2011   Drama GA3: Written examination

GENERAL COMMENTS

The 2011 Drama written 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.

The majority of students answered all questions on the examination paper. There was a total of 60 marks on the paper. Students who were guided by the number of marks allocated to each question and responded appropriately in terms of the length and detail of their responses were the most successful. Generally, students' handwriting was legible and written expression was clear. Students should aim to express their responses clearly, using appropriate drama-specific terminology.

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 they 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 one response was required and two responses were given, only the first response was assessed.
- If contradictory answers were given, full marks were not awarded.
- Responses that did not address the subject matter of the question were not awarded any marks.
- If a response required a particular focus and the focus was not addressed – for example, if the question asked students to discuss the 'presentation' of the ensemble performance and a student instead discussed the 'development' 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
- the ability to address the specific type of response, as indicated by key words such as 'describe', 'discuss', 'analyse', 'explain', 'identify', 'select', 'name' and 'evaluate', as required by individual questions
- 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
- a high level of skill in analysing and/or evaluating a performance from the 2011 Drama Playlist
- 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:
- a limited or inadequate understanding of how to apply practical and theoretical knowledge from the course to the stimulus material provided in the examination
- a 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
- a misunderstanding of key words or concepts; for example, 'analysing' rather than 'evaluating' a performance from the 2011 Drama Playlist
- a definition rather than a discussion or explanation of how a key concept would be used

- 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 proportional time to the mark allocation for each question
- over-reliance on answers prepared in detail prior to the examination
- inappropriate or irrelevant examples used to support responses
- limited use of drama-specific language and terminology.

Some common faults displayed by students included:
- difficulty in following the requirements of the question; for example, explaining 'when' rather than 'how' to apply theatrical conventions such as transformation of place and disjointed time sequences
- a confusion or lack of knowledge about non-naturalistic performance styles, drama practitioners and their associated theatrical conventions
- 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 or vice versa
- confusion about the difference between play-making techniques, stagecraft and dramatic elements
- missing the key word or focus of the question; for example, explaining what symbol would be used in the solo performance with little discussion of how this symbol would be used to demonstrate parallel situations of humans taking risks and feeling out of their depth.

Advice for students and teachers
- Students should attempt to answer all questions.
- Questions may be answered in any order. Students should read each question carefully, paying particular attention to words that are highlighted in bold.
- Students need to look carefully at the relationship between questions that are linked; for example, a question with multiple parts.
- Students should take careful note of the particular type of response required in each question, as indicated by words such as 'describe', 'discuss', 'analyse', 'explain', 'identify', 'select', 'name' and 'evaluate', and respond accordingly.
- Students need to ensure they know the difference between naturalistic performance style(s) and drama practitioners who use non-naturalism, theatrical conventions, dramatic elements and stagecraft.
- Students should 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.
- Students need a clear understanding of a range of techniques that may be used to transform between character, time and place, such as morphing expressive skills, symbolic gesture, snap transitions and manipulation of stagecraft such as costume/object transformation, etc.
- Student 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.

SPECIFIC INFORMATION
For each question, an outline answer (or answers) is provided. In some cases the answer given is not the only answer that could have been awarded marks.

Section A
Question 1
For Question 1, a prescribed solo performance structure based on an 'ODD SPOT' article from the *The Age* and a detachable insert of images and text was provided as stimulus for developing and performing a non-naturalistic solo performance. Within this solo performance, students were asked to create the character of *The Seal* or *The Dog*.

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 needed to explain the techniques they would use to transform between characters so that there was no confusion about the performance being a solo performance. High-scoring students used phrases such as 'I would slowly morph my expressive skills to transform into …' or 'then I would use a snap transition into the other character …'

Question 1a.

Marks	0	1	2	Average
%	2	13	85	**1.9**

Students were asked to briefly describe the dramatic moment in their solo performance when the characters of *The Seal* and *The Dog* meet for the first time.

High-scoring responses were characterised by:
- briefly outlining a dramatic moment (a short scene, an interaction, a climax, etc.) that demonstrated the two characters meeting for the first time
- clear reference to how this dramatic moment would be created within the context of the solo performance
- incorporating ideas from the stimulus material.

Low-scoring responses were characterised by:
- little or no outline of a specific dramatic moment
- a general narrative of when the two characters meet
- outlining a dramatic moment with little or no reference to how the two characters meet.

Question 1b.

Marks	0	1	2	Average
%	10	23	67	**1.6**

Students were asked to discuss one play-making technique they would use to develop the characterisation of *The Seal* or *The Dog.* Many students chose to explain ideas taken from the given stimulus material, although improvisation and research were also popular play-making techniques discussed.

High-scoring responses were characterised by:
- concise discussion of how one play-making technique would be used to develop the chosen characterisation
- discussion of how the play-making technique would be used to develop the dramatic potential of the characterisation
- the incorporation of ideas about character development taken from the given stimulus material
- a discussion of the 'development' rather than the 'presentation' of the solo by making references to this as editing choices, rehearsal process, etc.

Low-scoring responses were characterised by:
- limited understanding of a play-making technique
- a very brief discussion or listing of a play-making technique with little or no reference to how it would be used to develop the characterisation
- a discussion of the 'presentation' rather than the 'development' of the solo.

Question 1c.

Marks	0	1	2	3	4	Average
%	2	6	22	35	36	**3**

This question asked students to analyse how they would use two different expressive skills to transform between the character of *The Seal* and the character of *The Dog*. Most students provided a comparison of two different expressive skills they would use to portray each character to show transformation had occurred between the two characters. Some students provided a brief outline of the role of each of the characters without discussing how they would use expressive skills to transform between them. Some students also described techniques they would use to transform between the two characters such as morphing expressive skills, symbolic gesture and use of costume/object transformation.

High-scoring responses were characterised by:
- synthesis of the physical process used when transforming between the two characters

- pertinent and insightful examples of how two specific expressive skills would be employed to transform between the two characters
- a clear sense of how transformation would occur between the characters based on an explanation of how one or more transformation techniques, such as morphing expressive skills, would be applied
- a clear sense of the impact the transformation technique would have on differentiating between the two characters and/or the actor–audience relationship this would establish
- a clear sense that this was a solo, not an ensemble, performance
- an imaginative response that used appropriate, drama-specific terminology.

Low-scoring responses were characterised by:
- reference to only one character
- a description of the roles of two characters with little or no discussion of how the actor would use expressive skills and/or other techniques to transform between the two characters
- a list of expressive skills to differentiate between the two characters with little discussion of how the transition from one character to the other would occur
- a description of one expressive skill used in multiple ways rather than two different expressive skills
- a description rather than an analysis of how transformation would occur.

Question 1d.

Marks	0	1	2	3	4	Average
%	5	9	22	32	32	**2.8**

Students were asked to explain how they would create the contrasting moods of the crowded beach and the open ocean using one area of stagecraft. The more successful students made thoughtful choices about the area of stagecraft they would use and clearly explained how this would be manipulated differently to create the two contrasting moods. The less successful students made poor choices about the area of stagecraft they would use and demonstrated limited understanding of how it would be applied to create two contrasting moods. Some students misunderstood the term 'stagecraft' and discussed a dramatic element instead. Some students mistakenly explained an area of 'stagecraft' from the Theatre Studies rather than the Drama study design.

High-scoring responses were characterised by:
- reference to choices derived from ideas inspired by the stimulus material
- a clear and concise explanation of how a relevant and specific area of stagecraft would be used to create the two contrasting moods
- a clear demonstration of how the area of stagecraft would be manipulated to transform time and place to create the two contrasting moods
- clear and pertinent examples of how the actor would create two distinct moods through the application of the area of stagecraft
- an imaginative understanding of how the area of stagecraft would be manipulated in non-naturalistic ways to create the two contrasting moods
- a clear sense of how the two contrasting moods 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 area of stagecraft that limited the student's ability to respond in detail
- a limited understanding of the relevant areas of stagecraft
- confusion between stagecraft and dramatic elements
- generalised descriptions of the area of stagecraft rather than a specific explanation of how the stagecraft would be applied to create the contrasting moods
- a brief or limited discussion of when, rather than how, the area of stagecraft would be used to create mood
- limited contrast in mood between the two locations
- discussion of an area of 'stagecraft' from the Theatre Studies rather than the Drama study design.

Question 1e.

Marks	0	1	2	3	4	5	6	Average
%	2	4	17	24	26	19	9	**3.6**

Students were asked to discuss how they would transform between three given locations to show that disjointed time sequences had occurred. The more successful students provided a clear sense of the how the actor would demonstrate

the shifts between the three locations and how this would show that disjointed time sequences had occurred. Many students needed to discuss 'how' rather than 'when' the actor would transform the space to indicate that there had been a shift in time and location. The less successful students focused on discussing when disjointed time sequences would occur within the narrative but made little reference to how this would be created by the actor.

High-scoring responses were characterised by:
- a thorough understanding of how to use disjointed time sequences to demonstrate transformation between the three locations
- discussion of how a prop or costume, etc. and/or a range of expressive skills would assist in the process of transformation of place and disjointed time sequences
- discussion of how acting techniques would be used to show that time had shifted, such as freeze-frames, slow motion, morphing, montages, split stage, etc., and when these techniques would be used to change scenes
- discussion of why specific choices had been made and/or what impact these choices would have on the narrative
- 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
- appropriate use of the language and terminology of drama.

Low-scoring responses were characterised by:
- a list or brief discussion of when the transformations would occur
- little or no explanation of how the transformations would be created
- limited understanding of how an actor transforms place and time
- a sense that this was an ensemble rather than a solo performance by making reference to transformations by saying 'then the actors would …'
- limited or incorrect use of relevant drama-specific language.

Question 1f.

Marks	0	1	2	3	Average
%	21	32	29	17	**1.5**

Students were asked to explain how they would use symbol to demonstrate that they had explored parallel situations of humans taking risks and feeling out of their depth. Students needed to explain how the symbolic use of gesture, expressive skills, stagecraft, dramatic metaphor, etc., would be used to explore a parallel human situation. Most students were able to identify an appropriate symbol and discuss how it would be applied in the solo performance. The more successful students were also able to clearly explain how this symbol would be used to explore the parallel situation. Students who did not attempt to answer the question or were unable to identify a symbol were not awarded any marks.

High-scoring responses were characterised by:
- a clear understanding of the dramatic element of symbol
- an imaginative parallel link in the narrative to the theme
- a clear sense of how symbol would be demonstrated in the solo performance by shifting from one dramatic moment to the parallel situation.

Low-scoring responses were characterised by:
- misunderstanding of the dramatic element of symbol
- describing a symbol rather than explaining how it would be applied in the solo performance
- limited understanding of how to make a link to the parallel human situation.

Question 2
This question required students to consider how they would use a range of images and text as the stimulus for constructing an ensemble performance in a non-naturalistic style. The text, images, themes and the role of one of the main characters provided as stimulus material were intended to evoke particular moods and implied styles. Most students embraced these ideas and wrote about concepts and situations that were clearly linked to the stimulus material about *The Family Reunion*. 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	2	3	Average
%	0	0	2	97	**3**

Students were given the name and role of one of the main characters in the ensemble performance. Using this as an example, students were then asked to identify the name and role of the three other characters in the ensemble performance.

High-scoring responses were characterised by:
- a clear outline of the role of the three characters 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 derived from the themes and ideas inherent in the stimulus material
- basic character outlines with little explanation of their role and function in the narrative
- a list of characters' names.

Question 2b.

Marks	0	1	2	3	Average
%	9	15	39	37	**2.1**

Students were required to identify one play-making technique and explain the activity they would use to explore narrative development. Most students discussed the play-making techniques of improvisation, use of stimulus material, research or rehearsing. The more successful students correctly identified a play-making technique and concisely explained how a relevant and specific activity would be used to develop a particular aspect of the narrative. Students who explained how the play-making technique would be explored but did not link it to the narrative development could not be awarded full marks.

High-scoring responses were characterised by:
- a thorough explanation of how the play-making technique would be used to develop the narrative
- reference to a specific activity relevant to narrative development
- a clear and concise explanation of how the relevant and specific activity of a play-making technique, such as a hot-seating activity from the play-making technique of improvisation, would be used to develop a particular aspect of the narrative.

Low-scoring responses were characterised by:
- limited understanding of play-making techniques
- confusion about or inappropriate choice of an activity that would be used in developing the narrative
- a basic explanation of a play-making technique, with little explanation of how it would be used to develop the narrative.

Question 2c.

Marks	0	1	2	3	4	Average
%	3	10	33	32	22	**2.6**

Students were asked to select one quote from the stimulus material and, with direct reference to this quote, explain how they would create a dramatic moment using contrast and tension. Most students referred to a quote from the stimulus material and identified a dramatic moment that showed contrast and tension. However, some students tended to briefly describe either the contrast or the tension, with little understanding of how the two were linked to create a dramatic moment.

High-scoring responses were characterised by:
- clear identification and description of the dramatic moment
- pertinent examples that explained how the actors would manipulate tension through the use of contrast

- exploration of the ideas/themes inherent in the quote from 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:
- an inability to identify a specific dramatic moment or a perfunctory reference to a dramatic moment
- little or no reference to the quote from the stimulus material
- a narrative description rather than an explanation of how contrast and tension would be manipulated to create a specific dramatic moment
- a brief description of either the contrast or the tension, with little understanding of how the two were linked.

Question 2d.

Marks	0	1	2	3	Average
%	6	20	44	30	2

Students were asked to explain how they would use the prop of a square black box as an object to transform place in their ensemble performance. The focus of the explanation 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 in different places, the more successful students were able to explain how the actors would transform place 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 explanation 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 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
- limited understanding of how the object would be used to transform place
- a definition rather than an explanation of object transformation.

Question 2e.

Marks	0	1	2	Average
%	8	15	78	1.7

Students were asked to name two different drama practitioners who use non-naturalism or non-naturalistic performance styles that they would use in this ensemble performance. Most students were able to correctly name two drama practitioners who use non-naturalism or non-naturalistic performance styles, such as those listed in the *VCE Drama Study Design*. Students who did not correctly identify a drama practitioner who uses non-naturalism or a non-naturalistic performance style were not awarded any marks for this question. Most students selected Brecht or epic theatre, Grotowski or poor theatre, Artaud or Theatre of Cruelty, or absurdism. Other popular choices included comedy, farce and musical theatre.

High-scoring responses were characterised by clear and accurate identification of two drama practitioners who use non-naturalism or two non-naturalistic performance styles.

Low-scoring responses were characterised by:
- confusion or limited understanding about drama practitioners who use non-naturalism or non-naturalistic performance styles
- identification of a naturalistic performance style
- identification of a theatrical convention or dramatic element instead of a drama practitioner who uses non-naturalism or a non-naturalistic performance style.

Question 2f.

Marks	0	1	2	3	4	Average
%	12	10	24	24	31	2.5

Students needed to identify and describe how they would apply one appropriate theatrical convention from each drama practitioner or non-naturalistic performance style in the presentation of their ensemble performance. Most students demonstrated a good understanding of appropriate theatrical conventions used in specific non-naturalistic performance styles. However, many students discussed the 'development' of the ensemble rather than the final 'presentation'. 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 theatrical convention of their chosen performance style, while others wrote about a convention 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 theatrical convention from each drama practitioner or non-naturalistic performance style and how it would be applied in the presentation 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 theatrical convention from each drama practitioner or non-naturalistic performance style identified in Question 2e.
- the naming or definition of the conventions rather than an explanation of how the conventions would be used in the presentation of the ensemble performance
- confusion or limited understanding about the two theatrical conventions
- a description of how the conventions would be used in the development rather than the final presentation of the ensemble performance.

Question 2g.

Marks	0	1	2	3	Average
%	4	17	35	44	**2.2**

Students were given the name and an explanation of the actor–audience relationship that would be established and manipulated by one of the main characters in the ensemble performance. Using this an example, they then needed to explain how another one of the four main characters would establish and manipulate a different response from the actor–audience relationship. Many students discussed 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 one of their chosen non-naturalistic performance styles. The less successful students provided a very brief explanation of how the relationship with the audience would be created rather than manipulated, often making similar comments to the example provided on the examination paper.

High-scoring responses were characterised by:
- clear choices about the character's role and relationship with the audience that were appropriate to the selected non-naturalistic performance styles
- a discussion of clear and pertinent techniques that would be used to manipulate the relationship with the audience
- 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
- 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 styles
- a generalised idea about the character's role rather than a specific way the actor–audience relationship would be manipulated
- repetition of ideas given in the example on the examination paper.

Section B

This section related to the Unit 3 analysis of a play from the 2011 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 *Random*	2 *The Soul Miner*	3 *Beneath the Floorboards*	4 *Lloyd Beckmann Beekeeper*	5 *Six Characters in Search of an Author*	5 *A Commercial Farce*
%	1	31	20	28	11	4	6

On the 2011 examination paper, Section B was divided into four parts, rather than two parts as it had been in previous years. For each play, parts a., b. and c. were the same short-answer question, while part d. differed for each individual play and was an extended-answer question.

Question a.

Marks	0	1	2	3	Average
%	5	20	33	42	**2.1**

Students needed to evaluate how one actor used one expressive skill (voice, gesture, movement, facial expression) to create one character in the performance. Most students answered this question well, making clear distinctions between the actor and character, and making well-defined explanations of the expressive skill used. The less successful students tended to discuss the narrative aspects of one character and/or explained more than one expressive skill used.

High-scoring responses were characterised by:
- a thorough and insightful understanding of one actor's use of one expressive skill
- an understanding of how this use of an expressive skill established the actor–audience relationship
- a clear and perceptive explanation
- a pertinent example used to support the explanation
- specific and appropriate use of drama terminology.

Low-scoring responses were characterised by:
- a brief discussion with little detail or no explanation of how the actor used one expressive skill to create a character
- a limited or confused understanding of an expressive skill
- confusion between the actor and character
- discussion of more than one expressive skill
- limited or confused use of drama terminology.

Question b.

Marks	0	1	2	3	Average
%	13	21	33	34	**1.9**

Students had to describe how one theatrical convention was applied to enhance the non-naturalistic performance style of the play. Most students were able to name an appropriate theatrical convention and describe how it was applied in the performance. The more successful students clearly explained how it enhanced the non-naturalistic performance style of the play. Some students were confused about theatrical conventions and instead described dramatic elements or stagecraft. These students were not awarded any marks.

High-scoring responses were characterised by:
- a thorough understanding of a theatrical convention
- a clear explanation of how the theatrical convention enhanced the non-naturalistic performance style
- a pertinent example of how the theatrical convention was used in the performance
- accurate and appropriate reference to characters, plot, actors, etc.

Low-scoring responses were characterised by:
- a limited or confused description of the theatrical convention
- limited understanding of the non-naturalistic performance style

- little connection between the application of the theatrical convention and the non-naturalistic performance style
- a description of a dramatic element or area of stagecraft
- a discussion of a theatrical convention of naturalism
- limited or incorrect reference to characters, plot, actors, etc.

Question c.

Marks	0	1	2	3	Average
%	11	15	29	45	**2.1**

Students were asked to discuss how one dramatic element was applied to enhance a dramatic moment in the performance. Most students were able to correctly identify a dramatic element. The less successful students tended to miss the requirement to link it to a specific dramatic moment, instead discussing how it was applied in several ways in the performance.

High-scoring responses were characterised by:
- a thorough and insightful understanding of how a specific dramatic element was used
- a clear and perceptive discussion
- a pertinent example of how one dramatic element was applied to enhance a specific dramatic moment
- a concise discussion about the context of this dramatic moment in terms of how it 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 understanding of a dramatic element
- the inability to identify a specific dramatic moment within the performance
- only discussing the dramatic element
- only discussing the dramatic moment
- limited or incorrect references to other aspects of the play such as the themes, character and narrative development, and actor–audience relationship.

Question d.

Marks	0	1	2	3	4	5	6	7	8	Average
%	5	5	9	13	16	16	15	11	10	**4.5**

Question 1d.
Students were asked to explain how timing was used to enhance rhythm and transformation of character in the performance of *Random.* Most students were able to correctly identify moments within the performance where timing was manipulated, although weaker responses demonstrated limited understanding of how it enhanced rhythm and transformation of character.

High-scoring responses were characterised by:
- a thorough and insightful understanding of how rhythm and transformation of character were enhanced by the manipulation of timing
- clear and perceptive explanations
- pertinent examples of how timing was manipulated within the performance
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by:
- limited or confused discussion of rhythm and transformation of character
- little understanding of how timing was manipulated
- only discussing rhythm
- only discussing transformation of character
- only discussing timing, with no reference to the impact on the rhythm or transformation of character
- limited or confused use of drama terminology.

Question 2d.
Students were required to discuss how the actor used disjointed time sequences and transformation of place in the performance of *The Soul Miner.* Most students were able to discuss when disjointed time sequences or transformation of place occurred within the performance. The more successful students were able to explain how the actor

demonstrated the two theatrical conventions and how they were linked within the performance. The less successful students struggled to explain the actor's application of the two theatrical conventions.

High-scoring responses were characterised by:
- an integrated response that indicated how disjointed time sequences and transformation of place were utilised to elucidate the themes and enhance the non-naturalistic performance style
- an insightful understanding of how the actor applied the two theatrical conventions
- clear and pertinent examples used to support the discussion
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by:
- limited or confused discussion of disjointed time sequences and/or transformation of place
- little understanding of how the two theatrical conventions were applied by the actor
- only discussing disjointed time sequences
- only discussing transformation of place
- limited or confused use of drama terminology.

Question 3d.
Students needed to analyse the ways in which symbol gave meaning to the theme(s) in the performance of *Beneath the Floorboards*. Most students responded well to this question and gave good explanations of a range of symbols used within the performance. The less successful students seemed to be confused about what constituted symbol or the theme(s) of the performance.

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

Low-scoring responses were characterised by:
- limited or confused explanation of symbol
- limited understanding of the theme(s)
- a list or brief description of symbol
- a list or brief description of the theme(s)
- a limited or inaccurate explanation of how symbol was used to convey the theme(s)
- examples showing limited understanding of the play
- only discussing symbol
- only discussing the theme(s)
- limited or incorrect reference to characters, plot, actors, theatrical conventions, etc.
- limited or confused use of drama terminology.

Question 4d.
Students were required to explain how props and direct address were used to create mood in *Lloyd Beckmann Beekeeper*. Most students were able to discuss the use of props and/or direct address. The less successful students tended to miss the requirement to link it to the mood.

High-scoring responses were characterised by:
- an insightful understanding of how props and direct address were used to create mood
- clear and perceptive explanations
- use of pertinent examples
- accurate and appropriate reference to characters, plot, actors, theatrical conventions, etc.
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by:
- a list or brief description of props and/or direct address that were used in the performance
- little or no discussion of how mood was created

- little reference to how props and direct address were used to create mood
- only discussing props
- only discussing direct address
- the examples provided demonstrated limited understanding of the play
- limited or confused use of drama terminology.

Question 5d.
Students had to analyse the use of space and how the actor–audience relationship was manipulated in the performance of *Six Characters in Search of an Author*. Most students answered this question well, although the less successful students tended to discuss only the use of space with little reference to how the actor–audience relationship was manipulated.

High-scoring responses were characterised by:
- a concise explanation of how the space was used and what impact this had on manipulating the actor–audience relationship
- a thorough and insightful understanding of the non-naturalistic performance style
- clear and perceptive analysis
- the use of pertinent examples
- accurate and appropriate reference to characters, plot, actors, theatrical conventions, etc.
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by:
- little connection between the use of space and the actor–audience relationship
- limited understanding of the non-naturalistic performance style
- one or two obvious examples of the use of space and/or the actor–audience relationship, with limited understanding of how they were linked or why they were used in the performance
- only discussing the use of space
- only discussing the actor–audience relationship
- limited or incorrect reference to characters, plot, actors, theatrical conventions, etc.
- limited or confused use of drama terminology.

Question 6d.
Students were asked to evaluate how the style of farce was demonstrated in the performance of *A Commercial Farce*. The more successful students provided a fully integrated response that focused on how the use of farce elucidated the themes in the performance. The less successful students demonstrated confusion about what constituted the style of farce.

High-scoring responses were characterised by:
- clear and perceptive evaluations
- a thorough and insightful understanding of the style of farce
- pertinent examples of how the style of farce was demonstrated in the performance
- accurate and appropriate references to characters, plot, themes, actors, theatrical conventions, etc.
- appropriate and specific use of drama terminology.

Low-scoring responses were characterised by:
- no evaluation
- limited or confused understanding of the style of farce
- one or two obvious examples of farce used in the performance, with little explanation of the style
- limited or incorrect reference to characters, plot, themes, actors, theatrical conventions, etc.
- limited or confused use of drama terminology.