of Polish families was presented.

Question 2d.

When Ania and Wendy were following Ania's mother, Helen, the use of heightened use of language and exaggerated movement served to highlight the naivety of the girls to their actions, and therefore the tension of the moment. Stage whispers were used by Ania and Wendy to represent the secrecy of their actions, and that they understood their spying to be 'wrong'. The girls use of exaggerated movement, coupled with heightened use of language, proved the childish innocence of their actions, and their perception of the spying as just a game. Coloured lightning and typical 'spy' music was also used to heighten the tension of the scene, and also the humour of the two characters hyperbolically tip-toeing after Helen, whose 'mission' was in reality, quite serious.

Section B

Question 3

Question 3 related to the development and performance of the student's solo performance in Unit 4. Students were asked to write the name of the character in their script books. A small number of students did not do this and in some cases the character could not be determined from their responses. Such answers could not be awarded any marks.

Question 3a.

Marks	0	1	2	3	4	Average
%	1	11	22	26	40	2.9

In Question 3a. students were asked to explain the process they went through in using the prescribed stimulus and researching the subject matter to develop their solo performance. This question required students to reflect on process, research and development. Many students provided only vague answers about both the research and development.

High-scoring responses were characterised by:

- a balanced explanation of process, including both research and development
- an understanding of the link between research and the development of a solo
- clearly identified examples of researched subject matter and how it was used in the creation of the solo performance
- a sense of the student's performance
- good knowledge of the process of developing a solo performance
- use of appropriate terminology.

Low-scoring responses were characterised by:

- no clear indication of which character was being discussed
- a list of the research undertaken without reference to development of the solo
- an explanation of development with few, or no, links to researching subject matter

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- generalised responses without clear examples
- lack of reference to prescribed stimulus
- no reference to the creation of the solo performance.

Question 3b.

Marks	0	1	2	3	4	Average
%	3	10	30	28	28	2.7

In Question 3b. students were asked to discuss how they edited the content of their solo performance. Many students did not realise the link between editing and construction techniques and hence did not communicate any real sense of approaches to refining, sharpening and shaping their solo performances.

High-scoring responses were characterised by:

- a balanced and analytical discussion that referred to both addition and removal of content
- discussion of a range of editing choices
- good knowledge of how construction techniques can be used to edit a solo performance
- use of pertinent examples.

Low-scoring responses were characterised by:

- editing only interpreted as taking out, not adding in
- vague descriptions
- simple references to cutting the solo down to fit into time limits
- brief answers that listed construction techniques without discussion
- a lack of knowledge about how editing is used to create a solo performance
- discussion of only one editing choice.

Question 3c.

Marks	0	1	2	3	4	5	6	Average
%	6	4	16	20	21	15	17	3.6

In Question 3c. students were asked to discuss the choices they made in developing the non-naturalistic aspects of their solo performance and evaluate the effectiveness of these choices.

High-scoring responses were characterised by:

- a balanced and analytical discussion that referred to both the non-naturalistic aspects of their solo performance and evaluation of their choices
- a range of choices that were clearly identified, discussed and evaluated
- knowledge of non-naturalism and how it can be applied to performance
- use of pertinent examples.

Low-scoring responses were characterised by:

- only one choice discussed
- a poor degree of evaluation; for example, a simple statement such as 'This was effective.'
- lack of any evaluation
- discussion of naturalistic aspects of the solo performance
- brief answers that listed some non-naturalistic elements of the performance without further discussion
- a lack of knowledge of non-naturalism.

Following is a high-scoring student response to Question 3.

Mary Mallon

Question 3a.

Whilst researching my character of Mary Mallon I interviewed a lady in the community who had also immigrated overseas from Ireland. Learning from her hardships and trials that she faced as she had entered a new land, helped me develop Mary as a character and to show the pain and suffering she endured.

Also watching the documentary 'The life and times of Mary Mallon' also helped me feel for the scenery that she would have become so used to in New York.



The presented structure included the performance to have aspects of cabaret. In being able to present cabaret in my solo I watched the movie 'Cabaret' and grabbed the satirical comedy they employed in the cabaret from the film and I was able to use this while scripting my performance. The presented theatrical conventions being song and exaggerated movement were used frequently through the characters of Mary and Soper. Soper's gestures were very broad and wavy and undefined but were also very dominating as they were so large. This highlighted a common theme in my solo performance of the prejudice pressed upon Mary. His posture and movements being very large, broad and exaggerated, overpowered the weaker and more subtle movements of Mary.

Question 3b.

Once completing my script and knowing the actions and movements throughout my solo, I filmed myself doing it and then analysed it carefully. As I watched myself performing I was able to pick up on certain movements and accents that needed to be accentuated and made more visible so that the audience would be able to define each of my characters easily. I found that watching myself made me realise I needed to have stronger accent in particular with Mary's Irish accent being stronger and the American accents having more 'r' sounds in each word.

Also to enhance my performance, drilling it over and over again helped me remember it better and also helped me make it flow easier with each transformation of prop and character. Polishing each transition made it easier to follow and easier for the audience to understand.

Question 3c.

In making my solo performance non-naturalistic I chose to use repetition as a means of emphasising a particular point. By repeatedly rotating in a circle using the same hand gestures and dialogue over and over again my message was better emphasised to the audience. Because it did seem odd to rotate around in a circle in a mechanical manner, the audience was able to not feel attached to the character but was able to think and reflect on why they were doing it. I think was successful as it emphasised the point stronger because it was repeated so many times. The desired impact was to ridicule a character and to make them look foolish. As the audience laughed and mocked this character, it was evident the impact was effective on the audience.

Also the use of song being non-naturalistic was used to help create the atmosphere and mood. Breaking out in song and dance while telling the story did seem quite strange however as a loud and forceful tone to voice was employed – making the story very drastic and aggressive, a fierce and determined atmosphere was created. In contrast, as softer songs were sung with slower movements – a sombre and sad mood was created. This was effective using song and dance, as it created much energy and a dynamic performance. The audience was very still and intent as the sombre scenes were performed and also were very happy and laughing as the louder and energetic scenes were shown.

Question 4

Question 4 comprised three parts and related to the processes involved in the development of a solo performance. Students were required to read some brief written information regarding the Snowy Mountains Hydro-Electric Scheme. They then had to consider how this information could be used to develop a solo performance of the character: The Migrant Worker on the Snowy Scheme.

In order to answer Question 4, students needed to draw on the key knowledge and skills acquired through the development of their own solo performance in Unit 4. Very few students seemed confused between their solo performance character and the task in Question 4. Some students discussed multiple characters rather than a solo performance, resulting in responses that were more in keeping with an ensemble performance. In answering this question, students needed to be clear that they were referring to a **solo** rather than an ensemble performance.

Questions 4b. and 4c. had the potential to be limited by the choices a student made in answering Question 4a. Responses from students who scored highly in Questions 4b. and 4c. demonstrated evidence of development and consistency of ideas throughout Question 4.

A few students appeared to have run out of time and provided answers that were brief or incomplete. Question 4c. had the highest number of students scoring zero because many students appeared to have run out of time and did not even attempt the question.

Question 4a.

Marks	0	1	2	Average
%	5	11	84	

In Question 4a. students were required to choose a dramatic moment or event that changed the life of The Migrant Worker on the Snowy Scheme, and then briefly describe the dramatic moment or event. Many students chose the narrative of a death whilst working on the Snowy Scheme with flashbacks to war and enmity. Although this was not the best choice, it was a safe response.

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Some students over-answered this question, writing a page or more even though the question was only worth a maximum of two marks.

High-scoring responses were characterised by:

- a clearly identified moment given in either the student's own words or through quotation from the stimulus material
- a highly imaginative response creating a moment outside the more obvious choices from the information supplied on the examination paper.

Low-scoring responses were characterised by:

- a lack of understanding about what might constitute a dramatic moment
- minimal imagination evidenced in response
- simply quoting an idea from the examination paper.

Question 4b.

Marks	0	1	2	3	4	5	6	Average
%	7	4	15	21	25	16	12	3.5

In Question 4b. students were required to explain how they would recreate the dramatic moment or event chosen in part a. in a non-naturalistic solo performance using the theatrical conventions of disjointed time sequences and exaggerated movement.

Responses that discussed only one of 'disjointed time sequences' or 'exaggerated movement' could not be awarded full marks.

High-scoring responses were characterised by:

- insightful and creative answers that discussed the chosen dramatic moment and the conventions of disjointed time sequences and exaggerated movement
- a clear understanding of the narrative content of this solo performance
- a clear understanding of disjointed time sequences and exaggerated movement and how they could be used to add meaning to the solo performance
- appropriate choices of how and when to use these conventions to enhance the solo performance
- a balanced explanation about how, not just where, both conventions would be used, including pertinent examples of their applications
- a clear sense that this was a solo, not ensemble, performance
- appropriate use of terminology.

Low-scoring responses were characterised by:

- confusion between naturalistic movement and exaggerated movement
- reference to disjointed time sequences only
- reference to exaggerated movement only
- a lack of knowledge of either convention and its potential application
- poor or inappropriate examples of exaggerated movement
- poor or inappropriate disjointed time sequences
- repetitive examples of disjointed time; for example, moving backwards and forwards
- conflict between answers to Questions 4a. and 4b.
- a lack of practical application of the knowledge acquired in Unit 4
- a lack of imagination
- a discussion of an ensemble performance rather than a solo performance
- a lack of detail or incomplete answers
- use of naturalistic items and terms.

Question 4c.

Marks	0	1	2	3	4	Average
%	14	8	24	23	31	2.5

Students were required to explain how they would use two stagecraft elements to enhance the non-naturalistic style of their solo performance. The large percentage of students who scored zero for this question appeared to have run out of time and therefore omitted this question.



High-scoring responses were characterised by:

- two clearly identified stagecraft elements
- an analytical response
- insightful and creative answers that discussed narrative and symbol in the context of the chosen stagecraft elements
- appropriate and practical choices for use of stagecraft
- pertinent and clear examples of how and why stagecraft could enhance the non-naturalistic style of a solo performance
- clear reasons to justify the choice of stagecraft elements.

Low-scoring responses were characterised by:

- a poor understanding of how stagecraft elements can be used non-naturalistically to add meaning to a solo performance
- conflict between answers to Question 4b. and 4c.
- discussion of an ensemble performance rather than a solo performance
- only one stagecraft element discussed
- stagecraft only discussed in naturalistic context
- confusion between stagecraft elements and theatrical conventions
- confusion between stagecraft elements and dramatic elements
- general listing of stagecraft elements without discussion
- brief or unfinished answers.

Following are some high-scoring responses to Question 4.

Example 1

Question 4a.

A dramatic moment that could have changed the life of the Migrant Worker could be a mishap as his younger son – also working on the Snowy Scheme dies as the tunnel he is helping dig, collapses.

This being very traumatic on the Migrant Worker, effects how he now works and feels – as he still believes he may be alive.

Question 4b.

Using disjointed time sequences I would show how the Migrant Worker and his son worked together in building tunnels and machinery for the Snowy Scheme and create the bond and love they both had with and for each other. Forwarding time to the incident of the boys death, I would show the boys struggle and perseverance in trying to get himself out of the situation and the paths that could be created for the character through soft facial expressions as his body 'leaves the earth.' Flash backs from the father to a better life he had before the incident could show the Migrant Worker's inner conflict and frustration with himself.

Exaggerated movement could be evident as the Migrant Worker, his son and other workers of all races – work tirelessly day after day at the site of the Snowy Scheme. Repetative movements of physical labour could be shown through large swaying motions as if holding an axe or pick and the routine of doing this day in and day out. Exaggerated movement could also be employed through representing the machinery aspect of the labour by becoming the machinery with robotic gestures forming the line of labour. When the young boy dies, all the machinery and axe/picks could come to a halt to show how everything stopped in the Migrant Workers life. This silence could also show how his life would never be filled with happiness or movements of progression.

Question 4c.

A costume of a workers uniform all dirty and very rugged – could emphasise their hardships and labour performed every day. Wearing a dark top underneath could be revealed after the boy dies to show the blackness and dark world the Migrant Worker would now face. Part of this costume could be brought onto the skin with muddy makeup all over hands, arms and face to once again show how hard they worked every day.

Lighting could have an impact as at the start of the performance lighting is very naturalistic still but after the death of the son the lighting is dimmed and becomes darker. This effect could add the side affects of losing a son and how emptying the Migrant Workers life would now be. The darkness could also be symbolic of how it has overpowered the thoughts and life of the migrant worker and its engulfing nature of despair.

Example 2

Question 4a–b.

The decision of her husband to move from Sicily to Australia, which took Rosa Belloci from the only life she'd ever known, to a new world where she was expected to work. The scene would begin as Rosa, then by using transformation of character I would become Francesco, her brutal husband who dreamt of making money, and present the rationale behind his decision. As this is a solo performance, I would use aspects from non-naturalistic performance styles in order to present an entertaining and

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enlightening story, with many different perspectives of the same event. I would use exaggerated movement in conjunction with the 'Verfremdungs effekt' in order to alienate the audience from Francesco. With use of fact and other aspects of Brecht's Epic Theatre, I would be able to divulge the political landscape that exists both between Rosa and her husband, and also the feeling of resentment and disunity that was present in the beginning of the Snowy Scheme. I would use these techniques to present to the audience a view of the situation. Disjointed time sequence would be used to show Rosa & Francesco's lives before and after the lynchpin event of their move occurred, and how they have both changed as people. I would also show the lives of minor characters to present parallels and similarities between all the workers present during the Snowy Mountains Hydro-Electric Scheme.

Question 4c.

I would use costume symbolically, and prop to show the changes between past and present lives of Rosa and her fellow workers. I would use peasant shirt with loose black pants and an apron, for versatility. The functionality of the costume would reflect the ability to adapt that was evident in all the people who left their homes to come to Australia to partake in the Scheme. Prop would be useful in depicting the change of lifestyle from a housewife to a labourer, and for this time I would use a wooden spoon that could be, through transformation of object, used as a chisel, and a handkerchief that was previously used as a symbol for sadness and emotion, to be dirtied and used as a piece of material to wipe away sweat.