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EDUCATION

SAMPLE QUESTIONS
One question from each section of this exam, with its marking scheme, so teachers can see what the full paper is like. Full exam and solutions: captivateeducation.com.au/trial-exams

Drama

Question and Answer Book

Practice examination 1 – 2027

- Reading time is 15 minutes
- Writing time is 1 hour 30 minutes

Materials supplied

- Question and Answer Book
- Detachable Insert for Sections B and C in the centre of this book

Instructions

- Use the additional space at the end of each section if you need extra space to complete an answer.
- Remove the Insert from the centre of this book during reading time.
- At the end of the examination, you may keep the Insert.

Students are not permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

Contents

Section A (1 question, 20 marks)

Section B (1 question, 25 marks)

Section C (1 question, 15 marks)

Practice material in the layout of the 2025 VCAA paper – generated 2027. Not a VCAA examination.

SAMPLE

Section A

Instructions

- The questions in Section A are based on plays from the VCE Drama playlist.
- Answer **all** questions in the spaces provided.
- Write your responses in English.

Sample – Question 1; Question 1 is shown to part c of its 4 parts.

Question 1 (12 marks)

Shade the box for **one** play from the 2027 VCE Drama Playlist.

☐ **Ballet for Boys**

☐ **Pinocchio**

☐ **Twenty Million Thousand Leagues Under the Sea**

☐ **1984 by George Orwell**

☐ **Never Always Ever Was**

☐ **H.G. Wells' The War of the Worlds**

Identify **one** moment from your selected play for your responses to parts **a** and **b**.

Moment _____

a. Describe how **one** actor used gesture **or** facial expression in the identified moment to represent their character. 3 marks

SAMPLE

b. Evaluate how the actor(s) manipulated **two** dramatic elements to enhance the identified moment. The dramatic elements must **not** include mood. 5 marks

Identify **one** actor from your selected play. Refer to this actor in your responses to parts **c** and **d**.

Actor _____

c. Analyse how the identified actor applied **one** convention of a performance style **or** of contemporary drama practices to communicate meaning to the audience. 4 marks

SAMPLE

Section B

Instructions

- Please remove the Insert from the centre of this book during reading time.
- Use the stimulus material in the Insert to answer the questions in Section B.
- Answer **all** questions in the spaces provided.
- Write your responses in English.

Sample – Question 1; Question 1 is shown to part c of its 6 parts.

Question 1 (10 marks)

Use **Stimulus 1** to **Stimulus 7** in the Insert to answer Question 1.

The devised ensemble performance will incorporate a range of conventions from contemporary drama practices, as well as conventions from a chosen performance style, to create meaning for the audience in specific and intentional ways.

The ensemble will use stimulus material to create a devised performance that explores the idea: **'Rising Tides'**.

In this non-realistic performance, the actors will create elemental characters – characters that are forces of nature, such as the tide, the wind or a storm – which may have human characteristics.

The ensemble will be made up of individual actors working together to devise, develop and present the performance.

The ensemble begins the play-making process by exploring the elemental characters that might appear in a performance about 'Rising Tides'.
You, as an actor, select **one** element of nature to develop as your elemental character, for example, the tide, the wind, salt, sand, rain or a storm.

Elemental character _____

a. Describe how you will manipulate gesture **or** movement to create your elemental character. 2 marks

_____

_____

_____

_____

_____

SAMPLE

The ensemble improvises together so that the elemental characters can meet and react to one another. After each improvisation, the actors give each other feedback.

b. Explain how you will develop your elemental character through improvisation and collaboration with the ensemble. In your response, refer to:

- **one** specific improvisation activity
- **two** changes you will make to your character in response to feedback from other actors.

4 marks

SAMPLE

The ensemble decides to extract the dramatic potential of one of the sayings in Stimulus 1.

Shade **one** box in the list below to indicate which saying you have selected.

- ☐ Saying A
- ☐ Saying B
- ☐ Saying C
- ☐ Saying D
- ☐ Saying E
- ☐ Saying F

c. Analyse how the ensemble will use contrast **or** tension while improvising to explore the dramatic potential of the selected saying. 4 marks

SAMPLE

Section C

Instructions

- Please remove the Insert from the centre of this book during reading time.
- Use the stimulus material in the Insert to answer the questions in Section C.
- Answer **all** questions in the spaces provided.
- Write your responses in English.

Sample – Question 1; Question 1 is shown to part c of its 4 parts.

Question 1 (9 marks)

Use **Stimulus 8** to **Stimulus 15** to answer Question 1.

Create a solo performance in response to a performance focus based on the character of **the Cartographer**.

The devised solo performance incorporates contemporary drama practices and a non-realistic performance style.

The lighting provided in the performance space cannot be altered. Any use of lighting must be in addition to the current state.

Performance focus

The Cartographer[1] has been hired to draw the final map of a small valley town before it is flooded to create a new reservoir[2]. On the last night before the water arrives, the Cartographer walks the empty streets recording every lane, garden and doorway. Some things the town holds cannot be drawn. Before dawn, the Cartographer must decide what the final map will show and deliver a message about what is lost when a place disappears.

[1]cartographer – a person who draws or produces maps

[2]reservoir – a large artificial lake used to store water

SAMPLE

Creation

Select **one** of the stimulus images from Stimulus 8 to Stimulus 14 to assist in the creation of the character of the Cartographer.

Stimulus number selected _____

Identify **one** aspect of the selected stimulus image.

Aspect _____

a. Briefly describe the character of the Cartographer. The description must be linked to the aspect that you have identified. 2 marks

SAMPLE

Development

You explore a moment in which the Cartographer meets one of the town's former residents. This moment is a transformation of character, but **not** a transformation of time or place.

Identify the resident the Cartographer transforms into. You may use a resident from Stimulus 15 or create your own.

Resident _____

b. Describe how you will experiment with the transformation of character from the Cartographer to the resident using:

- **one** transformation technique
- **one or more** expressive skills. 3 marks

SAMPLE

Later in the performance, the Cartographer's drawing table transforms into one of the places in the town. This is a transformation of place.

Identify the place. You may use a place from Stimulus 15 or create your own. Then identify **two** conventions that you will use in this moment. The conventions **cannot** be a transformation or application of symbol.

Place _____

Convention 1 _____

Convention 2 _____

c. Write a script of this moment of transformation of place. In your response, include:

- the **two** chosen conventions
- a different transformation technique from the one used in part **b**
- stage directions **and/or** dialogue.

4 marks

SAMPLE

End of sample questions

Stimulus material for Section B

Stimulus 1

Sayings about the sea and the tide

A. ‘Time and tide wait for no man.’ (traditional saying)

B. ‘A smooth sea never made a skilled sailor.’ (traditional saying)

C. ‘Still waters run deep.’ (traditional saying)

D. ‘Every tide has its ebb.’ (traditional saying)

E. ‘The sea refuses no river.’ (traditional saying)

F. ‘Don’t make waves.’ (traditional saying)

Sources: all items are traditional sayings in common use; no single author.

Stimulus 2

[Image placeholder] A colour photograph: king tide waves breaking over a seawall onto a coastal road at dusk; a lone cyclist stops to watch, streetlights reflected in the flooded bitumen; dramatic, uneasy.

Suggested search: ‘king tide seawall flooding road dusk’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

Stimulus 3

[Image placeholder] A colour photograph: children in raincoats building a sandcastle wall to hold back the incoming tide on a wide beach; one child digs frantically as water reaches the moat; playful but urgent.

Suggested search: ‘children sandcastle tide coming in’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

SAMPLE

Stimulus 4

[Image placeholder] A colour photograph: an old timber jetty whose far end has collapsed beneath grey water; a single bollard and a rusted ladder still stand above the surface; still, melancholy.

Suggested search: ‘collapsed jetty partly submerged’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

Stimulus 5

[Image placeholder] A colour photograph: a close-up of a weathered wooden tide-height marker post striped in metres, the water line well above its old painted ‘high water’ mark; barnacles cling to the lower rungs; documentary, quiet.

Suggested search: ‘tide gauge marker post high water’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

Stimulus 6

[Image placeholder] A colour photograph: a lounge room with water ankle-deep, family photographs floating near a sofa and a wall clock still hanging straight; soft daylight through a window; intimate, sorrowful.

Suggested search: ‘flooded living room photographs floating’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

SAMPLE

Stimulus 7

[Image placeholder] A colour photograph: a large group of people of different ages on a beach linking arms in a long human chain facing the waves, seen from behind; overcast sky; hopeful, determined.

Suggested search: ‘human chain beach protest from behind’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

SAMPLE

Stimulus material for Section C

Stimulus 8

[Image placeholder] A colour photograph: an old hand-drawn map of a valley spread across a wooden desk, held flat by a stone, a magnifying glass and a cup of cold tea; lamp-lit; careful, nostalgic.

Suggested search: ‘antique hand drawn map desk lamp’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

Stimulus 9

[Image placeholder] A colour photograph: a close-up of a person’s hands, fingers stained with black and blue ink, holding a fine dip pen over thick cream paper; shallow focus; meticulous, intimate.

Suggested search: ‘ink stained hands dip pen paper’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

Stimulus 10

[Image placeholder] A colour photograph: the tip of a church steeple rising out of a calm reservoir, mountains reflected in the water around it; early morning mist; eerie, peaceful.

Suggested search: ‘church steeple rising from reservoir’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

SAMPLE

Stimulus 11

[Image placeholder] A colour photograph: an empty country main street at night, shopfronts boarded up, a single bicycle leaning against a post-office wall under one streetlight; lonely, suspended.

Suggested search: ‘empty country town main street night’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

Stimulus 12

[Image placeholder] A colour photograph: a front gate and garden path leading to a house that is no longer there – only its concrete steps and a flowering rose bush remain; golden afternoon light; tender, haunting.

Suggested search: ‘garden gate steps no house’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

Stimulus 13

[Image placeholder] A colour photograph: a surveyor’s tripod standing alone in a paddock as storm clouds gather, a red-and-white measuring pole lying in the grass beside it; tense, expectant.

Suggested search: ‘surveyor tripod field storm clouds’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

SAMPLE

Stimulus 14

[Image placeholder] A colour photograph: a wall of handwritten sticky notes and faded photographs pinned around a large town plan in a community hall, each note marking where someone once lived; crowded, affectionate.

Suggested search: ‘community memory wall town plan notes’. Supply a licensed image and replace this box.

Source: image to be supplied by the teacher

Stimulus 15

Residents and places of the town

A. the stationmaster at the empty platform
B. the swimming teacher at the town pool
C. the old baker at the bakery ovens
D. a newly married couple at the town hall dance floor
E. the footballer at the oval on grand final day
F. the twins at the creek crossing
G. the librarian among the shelves
H. the orchardist under the apple trees

SAMPLE

Marking scheme for the sample questions

Section A

Question 1a. (3 marks)

*Identify **one** moment from your selected play for your responses to parts **a** and **b**.*

Moment _____ *Describe how **one** actor used gesture **or** facial expression in the identified moment to represent their character.*

To be awarded full marks, students were required to:

name **one** actor and their character, choose gesture **or** facial expression, describe precisely how it was used in the identified moment and show how it represented the character to the audience.

Lower-scoring responses: described the character's feelings rather than what the actor did; chose voice or movement, which the stem did not offer; described several moments instead of the one identified.

Common error: naming the expressive skill ("she used facial expression") without describing how it was used.

Mark allocation: 1 mark for the actor, the character and a precise description of the chosen skill; 1 mark for locating it in the identified moment; 1 mark for how the skill represented the character (status, attitude, emotion or relationship) to the audience.

Responses could have included:

- named the actor as well as the character
- unpacked the skill precisely ("a clenched fist held rigid at the hip", "a slow, one-sided smile that never reached the eyes")
- linked the skill to what it told the audience about the character

Sample full-mark response

> In the moment when the inventor first sees his creation move, the actor playing him slowly raised both hands to his mouth, fingers spread and trembling, and then let one hand drift forward as if to touch something he did not quite believe was real. The shaking, half-extended gesture represented a character caught between wonder and fear: he had built this, but he was no longer in control of it, and the audience read his excitement and his dread in the same movement.

Question 1b. (5 marks)

*Evaluate how the actor(s) manipulated **two** dramatic elements to enhance the identified moment. The dramatic elements must **not** include mood.*

SAMPLE

To be awarded full marks, students were required to:

keep to the moment identified for part **a**, choose **two** dramatic elements other than mood (from climax, conflict, contrast, rhythm, sound, space, tension), show how the actor(s) manipulated each, and judge how effectively the two enhanced the moment.

This part is marked holistically against the descriptors below.

Lower-scoring responses: changed moment between parts a and b; listed elements that were present without showing how the actors manipulated them; chose a production area (lighting design, sound design) as a dramatic element.

Common error: describing which elements were evident instead of evaluating how the actors manipulated them.

Mark allocation: High: the same identified moment; two dramatic elements named exactly and shown being manipulated by the actor(s), not just present; how the two worked together; a consistent, considered evaluation of their effectiveness through evaluative language. **Mid:** both elements present but treated separately or described rather than evaluated; judgement added at the end; general terms ("it was tense"). **Low:** a different moment from part a; mood or a production area offered as a dramatic element; plot retold; no evaluation.

Responses could have included:

- showed the manipulation ("the actors stretched the silence", "closed the space between them step by step")
- judged effectiveness throughout with phrases such as "particularly effective because …" and "less successful when …"
- showed how the two elements interacted

Sample full-mark response

> The actors built tension highly effectively by manipulating space: as the creation took its first step, the three actors watching edged backwards in unison until they were pressed against the upstage wall, leaving a wide, empty floor between them and the inventor. This growing distance was a powerful visual measure of their fear, and it made the audience feel the danger before anyone spoke. The rhythm of the moment reinforced this well; the actors froze for a long beat between each of the creation's steps, then shuffled back in a quick burst, so the stop–start pattern kept the audience on edge. The rhythm was slightly less effective when the third pause was cut short and the laugh it drew released some of the tension, but overall the combination of a widening space and a halting rhythm was a compelling way to make the audience share the characters' unease.

Question 1c. (4 marks)

*Identify **one** actor from your selected play. Refer to this actor in your responses to parts **c** and **d**.*

SAMPLE

*Actor _____ Analyse how the identified actor applied **one** convention of a performance style **or** of contemporary drama practices to communicate meaning to the audience.*

To be awarded full marks, students were required to:

name **one** convention and the performance style or contemporary drama practices it belongs to, locate it in a specific moment, show how the identified actor applied it and analyse how and why it communicated a stated meaning to the audience.

This part is marked holistically against the descriptors below.

Lower-scoring responses: named “direct address” and described the speech without analysing its effect; used 2019–2024 terminology instead of “contemporary drama practices”.

Common error: describing the convention without analysing how it communicated meaning.

Mark allocation: High: a convention named precisely and linked to the play’s performance style or to contemporary drama practices; a specific moment; what the actor did, how it worked and why it created a stated meaning for the audience. **Mid:** the convention and moment identified but the meaning asserted rather than analysed; some narrative. **Low:** a production area or dramatic element offered as the convention; a convention unrelated to the play’s style; plot summary.

Responses could have included:

- said what the convention is and why it belongs to the play’s practices
- explained the meaning it created rather than the story it told

Sample full-mark response

> Midway through the play, the identified actor broke from the scene to deliver a short direct address, stepping onto the front edge of the stage while the other actors froze behind her in tableau. Direct address is a convention the company drew from contemporary drama practices to let characters comment on the story, and here it shifted the audience from watching events to being asked to judge them: she looked along the front row and asked, almost casually, whether we would have done any differently. Because the frozen tableau behind her held the moment of betrayal in place, the audience had to look at it while answering her question, so the convention communicated the play’s idea that ordinary people share responsibility for what they allow to happen.

Section B

Question 1a. (2 marks)

The ensemble begins the play-making process by exploring the elemental characters that might appear in a performance about ‘Rising Tides’.

SAMPLE

*You, as an actor, select **one** element of nature to develop as your elemental character, for example, the tide, the wind, salt, sand, rain or a storm.*

*Elemental character _____ Describe how you will manipulate gesture **or** movement to create your elemental character.*

To be awarded full marks, students were required to:

name the elemental character on the slot line, choose gesture **or** movement, and describe a specific manipulation of it (for example, gait, posture, stance, a recurring gesture) with a clear, logical link to the element.

Lower-scoring responses: wrote “I will move like the tide” without saying how; chose voice, which the stem did not offer.

Mark allocation: 1 mark for a specific manipulation of gesture or movement; 1 mark for a clear, logical link to the elemental character.

Responses could have included:

- named a precise quality (“a rolling, side-to-side gait that surges forward and drags back”)
- linked it to the element’s behaviour

Sample full-mark response

> Tide. I will create the Tide through movement, using a low, wide stance and a gait that surges three steps forward, pauses, then drags two steps back, so my body always gains a little ground, like water creeping up the shore.

Question 1b. (4 marks)

The ensemble improvises together so that the elemental characters can meet and react to one another. After each improvisation, the actors give each other feedback.

Explain how you will develop your elemental character through improvisation and collaboration with the ensemble. In your response, refer to:

- ***one** specific improvisation activity*
- ***two** changes you will make to your character in response to feedback from other actors.*

To be awarded full marks, students were required to:

name and explain **one** specific improvisation activity, and explain **two** changes to the elemental character from part **a** that will come from other actors’ feedback, showing how and why each develops the character.

This part is marked holistically against the descriptors below.

SAMPLE

Lower-scoring responses: said “we will improvise and develop the character” without showing how; described the final performance.

Common error: stating that the character “was developed” without explaining how the improvisation or feedback developed it.

Mark allocation: High: a named activity described as it would run in the rehearsal room; two distinct changes, each tied to specific feedback and to why it improves the character; the ensemble’s collaboration visible. **Mid:** an activity named but described generally; changes stated without the reason or without the feedback that prompted them. **Low:** a performed scene instead of a process; one change only; no link to other actors.

Responses could have included:

- named a real activity (hot seating, status games, a ‘meeting on the shore’ pair improvisation, character walks)
- showed collaboration (another actor’s observation prompting the change)

Sample full-mark response

> I will develop the Tide through a ‘push and pull’ pair improvisation in which two elemental characters share one strip of floor and must negotiate who controls it without speaking. Working with the actor playing the Wind, I will discover how the Tide reacts when something stronger pushes against it. After the first round, the Wind told me that my constant forward surge made the Tide seem aggressive rather than patient, so I will change my rhythm, holding long, still pauses at the furthest point of each surge, which makes the Tide seem unstoppable but calm. A second actor noticed that my face stayed neutral, so I will add a slow, satisfied half-smile each time I gain ground; this gives the Tide a human characteristic – quiet pride – which the audience can respond to.

Question 1c. (4 marks)

The ensemble decides to extract the dramatic potential of one of the sayings in Stimulus 1.
*Shade **one** box in the list below to indicate which saying you have selected.*

☐ *Saying A*
☐ *Saying B*
☐ *Saying C*
☐ *Saying D*
☐ *Saying E*
☐ *Saying F*

*Analyse how the ensemble will use contrast **or** tension while improvising to explore the dramatic potential of the selected saying.*

To be awarded full marks, students were required to:

SAMPLE

use the saying shaded in the list, choose contrast **or** tension, and analyse how the ensemble will manipulate it while improvising to explore and extract an idea from the saying, including why this develops the idea.

This part is marked holistically against the descriptors below.

Lower-scoring responses: repeated the saying in different voices without exploring its meaning; confused tension with conflict between characters only.

Common error: stating the saying in a particular way rather than analysing how the improvisation extracts its dramatic potential.

Mark allocation: High: the saying used, not just quoted; the chosen element manipulated in a specific improvisation; a clear idea drawn out and why the element helps the ensemble discover it. **Mid:** the element named and an improvisation described, but the idea or the reason thin. **Low:** the saying restated; the element named only; a performed final scene rather than an improvisation.

Responses could have included:

- identified a clear idea that later parts could build on
- showed the element shaping what the actors discovered

Sample full-mark response

> Saying A (“Time and tide wait for no man”). The ensemble will improvise with contrast: half the actors, as townspeople, will move in slow motion, packing, arguing and putting off the decision to leave, while the elemental characters of the Tide and the Storm move around them at full, relentless speed. Holding the two tempos against each other in the same space will let the ensemble discover the idea that people delay while nature does not; each time a townsperson finally acts, the elements have already moved past them. Because the contrast is physical and visible, the actors can feel the gap widen as they repeat the improvisation, and the idea of ‘too little, too late’ becomes the core of the performance.

SAMPLE

Section C

Question 1a. (2 marks)

Creation

*Select **one** of the stimulus images from Stimulus 8 to Stimulus 14 to assist in the creation of the character of the Cartographer.*

Stimulus number selected _____

*Identify **one** aspect of the selected stimulus image.*

Aspect _____ *Briefly describe the character of the Cartographer. The description must be linked to the aspect that you have identified.*

To be awarded full marks, students were required to:

briefly describe the Cartographer (for example, age, attitude, way of working, relationship with the town) with an obvious connection to the aspect identified on the slot line.

Lower-scoring responses: described the image rather than the character; gave a generic character with no link.

Mark allocation: 1 mark for a specific description of the character; 1 mark for an obvious link to the identified aspect.

Responses could have included:

- made the link visible in the description itself
- kept to one character

Sample full-mark response

> Stimulus 9; aspect: the ink-stained fingers. The Cartographer is a meticulous, ageing perfectionist whose ink-stained fingers show forty years of drawing by hand; they trust only what they can measure, and are unsettled by things that will not stay still on the page.

Question 1b. (3 marks)

Development

*You explore a moment in which the Cartographer meets one of the town's former residents. This moment is a transformation of character, but **not** a transformation of time or place.*

Identify the resident the Cartographer transforms into. You may use a resident from Stimulus 15 or create your own.

Resident _____ *Describe how you will experiment with the transformation of character from the Cartographer to the resident using:*

- ***one** transformation technique*
- ***one or more** expressive skills.*

To be awarded full marks, students were required to:

describe how, in rehearsal, you will experiment with the actual moment of transforming from the Cartographer into the resident on the slot line, using **one** named transformation technique and expressive skill(s) shown in both characters.

Lower-scoring responses: said "I will snap into the character" without describing it; transformed time or place as well.

Common error: describing the two characters without the transformation between them.

SAMPLE

Mark allocation: 1 mark for a named transformation technique described in action; 1 mark for expressive skill(s) shown in both the Cartographer and the resident; 1 mark for the experimentation (trialling and adjusting) in the rehearsal room.

Responses could have included:

- described the moment of transformation itself, not just the two characters
- named qualities in both states ("clipped, precise diction … a slow, sing-song drawl")

Sample full-mark response

> Resident: the old baker (Stimulus 15, C). I will experiment with morphing: standing over the map, the Cartographer's upright posture and precise, pinched hand movements will slowly loosen over a count of eight, the shoulders rounding and the hands widening into the kneading motion of the baker. I will trial the morph at different speeds; my voice will melt from the Cartographer's clipped, quiet diction into the baker's warm, rumbling laugh partway through the count, so the audience hears the character change just before the body completes it.

Question 1c. (4 marks)

Later in the performance, the Cartographer's drawing table transforms into one of the places in the town. This is a transformation of place.

*Identify the place. You may use a place from Stimulus 15 or create your own. Then identify **two** conventions that you will use in this moment. The conventions **cannot** be a transformation or application of symbol.*

Place _____ *Convention 1*

_____ *Convention 2*

_____ *Write a script of this moment of transformation of place. In your response, include:*

- *the **two** chosen conventions*
- *a different transformation technique from the one used in part **b***
- *stage directions **and/or** dialogue.*

To be awarded full marks, students were required to:

write a script (character name, dialogue and stage directions) of the drawing table transforming into the place on the slot line, showing the **two** conventions from the slot lines (neither a transformation nor symbol) and a transformation technique different from part **b**.

This part is marked holistically against the descriptors below.

Lower-scoring responses: described the scene in prose; used a production area someone else would have to operate.

SAMPLE

Common error: writing narrative elements of the script rather than the transformation itself.

Mark allocation: High: a real script in correct layout; the transformation of place happens in front of the audience and is unmistakable; both conventions visibly realised in the stage directions or dialogue; a named, different technique; one actor throughout. **Mid:** a script with the conventions present but the transformation unclear, or a technique the same as part b; more narrative than transformation. **Low:** a description of how one would script; a change of place by exit and entrance; a second actor implied; conventions that are transformations or symbol.

Responses could have included:

- made the stage directions show how each convention and the technique are realised
- kept the focus on the transformation rather than the story

Sample full-mark response

> *[Place: the town hall dance floor. Convention 1: direct address. Convention 2: song. Technique: use of a sound/word.]*
> CARTOGRAPHER:
> *[Bent over the drawing table, tapping the pen on the map. To the audience.]*
> Town hall. Rectangle. Twelve metres by twenty. That is all a map can say.
> *[Taps the pen three times on the table – tap, tap, tap – and on the third tap begins to hum a waltz. The taps become the beat. The CARTOGRAPHER slides the map off the table and spreads both arms along its edge as if holding a partner.]*
> CARTOGRAPHER:
> *[Singing softly.]*
> One-two-three, one-two-three …
> *[Lifts the table's edge so it tilts like a swaying dance floor and steps onto its shadow, turning in a slow circle. The table is now the polished floor; the CARTOGRAPHER waltzes around it.]*
> CARTOGRAPHER:
> *[Stopping, to the audience.]*
> Forty years of Saturday nights. Show me where that goes on the map.

SAMPLE