



**Victorian Certificate of Education
2021**

DRAMA

Solo performance examination

Monday 4 October to Sunday 31 October 2021



Guidelines for students and teachers

Performance examination conditions

1. The performance examination will be set and assessed by panels appointed by the Victorian Curriculum and Assessment Authority (VCAA).
2. VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
3. The performance examination venue is set annually by the VCAA.

Examination room conditions

1. Students will be allocated an examination room at the performance examination venue in which to perform. Students and their teachers are not permitted to request a change of room.
2. Only the assessors and any personnel authorised by the VCAA will be permitted in the vicinity of the examination room or with the student during the performance examination.
3. The performance will use a single clearly lit space. No changes to the lighting grid, or to the lighting provided in the examination room, are permitted.
4. Two chairs will be provided in the examination room for students to use during the performance, if they wish. Any additional props, if required, must be carried into the examination room by the student alone and within the allotted time.
5. The assessors' table is for assessment purposes. Students are not to place objects on the assessors' table or use the table in any way as part of their performance.
6. In the examination room, the health and safety of both students and assessors is paramount. Students must not endanger, or be seen to endanger, either themselves or others. Students are not permitted to bring into the examination room:
 - any objects or substances (including aerosols) deemed harmful, hazardous or illegal
 - actual or imitation weapons of any description (including guns, swords, daggers or knives of any type)
 - open flames (including candles and matches).

Students are not to use any materials, objects or substances in their performance that may cause, or that may be perceived to cause, injury to themselves or others.

In some cases an object, material or substance that may be considered safe by the student may in the actual performance be considered hazardous. Consequently, careful consideration must be given to the selection of props or set items. Students are advised that if the use of any material, object or substance is deemed by any assessor to be potentially dangerous or hazardous, the student will not be permitted to use it. The decision of the assessors will be final.

7. Students must ensure that any props, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space.
8. Students are responsible for cleaning up and removing, by the end of their allotted examination time, any materials they bring into the space for their performance.
9. All student performances will be recorded. These audiovisual recordings will provide a valuable additional quality assurance measure. Recordings will not be used for any other purpose without first obtaining student consent.
10. Any updates to the conditions for the performance examination will be published in the *VCAA Bulletin*.

Format of the performance examination

1. Students are required to prepare a solo performance using one of the prescribed structures on pages 8–17. Marks will not be awarded for performances that do not use one of the prescribed structures.

2. Students are required to present their performance as a single uninterrupted performance that lasts **no more than seven minutes**.
3. If a performance exceeds the prescribed time limit, the student will be asked to stop. A timing device will indicate when the seven minutes have elapsed.
4. A total of **10 minutes** per student will be allocated for setting up, performance and clearing the performance space. No additional time is permitted. Students should be mindful of these time restrictions when preparing technical aspects, including theatre technologies, for the solo performance.
5. The emphasis during the performance must be on ‘action’ rather than ‘narration’; that is, ‘doing’ rather than ‘telling’ should be emphasised. Sustained use of realism/naturalism should be avoided. It is contrary to the use of the eclectic performance styles that are required for this examination.
6. Reading from a script or any written notes does not constitute a solo performance and will be considered off-task.
7. Where a plural is used in the wording of a structure, two or more moments/examples must be evident unless a specific number is stated.
8. Students may choose to perform to the assessors as audience or to an imagined audience or to both.
9. Students must not walk behind and/or touch and/or approach the assessors during their performance examination.
10. A list of key terms is provided in the ‘Terminology’ section at the end of this examination. Students are advised to consult the ‘Terminology’ section for explanations of performance styles, conventions and dramatic elements, as prescribed in the examination.

The prescribed structures

Each prescribed structure is composed of the following: character, stimulus material, performance focus, performance style, convention and dramatic element, and resources. (Note: Some prescribed structures may include additional instructions.) All parts of the prescribed structure must be addressed in the student’s performance. There will be a direct impact on student scores for specific criteria and marks will be adjusted accordingly should any part of the prescribed structure not be addressed.

The following explanations should be used to help students prepare for their solo performance:

- **character** – The character is the central focus of the performance. Where the gender of a character is identified in the prescribed structure, the character must be portrayed in that gender.
- **stimulus material** – The stimulus material(s) is the specified source(s) of information that must be used in the development of the character and it must be referenced and evident throughout the performance.
- **performance focus** – The performance focus offers information that provides a context for the character. Students are required to present this information during their performance, incorporating the specific details that are identified in the opening sentences of each prescribed structure and the three accompanying dot points.

The opening sentences

- could provide background to the character
- could indicate when and/or where the performance takes place
- could establish the audience
- could provide insight into the emotional state or motivation of the character

The three dot points

- To fulfil the requirements of dot point 1, dot point 2 and dot point 3, students can choose from scenes, dramatic images, montages and/or vignettes in the development and realisation of the performance.
- The stimulus material(s) must be evident in the students’ interpretation of any or all of the dot points. In one or more of the dot points, students are invited to use their creative licence to create material that might or could have happened.

Students are not required to give each aspect of the performance focus equal emphasis during their performance. Unless otherwise indicated, aspects of the performance focus may be performed in any order.

All aspects of the performance focus must be included in the performance.

- **performance style** – The prescribed performance style(s) is explained for each prescribed structure. The prescribed performance style(s) must be evident throughout the performance. Where features are listed for a particular performance style, students may use some or all of the features listed, as appropriate to their performance.
- **convention** – The following conventions will be assessed in all performances: transformation of character, time and place, and application of symbol. The student will select one additional convention from the list of eight published each year in the examination and write it on the Statement of Intention. This selected convention must be integral to, and embedded in, the performance. Students may use additional conventions as appropriate.
- **dramatic element** – The student will select one dramatic element from the list of eight published each year in the examination and write it on the Statement of Intention. This selected dramatic element must be integral to, and embedded in, the performance. The dramatic element will be selected from the following list: climax, conflict, contrast, mood, rhythm, sound, space and tension. Students may use additional dramatic elements as appropriate.
- **resources** – Students are expected to undertake a wide range of research when developing their solo performance. The resources provided are recommendations only. This list is not exhaustive. Note: If a resource is also listed under ‘Stimulus material’, this resource **must** be used in the development of the performance text and must be evident throughout the performance.

Statement of Intention

1. A Statement of Intention template has been provided on page 22.
2. The purpose of the Statement of Intention is to:
 - indicate which convention and dramatic element the student has selected
 - highlight aspects of the student’s interpretation that they would like to bring to the assessors’ attention.
3. Immediately prior to their performance, students are required to present **three** copies of the Statement of Intention to the assessors. **The Statement of Intention must not exceed 100 words in total and is required to be written in point form.** Only areas relevant to the student’s performance are required to be addressed. The Statement of Intention may include:
 - an explanation/clarification of decisions made in the student’s interpretation of their selected prescribed structure
 - reasons for choices made (for example, for the use of costume, props, accent, application of symbol, etc.)
 - how and where a specific convention, dramatic element or dot point is demonstrated in the performance.
4. Where there is a choice of multiple characters within a prescribed structure (for example, prescribed structures 6, 7 and 8), students should state the name of their selected character(s).
5. Students should not merely describe their character by rewriting the performance focus.
6. The Statement of Intention will not be assessed.

Notes

1. While the VCAA considers all of the prescribed structures to be suitable for study, teachers should be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored. Teachers should ensure that they consider and are aware of the issues and themes that are contained in the prescribed structures prior to the commencement of Unit 4 so that they can provide appropriate advice to students.
2. Schools and teachers are advised to check the local availability of required stimulus material(s) and resources prior to beginning Unit 4. Some materials may not be immediately or readily available.
3. Students and teachers should be aware that the websites provided as resources or stimulus material in the prescribed structures, including Wikipedia, may contain information that has been altered since the publication of the examination.

4. It is the VCAA that provides the advice on and specifies the requirements of the VCE Drama solo performance examination. Students are advised to refer to this examination throughout the development of their solo performance. Caution should be exercised when using information from other sources, including social media and blogs.
5. For additional advice, students should refer to the previous year's examination report.
6. Students and teachers are reminded that, in addition to the one convention selected for the prescribed structure, transformation of character, time and place, and application of symbol must be demonstrated in the student's performance.
7. The performance style(s), convention(s) and dramatic element(s) must be integral to, and embedded in, the performance. The use of the performance style(s), convention(s) or dramatic element(s) only once does not constitute compliance.
8. All prescribed structures must be informed by stimulus material and additional research. The research must be clearly evidenced throughout the performance. The emphasis must be on action rather than narration; that is, 'doing' rather than 'telling'.
9. When the term 'real or fictional' is used, it means that students may choose known examples from real life or from literary material, film, television, etc.
10. For any enquiries about the prescribed structures, contact Anne Smithies, Project Manager, VCE Assessment, telephone: (03) 9225 2349, email: <Anne.Smithies@education.vic.gov.au>.
11. For any enquiries regarding the performance examination, contact Glenn Martin, Project Manager, Assessment Operations, telephone: (03) 9225 2212, email: <Glenn.Martin@education.vic.gov.au>.
12. For any enquiries regarding the study, contact Margaret Arnold, Curriculum Manager, telephone: (03) 9059 5140, email: <Margaret.Arnold@education.vic.gov.au>.

Assessment criteria

Students will be assessed against the following criteria.

1. Requirements of the prescribed structure

This criterion assesses compliance. Students must address all aspects of the prescribed structure to gain the maximum possible marks for this criterion and for the other criteria.

2. Development of a performance from the prescribed structure

This criterion assesses the extent to which students demonstrate skill in using all aspects of the prescribed structure to create and develop a character(s) within a solo performance. This development also involves making imaginative choices in the shaping and realisation of the performance text.

3. Research

This criterion assesses the extent to which students demonstrate evidence of using the stimulus material and resources as well as additional research to inform their solo performance. This research should be used and should be evident throughout the performance. The performance should demonstrate both depth as well as creativity in the use of a variety of sources.

4. Use of play-making techniques

This criterion assesses the extent to which students demonstrate skill in using a range of play-making techniques to develop ideas, roles, dramatic action, story and themes in the construction of a devised solo performance. The performance should demonstrate evidence of careful scripting, editing and rehearsing to create a coherent and refined response to the prescribed structure within the allotted timeframe.

5. Use of performance styles, including the performance style(s) in the prescribed structure

This criterion assesses the extent to which students demonstrate:

- an understanding of eclectic performance styles
- the ability to apply aspects of the prescribed performance style(s) consistently throughout the performance
- the ability to devise a performance with a specific purpose and intention for the audience using the prescribed performance style(s).

6. Use of conventions, including the convention selected for the prescribed structure

This criterion assesses the extent to which students demonstrate:

- an understanding of transformation of character, time and place, and application of symbol
- the ability to apply each of these during the performance
- an understanding of the additional convention selected by the student
- appropriate selection of convention consistent with the overall performance and the ability to apply the selected convention during the performance
- the ability to apply other conventions as appropriate.

7. Use of dramatic element selected for the prescribed structure

This criterion assesses the extent to which students demonstrate:

- an understanding of the selected dramatic element
- appropriate selection of dramatic element consistent with the overall performance and the ability to apply this dramatic element during the performance
- the ability to apply other dramatic elements as appropriate.

8. Use of expressive skills

This criterion assesses the extent to which students demonstrate understanding of, and skill in, the use of voice, movement, gesture and facial expression(s) to express and realise a character(s) within the context of the prescribed structure, including performance style(s) and conventions.

9. Use of performance skills

This criterion assesses the extent to which students demonstrate skill in portraying a character(s) through the memorisation of the performance text and the ability to make clear to the audience the presence of other (imagined) characters and/or objects in the space, as appropriate to the prescribed structure.

Students will be assessed on the extent to which they demonstrate understanding of, and skills in, focus, timing, energy and the actor–audience relationship throughout the solo performance. Students should integrate these skills throughout to create a dynamic presence in the performance and demonstrate a high level of commitment in the presentation of their work.

10. Application of production areas

This criterion assesses the extent to which students demonstrate understanding of, and skill in, the selection, use and manipulation of technical aspects, such as costume, props or sound design, to add a range of meanings to their performance. The application of production areas must be consistent with eclectic theatre, the prescribed performance style(s) and the selected convention.

Instructions

Select **one** convention and **one** dramatic element from the lists provided below and write each on your Statement of Intention. The selected convention and dramatic element **must** be integral to, and embedded in, your solo performance.

Conventions

The conventions of transformation of character, time and place, and application of symbol must be used and will be assessed in every solo performance. In addition to these, students are required to select **one** convention from the following list and apply it throughout their solo performance:

- caricature
- exaggerated movement
- fatal flaw
- heightened use of language
- pathos
- satire
- song
- use of fact

Write your selected convention on your Statement of Intention.

Dramatic elements

Students are required to select **one** dramatic element from the following list and apply it throughout their solo performance:

- climax
- conflict
- contrast
- mood
- rhythm
- sound
- space
- tension

Write your selected dramatic element on your Statement of Intention.

Prescribed structure 1

Character The K-pop Idol

Stimulus material

BBC Documentary: KPOP IDOLS – BTS, Gfriend & All from London to Seoul [25.DEC.2019],
<www.youtube.com/watch?v=6GuHKaYpZoo>

Performance focus

Create a solo performance based on the character of the K-pop Idol.

On tour in another country, the K-pop Idol is exposed to freedoms he/she has never previously experienced. Feeling trapped and tired of being controlled despite his/her solid success, he/she approaches a local record producer and pitches his/her idea for a whole new act in order to secure a deal.

The K-pop Idol does this by:

- demonstrating the highs and lows of his/her rise to fame as a K-pop star
- recreating how K-pop started and how it has become the worldwide phenomenon it is today
- showing how the popular music industry has evolved since the 1960s.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 7

Write your selected convention and dramatic element on your Statement of Intention.

Resources

BBC Documentary: KPOP IDOLS – BTS, Gfriend & All from London to Seoul [25.DEC.2019],
<www.youtube.com/watch?v=6GuHKaYpZoo>

<<https://rojakdaily.com/entertainment/article/1728/the-extremes-that-koreans-take-to-become-a-kpop-idol>>

<<https://stacker.com/stories/2847/50-ways-music-has-changed-last-50-years>>

***Eclectic**

Eclectic theatre draws on a range of performance styles to devise performances that go beyond the reality of life as it is lived. It juxtaposes a number of performance styles to make dramatic statements and theatre that is innovative, transformational and creative. Eclectic theatre is devised with a specific purpose and intention for the audience.

Eclectic theatre draws on drama traditions and practice including:

- ritual and storytelling
- contemporary drama practice and performance styles
- the work of drama practitioners and associated performance styles
- a combination of any of the above.

Prescribed structure 2

Character Queen Cleopatra of Egypt

Stimulus material

The life and times of Cleopatra VII Thea Philopator

Performance focus

Create a solo performance based on the person Queen Cleopatra of Egypt.

On the eve of the Battle of Actium, Cleopatra makes an offering to the goddess Isis appealing for support in order to defeat Octavian and strengthen her own power. Afraid that Isis will ignore her appeal, a calculating Cleopatra demonstrates to Isis the benefits of her continued reign.

Cleopatra does this by:

- recreating key moments in her life as queen, including her alignment with Isis
- showing how she has manipulated various men in her life in order to gain and maintain her power
- creating an example(s) of another real or fictional femme fatale.

Performance style

Eclectic with aspects of Greek theatre*

Convention and dramatic element

As selected by the student from the list on page 7

Write your selected convention and dramatic element on your Statement of Intention.

Resources

<www.history.com/topics/ancient-history/cleopatra>

<www.britannica.com/biography/Cleopatra-queen-of-Egypt>

<https://en.wikipedia.org/wiki/Femme_fatale>

***Greek theatre**

Greek theatre is a style of theatre that flourished from 700 to 300 BCE and that is most closely associated with Ancient Greece. Its main dramatic genres are tragedy, comedy and the satyr play.

Greek theatre is exemplified by:

- use of chorus, which functions as both actor and narrator
- use of verse, stylised movement, singing and ritual
- use of mask.

Prescribed structure 3

Character Narcissus

Stimulus material

<www.greeklegendsandmyths.com/echo-and-narcissus.html>

Performance focus

Create a solo performance based on the character of Narcissus.

Blaming Narcissus for humans' self-obsession and vanity, which has caused their addiction to technology and social media, Zeus banishes him back to Earth to set things right. Shocked at what he discovers, Narcissus attempts to bring about change in order to stop humans from suffering a fate similar to his own.

Narcissus does this by:

- recreating moments from his own story that act as a warning to humankind
- offering two or more creative solutions to how humans can overcome their self-obsession
- creating a parallel to one or more famous people, real or fictional, who could be considered narcissists.

Performance style

Eclectic with aspects of Greek theatre*

Convention and dramatic element

As selected by the student from the list on page 7

Write your selected convention and dramatic element on your Statement of Intention.

Resources

<www.greeklegendsandmyths.com/echo-and-narcissus.html>

<[https://en.wikipedia.org/wiki/Narcissus_\(mythology\)](https://en.wikipedia.org/wiki/Narcissus_(mythology))>

<www.lifehack.org/325656/15-signs-self-absorbed-people-2>

***Greek theatre**

Greek theatre is a style of theatre that flourished from 700 to 300 BCE and that is most closely associated with Ancient Greece. Its main dramatic genres are tragedy, comedy and the satyr play.

Greek theatre is exemplified by:

- use of chorus, which functions as both actor and narrator
- use of verse, stylised movement, singing and ritual
- use of mask.

Prescribed structure 4

Character The Film Director

Stimulus material

<www.theguardian.com/books/2020/may/09/the-real-lord-of-the-flies-what-happened-when-six-boys-were-shipwrecked-for-15-months>

Performance focus

Create a solo performance based on the character of the Film Director.

In 2021, at a test screening of the film *The Real Lord of the Flies*, the arrogant Film Director justifies his/her directorial choices to the less than enthusiastic survivors of the ordeal on the island 'Ata. The Film Director tries to convince the group of survivors that their story needed to be embellished and fictionalised in order to satisfy action-hungry movie-goers.

The Film Director does this by:

- showing examples of the far-fetched and adventurous new plot line(s)
- recreating moments from the real story of the boys' experiences both before and while they were stranded on the island
- creating an example(s) of another real story that the film industry has altered in such a way that the original story is hard to recognise.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 7

Write your selected convention and dramatic element on your Statement of Intention.

Resources

<www.theguardian.com/books/2020/may/09/the-real-lord-of-the-flies-what-happened-when-six-boys-were-shipwrecked-for-15-months>

<<https://en.wikipedia.org/wiki/'Ata>>

<www.buzzfeed.com/ishabassi/historically-inaccurate-movies-based-on-true-stories>

***Eclectic**

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Eclectic theatre draws on drama traditions and practice including:

- ritual and storytelling
- contemporary drama practice and performance styles
- the work of drama practitioners and associated performance styles
- a combination of any of the above.

Prescribed structure 5

Character Ida B Wells

Stimulus material

The life and times of Ida B Wells

Performance focus

Create a solo performance based on the person Ida B Wells.

In 2021, a passionate Ida appears before the vice-president of the United States of America (USA) after a particularly bad day at the White House. Ida states emphatically that past policies for equality have not worked and she encourages the vice-president to create a new vision for the future.

Ida does this by:

- recreating moments from her career that demonstrate the inequality and racism she has seen and/or experienced
- showing key moments in the fight for equality in the history of the USA from 1931 to the present day
- creating a parallel to one or more real people who have campaigned for social and/or political change.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 7

Write your selected convention and dramatic element on your Statement of Intention.

Resources

<https://en.wikipedia.org/wiki/Ida_B._Wells>

<www.history.com/topics/civil-rights-movement/civil-rights-movement-timeline>

<www.britannica.com/biographies/history/activism>

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- contemporary drama practice and performance styles
- the work of drama practitioners and associated performance styles
- a combination of any of the above.

Prescribed structure 6

Character The International Rescue Team Member

Stimulus material

The television series *Thunderbirds*, Season 1, Episodes 1–3 ('Trapped in the Sky', 'Pit of Peril' and 'The Perils of Penelope')

Additional instruction

State the name of your selected character on your Statement of Intention.

Performance focus

Create a solo performance based on the character of one of the team members of International Rescue, the secret organisation from *Thunderbirds*. This character may be one of the team members at the organisation's base or one of the field agents around the world.

In early July 1979, International Rescue intercepts an urgent SOS about the imminent crash landing of US space station *Skylab* somewhere in Australia. Forced to prove the organisation's worth to a panicked Australian Department of Defence, the International Rescue Team Member demonstrates why International Rescue is the right organisation for the job.

The International Rescue Team Member does this by:

- recreating some of International Rescue's past achievements and rescues
- showing how the organisation plans to alter *Skylab*'s orbit and bring it safely down to Earth
- demonstrating examples of daring, real-life rescues that have had a positive outcome.

Performance style

Eclectic with aspects of physical theatre*

Convention and dramatic element

As selected by the student from the list on page 7

Write your selected convention and dramatic element on your Statement of Intention.

Resources

Thunderbirds: Trapped in the Sky | Season 1 Episode 1 (Full Episode),

<www.youtube.com/watch?v=wLiH4xrCITI>

<<https://en.wikipedia.org/wiki/Skylab>>

<www.history.com/news/amazing-rescues>

*Physical theatre

Physical theatre is a style of theatre that pursues storytelling primarily through physical means rather than the use of words or text. The primary focus is on the physical work of the actor through the use of the body. It is a highly visual form of theatre.

Physical theatre is exemplified by:

- use of mime/dance and exaggerated movement
- use of acrobatics/circus skills
- visual theatre.

Prescribed structure 7

Character The Statue

Stimulus material

The history of a real statue located in Victoria

Additional instruction

State the name of your selected statue and its location on your Statement of Intention. You may also include an image of your selected statue.

Performance focus

Create a solo performance based on a real statue located in Victoria.

Facing exorbitant repair costs, interested parties meet to decide on the fate of the damaged Statue. While many people want the Statue to remain, others believe it is no longer relevant. During the heated meeting, the Statue breaks free from its plinth and makes a desperate plea to the divided community.

The Statue does this by:

- recreating the story or events that the Statue commemorates
- showing moments in the community's history that the Statue has been a part of and/or has witnessed
- creating three examples of other real statues that were once revered but are now no longer considered in the same way.

Performance style

Eclectic with aspects of Epic Theatre*

Convention and dramatic element

As selected by the student from the list on page 7

Write your selected convention and dramatic element on your Statement of Intention.

Resources

<www.theguardian.com/australia-news/postcolonial-blog/2017/aug/25/statues-are-not-history-here-are-six-in-australia-that-need-rethinking>

<<https://monumentaaustralia.org.au/>>

<www.crikey.com.au/2020/06/11/looking-to-rewrite-history-here-are-a-few-places-to-start>

***Epic Theatre**

Epic Theatre, sometimes called Brechtian theatre, is a style of theatre that seeks to tell a story, often on a large historical scale and including a number of people and events over time. It aims to engage the intellect rather than emotions and often uses devices that alienate the audience.

Epic Theatre is exemplified by:

- direct address and/or the use of narration and song as commentary
- use of placards, mask, stylised gesture and movement
- deliberate and conscious choices intended to remind the audience that they are watching a play.

Prescribed structure 8

Character The Princess

Stimulus material

<<https://storyberries.com/category/fairy-tales/famous-fairy-tales/>>

Additional instruction

State the name of your selected character on your Statement of Intention.

Performance focus

Create a solo performance based on the character of the Princess (Cinderella or Rapunzel or Sleeping Beauty or Snow White).

Fed up with a life of waiting for her ‘happily ever after’ ending and keen to create her own destiny, the Princess rallies her fellow fairytale characters. Chastising her less than impressed colleagues, she calls on them to break free from traditional stereotypes and to pave the way for a new generation of fairytale characters.

The Princess does this by:

- highlighting one or more outdated messages in her own story as well as in other well-known fairytales
- creating an example(s) of how a traditional fairytale could be altered to have a more inclusive or diverse message
- showing examples of two or more real-life women who went against tradition and created their own destiny.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 7

Write your selected convention and dramatic element on your Statement of Intention.

Resources

<<https://storyberries.com/category/fairy-tales/famous-fairy-tales/>>

<www.bbc.com/culture/article/20190402-is-it-time-to-rewrite-fairy-tales>

<https://en.wikipedia.org/wiki/List_of_women%27s_firsts>

***Eclectic**

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Eclectic theatre draws on drama traditions and practice including:

- ritual and storytelling
- contemporary drama practice and performance styles
- the work of drama practitioners and associated performance styles
- a combination of any of the above.

Prescribed structure 9

Character The Performer

Stimulus material

Victor/Victoria Broadway Musical (1995) – Julie Andrews, Tony Roberts,
<www.youtube.com/watch?v=qGlxw77_YsY>

Performance focus

Create a solo performance based on the character of the Performer.

Desperately broke and down on his/her luck after countless failed auditions, the Performer decides to take the drastic step of disguising himself/herself as someone of the opposite gender for an upcoming role in a new show. Needing to undergo a complete makeover, he/she calls on his/her sceptical best friend for both advice and support.

The Performer does this by:

- recreating moments from *Victor/Victoria*, which parallels his/her own situation
- creating examples that show some of the issues and problems he/she faces impersonating someone of the opposite gender
- highlighting how the idea of gender has evolved over time.

Performance style

Eclectic with aspects of musical theatre*

Convention and dramatic element

As selected by the student from the list on page 7

Write your selected convention and dramatic element on your Statement of Intention.

Resources

Victor/Victoria Broadway Musical (1995) – Julie Andrews, Tony Roberts,
<www.youtube.com/watch?v=qGlxw77_YsY>

<www.teenvogue.com/story/gender-variance-around-the-world>

<https://en.wikipedia.org/wiki/Non-binary_gender>

***Musical theatre**

Musical theatre is a style of theatre that contains a combination of song, dance, music and spoken dialogue.

Musical theatre is exemplified by:

- central characters often involved in a romantic entanglement set against a bigger event or context that often results in conflict
- emotional content, such as love, pathos, anger or humour, expressed through song and/or dance
- use of a range of differing musical and/or dance forms and styles.

Prescribed structure 10

Character The Concierge

Stimulus material

<www.abc.net.au/news/2020-10-03/savoy-hotel-london-history-celebrity-scandal-spies/12692902>

Performance focus

Create a solo performance based on the character of the Concierge.

Due to a serious decline in tourism, a group of shonky developers suggest to the owners of London's Savoy Hotel that the hotel should become a multi-level carpark. The quick-witted Concierge of the hotel, who has been in the job for many years, confronts the group of developers during their pitch and makes a passionate plea for not knocking down the iconic hotel.

The Concierge does this by:

- recreating memorable moments from London's Savoy Hotel's history, which may involve some of its famous guests
- exploring how the front-of-house 'magic' of the hotel is created by three or more people who work behind the scenes
- showing an example(s) of a famous fictional hotel and the experience(s) of its guests.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 7

Write your selected convention and dramatic element on your Statement of Intention.

Resources

<www.abc.net.au/news/2020-10-03/savoy-hotel-london-history-celebrity-scandal-spies/12692902>

<www.historichotels.org/hotels-resorts/the-savoy-london/history.php>

<www.cntraveler.com/gallery/12-fictional-hotels-wed-like-to-take-a-vacation-in>

***Eclectic**

Eclectic theatre draws on a range of performance styles to devise performances that go beyond the reality of life as it is lived. It juxtaposes a number of performance styles to make dramatic statements and theatre that is innovative, transformational and creative. Eclectic theatre is devised with a specific purpose and intention for the audience.

Eclectic theatre draws on drama traditions and practice including:

- ritual and storytelling
- contemporary drama practice and performance styles
- the work of drama practitioners and associated performance styles
- a combination of any of the above.

Terminology

The explanations below provide direction for teachers and students in the development of the VCE Drama solo performance examination. This information should be read together with pages 9–12 of the *VCE Drama Study Design 2019–2024*.

Performance styles

Eclectic

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Epic Theatre

Epic Theatre, sometimes called Brechtian theatre, is a style of theatre that seeks to tell a story, often on a large historical scale and including a number of people and events over time. It aims to engage the intellect rather than emotions and often uses devices that alienate the audience.

Epic Theatre is exemplified by:

- direct address and/or the use of narration and song as commentary
- use of placards, mask, stylised gesture and movement
- deliberate and conscious choices intended to remind the audience that they are watching a play.

Greek theatre

Greek theatre is a style of theatre that flourished from 700 to 300 BCE and that is most closely associated with Ancient Greece. Its main dramatic genres are tragedy, comedy and the satyr play.

Greek theatre is exemplified by:

- use of chorus, which functions as both actor and narrator
- use of verse, stylised movement, singing and ritual
- use of mask.

Musical theatre

Musical theatre is a style of theatre that contains a mixture of song, dance, music and spoken dialogue.

Musical theatre is exemplified by:

- central characters often involved in a romantic entanglement set against a bigger event or context that often results in conflict
- emotional content, such as love, pathos, anger or humour, expressed through song and/or dance
- use of a range of differing musical and/or dance forms and styles.

Physical theatre

Physical theatre is a style of theatre that pursues storytelling primarily through physical means rather than the use of words or text. The primary focus is on the physical work of the actor through the use of the body. It is a highly visual form of theatre.

Physical theatre is exemplified by:

- use of mime/dance and exaggerated movement
- use of acrobatics/circus skills
- visual theatre.

Conventions

Application of symbol

Application of symbol is used to create meaning that is not literal. Application of symbol allows actors to communicate ideas and themes through action, gesture, language, vocal or facial expression, object/prop, costume, set pieces and/or heightened movement. Application of symbol may assist transformations.

Caricature

Caricature is an exaggeration of a character that is often ludicrous or grotesque. It may be comic, at times derogatory, with the intention to ridicule.

Exaggerated movement

Exaggerated movement includes action that is overstated or drawn larger than life, often for the purpose of ridicule.

Fatal flaw

Fatal flaw refers to an imperfection, shortcoming or weakness in a character (for example, excessive pride or ambition) that leads them to make a certain choice(s) in a given situation. The choice(s) made results in the character's downfall.

Heightened use of language

Heightened use of language is the poetic and exaggerated use of language. It includes a deliberate choice of words whose syntax, alliteration and rhyming patterns enhance the dramatic statement. The intended meaning is enhanced through the use of non-conventional dialogue.

Pathos

Pathos is a quality that evokes a feeling of sympathy, pity or sadness in the audience; for example, the power of stirring tender or melancholic emotion. Pathos may be associated with comedy and/or tragedy.

Satire

Satire refers to the use of wit and comedy to attack, denounce or deride a target. It exposes or questions the presence of vice, folly, abuse or pretence. It may be achieved through the manipulation of language, caricature, parody, parable or other comedic theatrical conventions. The satirist laughs at, punishes or questions a target and/or an audience. The target may be an individual or a system.

Song

Song refers to a musical interpretation of a text using the performer's own voice at the time of performance (not pre-recorded).

Transformation of character

The actor manipulates expressive skills to create characters in performance. A change in character, therefore, requires modification of the focus and manner of use of expressive skills by the actor. Additions of mask or costume may enhance the character transformation, but this does not constitute transformation unless accompanied by communicable changes in the use of expressive skills.

Transformation of place

The actor creates more than one place or setting during the performance and does so without the use of scenery. The actor may communicate transformation of place to an audience through the context that they create for the performance and through the use of objects and space in symbolic ways. Transformation of place may be achieved through the use of production areas and/or through the use of expressive skills.

Transformation of time

Performances can move around in time as well as in place. Sometimes performances can occur in a linear or chronological timeline. Others move backwards and forwards in time from a central point.

Use of fact

This refers to research that is used to provide the basis for selective and informed scripting. This information should then become part of a cohesive narrative rather than be a summary of events and actions or a list of facts and related information. Facts should be presented in a variety of ways rather than just verbally.

Dramatic elements**Climax**

Climax is the most significant moment of tension or conflict in a drama and often occurs towards the end of the plot. Multiple climaxes and/or an anticlimax may also occur. The action of a drama usually unravels after the climax has transpired but the work might finish with a climactic moment.

Conflict

Conflict generally occurs when a character cannot achieve an objective due to an obstacle. This obstacle may be internal or external and between characters, or between characters and their environment. Conflict may be shown in a variety of ways; for example, through physical, verbal or psychological means. Conflict may be embedded in the structure of the drama.

Contrast

Contrast presents the dissimilar or the opposite in order to highlight or emphasise difference. Contrast may be explored in many ways, and may include contrasting characters, settings, times, themes, elements, production areas and performance styles.

Mood

Mood is the overall feeling or emotion that a performance may evoke. This may be achieved through manipulation of acting, conventions or production areas.

Rhythm

Rhythm is a regular pattern of words, sounds or actions. Performances have their own rhythm that may be influenced by the emotional nature of the plot, the pace of line delivery, the dialogue (long and/or short lines), the pace of scene transitions and the length of scenes.

Sound

Sound is created live, by the actor, in the performance. Voice, body percussion and objects can be used individually or in combination to create sonic effects in performance and to enhance meaning. Sound may include silence or the deliberate absence of sound. Use of words only does not constitute the use of sound.

Space

Space involves the way the performance area is used to communicate meaning, to define settings, to represent status and to create actor–audience relationships. This may be achieved through the use of levels, proximity and depth. The use of space may be symbolic.

Tension

Tension is the suspense that holds an audience’s attention as a performance unfolds. The release of tension may have a comic or a dramatic effect.

