

2021 VCE Theatre Studies written external assessment report

General comments

The Theatre Studies written examination tested students on key knowledge and skills from Unit 3 (Outcomes 1, 2 and 3) and Unit 4 (Outcomes 1 and 3) of the VCAA *Theatre Studies Study Design 2019–2024*. Theatre Studies explores and celebrates communities created by performing artists and audience members, and the art that is the manifestation of this act of community; the best learning environment for Theatre Studies students is, undoubtedly, spaces where they can participate in vibrant arts communities and dynamic classroom settings. While lockdowns tended to create the antithesis of this, and students faced challenges to production work and analyses of plays, the resilience, hard work and talent of the 2021 Theatre Studies students was evident in some outstanding responses to the written examination.

Responses that scored highly demonstrated a sophisticated understanding of:

- exercises or tasks used by two production roles (and associated theatre technologies) in three stages of production
- how dramaturgy, context, theatre styles, production aims, intended meaning and the elements of theatre composition inform work within production roles
- status, motivation and function of a character
- annotation, analysis and evaluation skills.

At its core, Theatre Studies explores the interpretation of play scripts and how they are realised on stage. To prepare for this paper, students are encouraged to practise reading previously unseen scripts, undertake dramaturgy, research contexts, and use processes associated with their selected production roles to interpret these scripts, explore ideas and convey meaning to an audience. Students must be prepared to use allocated reading time effectively to glean key ideas from the text (the insert materials, script excerpt) in a relatively short period of time; this skill requires careful coaching and practice.

The elements of theatre composition are integral to the current iteration of the study design and are referenced in every outcome in the study. Students are encouraged to develop a detailed working knowledge of these elements as defined in the 'Terms used in this study' section of the study design. In particular, students must know more than the names of the elements, but rather need to understand the detailed definitions provided in the study. For example, the element of variation is defined as: changes to the dynamics of an interpretation and may be evident in the use of tension, conflict, intensity, energy and use of space. Students need to understand how variation is evident in the use of each of these aspects.

Every examination report since 2015 has made specific comment about evaluation skills – including providing models for structuring evaluation, examples of evaluative language, comparison between analyses and evaluations (so students may understand the difference), and examples of effective evaluation responses. Students and teachers are strongly urged to read the information provided in past reports. 'Evaluation' has unique application in the performing arts and is a significant command term in the study; students require coaching and practice when evaluating the performances studied in Units 3 and 4.

Specific information

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

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

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

Section A

Question 1

In Question 1, students were provided with a script excerpt, research images, contextual information and dramaturgy from Lee Hall's *Shakespeare in Love*. Students were not expected to have previous knowledge of this play or its contexts. Students were required to select a production role and develop an interpretation of this play across three stages of production based on the information provided. This tested knowledge and skills developed through Unit 3, Outcomes 1 and 2. The production role selected for Question 1 must be different to the production role selected for Question 2.

Question 1a.

| Marks | 0 | 1 | 2 | 3 | 4 | Average |
|-------|-----|---|----|----|----|---------|
| % | 0.5 | 9 | 27 | 34 | 29 | 2.8 |

Students were required to annotate a script excerpt in three places. In their annotations, students needed to explain how specific dialogue and/or stage directions could inform work in their selected production role to convey one or more of the five production aims provided. The process of annotation is listed in the study design as an exercise or task relevant to the planning stage. References to other planning tasks (e.g. researching) were redundant in this response.

Annotation was managed in a variety of ways, including highlighting, providing footnotes or other ways of coding aspects of the excerpt and matching to an interpretive idea, or underlining or circling aspects of text and drawing arrows to an idea. The distinguishing feature of effective annotation was that clear and specific links were made between dialogue or stage directions from the excerpt and ideas for interpretation.

Responses that scored highly provided:

- thorough explanation of how three specific moments in the text could inform work in the selected production role
- specific language from the script excerpt to inform interpretive choices
- a clear link to one or more of the production aims
- appropriate theatre terminology throughout the response.

Responses that did not score well may have provided:

- no reference to:
 - three specific aspects of dialogue or stage directions (i.e. fewer than three annotations)
 - one or more production aims
 - a concept for how work in the selected production role might be applied to interpret the chosen context idea
- little or no theatre terminology.

Question 1b.

| Marks | 0 | 1 | 2 | 3 | 4 | Average |
|-------|---|----|----|----|----|---------|
| % | 2 | 22 | 23 | 28 | 24 | 2.5 |

In the examination insert, students were provided with five aspects of the play's context and six research images. This question focused on the planning stage. Students were asked how a specific detail from the dramaturgy provided (in the insert) could inform work in their selected production role when interpreting the script excerpt. In their response, students were required to refer to specific dialogue or stage directions from the script excerpt, one or more of the research images, and one or more exercises or tasks used during the planning stage.

Responses that scored highly provided:

- a thorough understanding of how the selected aspect of the play's context could inform work in the selected production role
- specific and relevant example(s) from the script excerpt to inform work in the production role
- specific details of the research images to support or illustrate the work in the selected production role, such as how the colour, shape, style, use of space, acting skills or relationships inferred in the image informed the production role
- an excellent understanding of how one or more exercises or tasks used in the production planning stage can develop an interpretation of the script excerpt
- theatre terminology throughout the response.

Responses that did not score well may have provided:

- no reference to:
 - a production role or only reference to a different production role from the selected role for Question 1
 - specific aspect(s) of script excerpt 1
 - a research image
 - specific exercise(s) or task(s) used in the planning stage
- little or no theatre terminology.

Question 1c.

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
|-------|---|---|----|----|----|----|---------|
| % | 2 | 3 | 21 | 36 | 26 | 11 | 3.2 |

This question focused on the development stage. Students were asked to explain how work in their selected production role could apply the element of variation to explore and trial an idea for interpreting the script excerpt. In their response, students were asked to refer to a specific aspect of the element of variation: variation of tension; variation of conflict; variation of intensity; variation of energy; and/or variation of use of the space. They were required to refer to one or more exercises or tasks used during the development stage to explore or trial an idea. They were also asked to make specific reference to dialogue or stage directions from the script excerpt.

Responses that scored highly provided:

- a thorough understanding of how work in the selected production role could apply one or more aspects of variation to realise the creative and imaginative possibilities of script excerpt 1
- specific and relevant example(s) from script excerpt 1 to inform work in the production role
- an excellent understanding of how one or more exercises or tasks could be used to explore or trial an idea in the production development stage

- theatre terminology throughout the response.

Responses that did not score well may have provided:

- no reference to:
 - a production role or only reference to a different production role from the selected role for Question 1
 - specific aspect(s) of the script excerpt 1
 - variation or an aspect of variation
 - specific exercise(s) or task(s) used in the production development stage
- discussion of refining an idea, rather than exploring or trialling
- little or no theatre terminology.

A common error was to reference an aspect of variation without discussing how the aspect demonstrated variation. For example, a student may have referred to the use of space without making any reference to how variation could occur within the use of space.

Question 1d.

| Marks | 0 | 1 | 2 | 3 | 4 | Average |
|-------|---|----|---|----|----|---------|
| % | 6 | 16 | 2 | 32 | 17 | 2.4 |

This question focused on the development stage. Students were required to discuss how they could refine work in the selected production role described in part c. In their response, they needed to refer to one or more exercises or tasks used during the development stage to refine the work explored in part c., and a process used to document and evaluate work during the development stage.

Responses that scored highly provided:

- an excellent understanding of how one or more exercises or tasks could be used to refine an idea in the production development stage
- specific examples of process(es) relating to both documenting and evaluating during the development stage
- theatre terminology throughout the response.

Responses that did not score well may have provided:

- no reference to
 - application of the production role selected for Question 1
 - work in the selected production role from Question 1c. (e.g. a different idea)
 - the production development stage
 - both documenting and evaluating
- little or no use of theatre terminology.

Question 1e.

| Marks | 0 | 1 | 2 | 3 | Average |
|-------|---|----|----|----|---------|
| % | 5 | 17 | 42 | 37 | 2.1 |

This question focused on the presentation stage. Students were asked to discuss how work in their selected production role could apply the element of emphasis to enhance a moment of climax for the audience.

Responses that scored highly provided:

- an excellent understanding of how the selected production role can contribute to creating a moment of climax for the audience during the production presentation
- a thorough explanation of how the element of emphasis could be applied to enhance the moment of climax
- an understanding of the production presentation stage
- a high level of theatre terminology throughout the response.

Responses that did not score well may have provided no reference to:

- application of the production role selected for Question 1
- the moment of climax
- the element of emphasis
- the production presentation stage (i.e. it is clearly occurring in another stage of production).

The following is an example of a high-scoring response for Question 1.

Selected production role: Director

1a [the student selected production aims 1 and 4. In the first annotation, the student highlighted the phrase 'Oh Thomas'] directly referring to Thomas Kent, I would annotate this with a variety of different reactions of surprise that Viola could be directed to perform on this line, to demonstrate the idea that she is not Thomas, but merely disguised as him. [In the second annotation, the student highlighted the stage direction 'sitting very close to Viola'] implies a physical proximity that only occurs because Will thinks he is speaking to Thomas Kent. I would research images of men interacting from this period to inform planning for my directorial choices to reflect this. [In the third annotation, the student highlighted the phrase 'Tell me, is she beautiful?'] Viola asking about herself in more detail implies that she is now focusing on Will's attraction to her rather than ensuring she behaves like a man she is disguised as. I would brainstorm a variety of both stereotypically male and female poses and uses of space so that I could direct the actor to transition to a more feminine use of space, such as crossing her legs, as she asks these questions.

1b. [the student selected aspect of context 2] In order to develop direction for excerpt 1, I would draw on the contextual information that Viola must pretend to be a young man to inform the way I would direct the actor to move within the space. I would research and compile images of men from the period, such as the two men seen on the left of research image 1, to allow me to better understand their body positioning, such as the wide stance seen in this image which takes up a large amount of space. I would then utilise this to plan direction for Viola's actor in this scene, such as the direction 'sitting very close to Viola' to ensure the actor would maintain a manly posture and use of space when directly near to an actual man.

1c. In interpreting excerpt 1, I would explore the gradual variation in the relationship between Will and Viola in this scene, by trialing a variety of different approaches with the actors in rehearsal. I would trial Will gradually moving closer to Viola on the boat as he speaks more in detail about his love for her, trialing having his move from standing CSL on the edge of the boat to CCSR directly seated next to Viola on the line 'sitting very close to Viola' to demonstrate the shift in conversation through this varied use of the space. This would be varied in rehearsal by having him sit down directly next to Viola on a later line such as a 'deeper, softer; after having stood up and moved back CSL, allowing the tension between the two of them to change throughout the duration of the scene.

1d. During rehearsals, I would refine the gradually closer physical placement of the two actors by giving the actors specific marks to hit on specific lines, such as having Will sit down exactly on 'and yet...' instead of 'sitting very close to Viola' before delivering the line, allowing the use of space to be much sharper and more refined. As a director I would ask the actors to run through the movement of the scene by only performing the lines upon which a change in action or placement occurs, to ensure that it is sharp and well rehearsed. Throughout this rehearsal period I would film each session in which we would run through this scene, in order to evaluate the progress made from the early rehearsals and identify any outstanding errors that have yet been rectified.

1e. *During performance, I would apply emphasis to Will's direction on the line 'Lady!?' by having him leap directly upwards and remain still after rising, giving the action itself a sense of emphasis in its containment, and then turn his head to directly look at the audience, sharing his shock and amazement with them and enhancing this climactic moment by including the audience in his amazement for several seconds before he runs after her.*

Question 2

In Question 2, students were provided with a different script excerpt from Lee Hall's *Shakespeare in Love*, focusing on the character of the Queen. Students were not expected to have previous knowledge of this play or its context. Students were required to select a production role and develop an interpretation of this scene based on the information provided. This tested their knowledge and skills developed through Unit 4, Outcomes 1, 2 and 3. The production role selected for Question 2 must be different to the production role selected for Question 1.

Question 2a.

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
|-------|---|---|----|----|----|----|---------|
| % | 3 | 3 | 45 | 19 | 17 | 12 | 2.8 |

Students were required to explain how work in their selected production role could convey the Queen's status and motivation in the script excerpt. In their response, they were asked to refer to two or more specific lines of dialogue or stage directions from the script excerpt, and one or more elements of theatre composition.

Strong examples of the Queen's status included detailed discussions of her sense of power relevant to the other characters in the scene, or her political power in the context of Viola's marriage, or the arbitration of appropriate content for the theatre. Strong examples of the Queen's motivation included her desire to protect Viola, her sympathy for Viola as a woman in a male-dominated society, her enjoyment of Viola's performance in the play, or her annoyance at some of the men in the scene.

Responses that scored highly provided:

- two or more specific and relevant examples from the script excerpt to inform work in the selected production role
- a high level of understanding of how the chosen production role could be applied to convey the Queen's status and the Queen's motivation in the excerpt
- a high level of understanding of how one or more elements of theatre composition can be used to convey the Queen's status and the Queen's motivation in the excerpt
- sophisticated use of theatre terminology throughout.

Responses that did not score well may have provided:

- no reference to:
 - application of work from the selected production role for Question 2 or reference to the same production role discussed in Question 1a.
 - two aspects of language (i.e. there were fewer than two references to dialogue or stage directions)
 - the Queen's status and/or motivation
 - an element of theatrical composition
- little more than a recounting of the narrative
- little or no use of theatre terminology.

A common error was students making no reference to the motivation of the character.

Question 2b.

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
|-------|----|---|----|----|----|---|---------|
| % | 11 | 8 | 37 | 21 | 14 | 9 | 2.5 |

Students were required to explain how their selected production role could apply theatre technology during the production or development stage, to realise the function of the Queen at the moment of her entrance. In their response, they needed to refer to two or more specific lines of dialogue or stage directions from the script excerpt.

As specified and defined in the script excerpt, a good example of the Queen's function was to be a 'Deus ex Machina', unexpectedly appearing to solve a plot crisis.

Responses that scored highly provided:

- two or more specific and relevant examples from the script excerpt to inform work in their selected production role
- a high-level, clear and detailed explanation of how work in the selected production role could apply theatre technologies to realise the function of the Queen at the moment of her entrance
- a clear and detailed explanation of the Queen's function in script excerpt 2
- sophisticated application of theatre terminology throughout.

Responses that did not score well may have provided:

- no reference to:
 - a production role, or reference to a different production role from the role selected for Question 2a., or the same production role discussed in Question 1a.
 - theatre technologies
 - the character of the Queen at the moment of her entrance
 - dialogue or stage directions
- little or no inclusion of theatre terminology.

A common error was not discussing the function of the Queen.

The following is an example of a high-scoring response for Question 2.

Selected production role: Costume

2a. To convey the queen's high status, I would create an extravagant and impressive costume as she 'reveals her resplendent costume'. This costume would be informed by stimulus images 1 and 2 having large collars, petticoats and a bustle, representative of the era, and the queen's high status. I would use deep purples, blues and reds, to symbolise royalty while emphasising the theme of love through the red. This would cohesively link to the queen's motivation as she claims 'I know something of a woman in a man's profession', as the costume emphasises traditional femininity and the expectations of Elizabethan women.

2b. To realise the function of the queen at the moment of her entrance, during the development stage I would use a pinterest board, collecting images of women in power such as Queen Elizabeth II. I would analyse these women's entrances and how people react to them, and translate this into my costume design by having the Queen's costume use vivid, rich colours, compared to the other characters in the scene, which could have dull or muted colours, thus making the Queen the focus. I would also liaise with the director and video the actors performing this scene to ensure a unified vision is created. The Queen's entrance is described as a 'masque' and to realise this her costume would be highly stylised, rooted in Elizabethan style as seen in stimulus 1. This use of bright colours, in contrast with other characters' costumes, would also emphasise the queen's entrance serving as 'the deus ex machina' as she is an unexpected guest who grandly and regally assumes the centre of attention.

Section B

This section of the examination tested students' knowledge and skills developed during Unit 3, Outcome 3, providing an evaluation and analysis of a performance from the 2021 Playlist.

Question 1a.

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
|-------|---|---|----|----|----|----|---------|
| % | 2 | 3 | 32 | 27 | 24 | 11 | 3.0 |

Students were required to evaluate how one or more of the following production roles applied theatrical style(s) in performance to realise the script. Students could select one or more from the list (Design: costume; Design: make-up; Design: lighting; Design: sound; and Design: set). In their evaluation, they needed to refer to one or more specific moments in the performance and specific dialogue or stage directions from the selected script.

Effective evaluations provided detail of an aspect of the performance that was effective and an aspect that was not effective. Strong evaluations focused on the extent to which a production role successfully worked within specific theatre style(s) to convey meaning, create aesthetically appealing work or to elicit an emotional response from the audience. Strong evaluations were more than an analysis with the evaluative terms inserted into the response as an afterthought. Rather, they wove sophisticated evaluative language throughout, including terms such as: 'clever', 'clear', 'alienating', 'jarring', 'engaging', 'redundant', 'confusing', 'moving' and 'underwhelming' to demonstrate understanding of both effective and ineffective aspects.

Responses that scored highly provided:

- an excellent evaluation of how one or more production roles applied theatrical styles to realise the script
- a thorough understanding of the theatre style(s) applied in the performance
- highly specific and relevant references to specific dialogue or stage directions from the written script
- highly specific and relevant references to one or more specific moments from the selected play in performance
- a good level of theatre terminology used throughout.

Responses that did not score well may have provided:

- no reference to:
 - work completed by one or more production roles listed in the question
 - theatre style
 - dialogue or stage directions from the script
 - a specific moment from play in performance
- little or no evaluation
- little or inaccurate use of theatre terminology
- a recount of the narrative seen in performance without analysis or evaluation.

A common error was writing an analysis with no sense of evaluation.

Question 1b.

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
|-------|---|---|----|----|----|----|---------|
| % | 5 | 6 | 23 | 34 | 19 | 13 | 3.0 |

Students were required to analyse how an actor realised the context of the script in performance. In their response, they were required to refer to one or more moments from the selected play in performance and

one or more specific areas of context (cultural origins, language of the script, time and place in which the play is set, time and place in which the play is written, and/or historical/political influence on the playwright when writing the play).

Responses that scored highly provided:

- a thorough analysis of how an actor realised a specific area of the context of the script in performance
- highly specific and relevant references to one or more specific moments from the selected play in performance
- a high level of theatre terminology used throughout.

Responses that did not score well may have provided:

- no reference to:
 - work completed by an actor
 - the context of the script
 - a specific moment from the play in performance
- little or no accurate theatrical terminology
- a recount of the narrative seen in performance without analysis or evaluation.

A common error was not anchoring the response in a specific moment from the performance.

The following is an example of a high-scoring response for Question 1.

Selected performance: Lamb

1a. As the costume designer for 'Lamb', Greg Clarke effectively applied the theatre style of heightened naturalism. As is cohesive with the theatre style, Clarke authentically reflected the every day lives of the characters, particularly through the 'little black dress,' 'black boots' and 'pristine suit' worn by Annie in her first entrance. This conveyed her 'clean and urban' lifestyle, as she was 'neatly yet unsuitably dressed' for the funeral in the Countryside. Further, Clarke's design of an orange flannelette shirt, a brown blazer that 'somehow looks wrong on him', jeans and boots authentically conveyed the lifestyle of a farmer as 'this top never gets old, not around here' (Bodie) and Patrick's hard work in the field. However, this costume could have better reflected the convention of conveying elements of pessimistic determinism as in the script he was 'covered in muck' while in the performance he was clean. Dirtiness would have better conveyed the intensive work done by Patrick and drawn a strong link to the impact of natural disaster on the mental health of farmers, as Patrick alludes to later in the play, as being covered in much would have echoed the devastation Frank suffered at having to kill his sheep furthering that this eventually killed him. Overall, costume effectively conveyed heightened realism.

1b. Darcy Kent, who played Patrick, conveyed the cultural origins of the script and the setting of the play in rural Australia in the present and 1970s in the moment where he says 'this? This never gets old, not around here.' Kent used a broad Australian accent to convey the rural setting and a light tone to convey the unchanging lifestyle of farmers across time – drawing parallels to Frank as his character wore the same shirt. This also reflective of the cultural origins of the play as Kent used a casual, playful tone and relaxed posture as he vaguely gestured to his shirt, reflecting the laid back character of Australian farmers, both in their demeanour and presentation, as Kent references the unchanging routine of working in the paddocks each day, which requires practicality over presentation, which Annie clearly prioritises (as seen through her neat yet unsuitable costume).

Section C

Question 1

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
|-------|---|---|---|----|----|----|----|----|---|---|----|---------|
| % | 3 | 1 | 5 | 15 | 16 | 15 | 15 | 14 | 9 | 4 | 2 | 5.1 |

This section of the exam tested students' knowledge and skills developed during Unit 4, Outcome 3, providing an evaluation of a performance from the 2021 Playlist. The play referred to in Section C needed to be different to the play referred to in Section B.

Students were required to evaluate how an actor and one or more other production roles applied the element of motion in performance to realise the intended meaning of the selected play's script. In their response, students were required to refer to one or more specific moments of the play in performance and one or more of the following aspects of motion: position; pattern; arrangement; proportion; and spatial flow.

Strong evaluation discussed both effective and ineffective aspects of the performance. These successful responses tended to focus on the extent to which motion was applied through production roles to create clear meaning, aesthetically engaging moments, or feelings for the audience. Responses that scored highly incorporated evaluative language in a clearly evaluative structure.

Responses that scored highly provided:

- an excellent evaluation of how two or more production roles applied one or more aspects of motion to realise the intended meaning of the script
- highly specific and relevant reference to one or more specific moments from the selected play in performance
- high level of understanding of one or more of the specific listed aspects of motion
- sophisticated and consistently accurate use of theatre terminology and evaluative language throughout the response.

Responses that did not score well may have provided:

- an analysis with little or no sense of evaluation
- no reference to:
 - work completed by an actor(s)
 - work completed by one or more other production roles
 - a specific listed aspect of motion (position, pattern, arrangement, proportion and spatial flow)
 - a specific moment from play in performance
- little or no accurate use of theatre terminology
- a recount of the narrative seen in performance without analysis or evaluation.

A common error was focusing on an aspect of motion, such as position or arrangement, without making any direct reference to the movement or implied movement of actors and design features in the theatre space. Another common error was writing an analysis with little or no sense of evaluation.

The following is an example of a high-scoring response for Question 1.

Selected performance: Animal Farm

James Malcher, in his role as Boxer in the Bloomshed production of 'Animal Farm', worked brilliantly in conjunction with direction in his movement style throughout the play utilising his character wonderfully as an expression of the symbolic representation of the working class in USSR Russia that Boxer is intended to encapsulate within the script. Malcher made use of a very effectively contained style of movement throughout the performance, always moving with direction and purpose and never moving without a

reason for his action. This is made particularly clear in Act 1 Scene 5, where the director placed him CS on the main stage while all the other animals remained standing on the US riser, shifting around and arguing amongst each other while Boxer remained completely still and focused in his position. This was powerfully emblematic of the strength and stoicism of the working class regardless of their treatment, an aspect beautifully heightened throughout the play as Malcher remained grounded and contained in his movement even as he was being manipulated and abused. This is symbolically applied in the directorial choice to place Malcher CS on the forward thrust of the US riser in his final scene, Act 2 Scene 16, in which he is turned to glue. Malcher utilises a strong core and completely rigid containment of any movement in his body as he has glue poured over him, a powerful moment displaying the intended meaning of the sacrifice of the loyal working class for financial gain seen in the script, made particularly effective by the directorial decision to place him on a higher level to the rest of the action, pacing directly towards the audience in order to clearly convey the full pathos of the moment. Motion was also effectively utilised by Malcher in his continuous patten of heavy, direct footsteps as he slowly made his way from USL to UR, carrying the windmill on his back. Maalcher's use of strong, isolated stomping motions, and the clear effort required to move this windmill, demonstrated how the working class of the 'Animalism' society were the literal backbone of the community and responsible for its success, while the directorial choice to place Malcher on the US riser and move from one side of the stage to the other highlighted the importance of Boxer and by extension the working class, to the society and its ability to operate, by placing the at a high level and ensuring he received the full attention of the audience through this placement. The directorial choice in the final scene Act 2 Scene 17, to have the animals remaining on the farm, namely the pigs, all stand in a line and perform jumping leg clap motions, a sequence which extended for the entirety of the scene, was highly effective in confining this exploitation of the animals by the society by demonstrating how all of the animals begin to become exploited when the working class (Boxer) have been sacrificed.