



**Victorian Certificate of Education
2023**

DRAMA

Solo performance examination

Monday 2 October to Sunday 29 October 2023



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.
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 solo 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. Students must ensure that all props and set pieces fit through a door of standard size in order to allow efficient entry to and exit from the examination room. If a prop or set piece does not fit through the door, it cannot be used during the performance examination.
6. 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.
7. 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 be considered hazardous in the actual performance. Consequently, careful consideration must be given to the selection of props or set pieces. 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.

8. Students must ensure that any props, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space.
9. Students are not to wear their school uniform during the examination and should be mindful of any props and other stagecraft that may identify them or their school.
10. 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.
11. 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.
12. 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 9–18. 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 and/or advice to teachers.) 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 template for the Statement of Intention is published on the [VCAA website](#) in April with the examination materials.
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** printed copies of the Statement of Intention to the assessors. **The Statement of Intention must not exceed 180 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. Students should not merely describe their character by rewriting the performance focus.
5. The Statement of Intention will not be assessed.

Notes

1. The VCE Drama solo performance examination is not a public performance and therefore is not subject to current community standards. Students are encouraged to consider all 10 prescribed structures before making a final selection, regardless of their own or a character's cultural background, race, gender or sexual orientation. Careful and sensitive consideration of the portrayal of any character should be paramount but not a deterrent when creating a solo performance.
2. 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.
3. 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.
4. 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.
5. 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.
6. For additional advice, students should refer to the previous year's external assessment report.
7. 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.
8. 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.

9. All prescribed structures must be informed by the 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’.
10. When the terms ‘real’, ‘fictional’ or ‘historical’ are used, it means that students are expected to choose **known** examples from history, from real life or from literary material, film, television etc.
11. For any enquiries about the conduct of the examination, contact Anne Smithies, VCE Arts Performance Project Manager, Assessment Operations, telephone: (03) 9225 2349, email: <Anne.Smithies@education.vic.gov.au>.
12. For any enquiries regarding the study design or the content of the examination, contact Meg Upton, Curriculum Manager, telephone: (03) 7022 0074, email: <Meg.Upton@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. Using the performance style(s), convention(s) or dramatic element(s) only once does not constitute compliance.

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
- heightened use of language
- pathos
- satire
- song
- stillness and silence
- stylised movement

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 Mungojerrie and/or Rumpleteazer

Stimulus material

The film *Cats*, composed by Andrew Lloyd-Webber (1981), directed by David Mallet (1998),
 <<https://www.dailymotion.com/video/x78x981>>

Performance focus

Create a solo performance based on the character(s) of Mungojerrie and/or Rumpleteazer.

At the annual Jellicle Ball, following Deuteronomy's retirement, it is again time to choose another cat who will be reborn into the 'new life' on the Heaviside Layer. Charged with this most important task, the streetwise Mungojerrie and/or cool Rumpleteazer are scathing about the new generation of cats, claiming they are too lazy and soft, and not worthy of this honour.

Mungojerrie and/or Rumpleteazer do/does this by:

- recreating moments from the musical *Cats* that show some of the past contenders for the 'new life'
- presenting examples of how modern housecats need to revert to their mischievous ways to cause more trouble
- creating an example(s) of how and/or why another real or fictional cat throughout history has become famous.

Performance style

Eclectic with aspects of physical theatre*

Convention and dramatic element

As selected by the student from the list on page 8

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

Resources

The film *Cats*, composed by Andrew Lloyd-Webber (1981), directed by David Mallet (1998),
 <www.dailymotion.com/video/x78x981>

<<https://poets.org/book/old-possums-book-practical-cats>>

<http://famouspoetsandpoems.com/poets/t_s_eliot/poems/15184>

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

***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 2

Character Dennis Denuto

Stimulus material

The film *The Castle*, directed by Rob Sitch

Additional instruction

Write on your Statement of Intention which issue or place you have chosen for Dennis Denuto to defend.

Performance focus

Create a solo performance based on the character of Dennis Denuto.

Now working in QC Lawrence Hammill & Son's very successful law firm, the slightly improved but still somewhat inept Dennis Denuto meets with a group of people in an area of Australia that is being threatened by a big property developer and their high-powered legal team. Always standing up for the underdog and wanting to prove himself fully capable to the firm, Dennis immediately agrees to assist them, despite feeling out of his depth.

Dennis does this by:

- recreating moments from the film that show some of his early court appearances and what he has learnt from watching Lawrence Hammill at work
- highlighting the extreme measures Dennis will use in his investigation of the new case and how he intends to win
- creating an example(s) of how another real person(s) has acted to protect an area from big developers and/or overdevelopment.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 8

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

Resources

The film *The Castle*, directed by Rob Sitch, 1997

<www.theguardian.com/film/2022/mar/19/its-the-vibe-25-years-on-how-the-castle-became-an-australian-classic>

'Big Yellow Taxi', <<https://jonimitchell.com/music/song.cfm?id=13>>

*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 3

Character Eliza Emily Donnithorne

Stimulus material

The life and times of Eliza Emily Donnithorne

Performance focus

Create a solo performance based on the person Eliza Emily Donnithorne.

Confronted, yet again, by the concerned but nosy local vicar knocking on the door, a reluctant Eliza Emily Donnithorne has no choice but to let him inside. Appalled by the conditions of the house due to her self-imposed exile, the vicar desperately tries to help Eliza, but she stubbornly refuses any assistance, demanding that she be left in peace.

Eliza does this by:

- recreating the circumstances that led to her becoming a recluse
- showing moments that contrast life inside her home with the changing world outside
- creating a parallel with another real or fictional jilted lover.

Performance style

Eclectic with aspects of Gothic theatre*

Convention and dramatic element

As selected by the student from the list on page 8

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

Resources

<www.australiaforeveryone.com.au/donnithorne/>

<[https://en.wikipedia.org/wiki/History_of_Australia_\(1851%E2%80%931900\)](https://en.wikipedia.org/wiki/History_of_Australia_(1851%E2%80%931900))>

<www.britannica.com/list/9-love-stories-with-tragic-endings>

***Gothic theatre**

Gothic theatre is a style of theatre that combines elements of both horror and romance. It often seeks to inspire unease or terror, either physical or psychological, in the audience.

Gothic theatre is exemplified by:

- plots that involve mystery, secrets, unrequited love and an ominous sense of dread and death
- use of dark and decaying settings, secret doors or passageways, and remote locations
- strange and eccentric characters.

Prescribed structure 4

Character Liang Shanbo and/or Zhu Yingtai (the Butterfly Lovers)

Stimulus material

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

Performance focus

Create a solo performance based on the character(s) of Liang Shanbo and/or Zhu Yingtai.

Distraught that they are to be parted, having only just discovered their true and lasting love, a melancholic Liang Shanbo and/or a sorrowful Zhu Yingtai plead with Zhu Yingtai's parents for permission to wed. Met with refusal, the lover(s) give an ultimatum to her parents, vowing that they will be together forever.

Liang Shanbo and/or Zhu Yingtai do/does this by:

- recreating the circumstances in which they met and the development of their relationship
- comparing the roles and expectations of men and women in traditional Chinese society
- presenting an example(s) of another real or fictional person who, due to circumstances, had to use a disguise.

Performance style

Eclectic with aspects of Beijing Opera*

Convention and dramatic element

As selected by the student from the list on page 8

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

Resources

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

China, Zaju, and Beijing Opera: Crash Course Theater #25,

<www.youtube.com/watch?v=yzAdZDK4XKA>

Master of Disguise – TV Tropes, <<https://tvtropes.org/pmwiki/pmwiki.php/Main/MasterOfDisguise>>

***Beijing Opera**

Beijing Opera is a traditional form of classical drama that has evolved in China over a period of a thousand years and combines an eclectic mix of opera, music, dance and song to tell a story that contains a strong moral or message.

Beijing Opera is exemplified by:

- a series of set and codified characters who have highly defined roles, behaviours and ways of performing within the drama
- symbolic use of colour, highly elaborate costumes, make-up/masks, stylised use of movement and gesture
- use of simple props, acrobatics, mime and traditional musical instruments.

Prescribed structure 5

Character The Backstage Crew Member

Stimulus material

The play *The Importance of Being Earnest* by Oscar Wilde, presented by Bethany Lutheran College, <www.youtube.com/watch?v=BWPftxsBPz0>

Performance focus

Create a solo performance based on the character of the Backstage Crew Member.

Following a ‘successful’ opening night of the Cranwell Ranges Amateur Players production of *The Importance of Being Earnest*, disaster strikes at the Chicken and Champagne Supper when a lead performer is struck down with acute food poisoning. Desperate, the director corners the Backstage Crew Member, begging them to take over. Lacking any acting skills, yet buoyed by the director’s encouragement, the Backstage Crew Member decides that ‘the show must go on’.

The Backstage Crew Member does this by:

- highlighting at least two creative personalities who are involved in the show during rehearsals and/or on opening night
- creating moments that show how the play ‘goes on’ with the Backstage Crew Member on stage while also continuing their backstage role
- creating an example(s) of other theatrical disasters throughout history.

Performance style

Eclectic with aspects of comedy*

Convention and dramatic element

As selected by the student from the list on page 8

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

Resources

The play *The Importance of Being Earnest* by Oscar Wilde, presented by Bethany Lutheran College, <www.youtube.com/watch?v=BWPftxsBPz0>

Best theatre fails, falls, mishaps, bloopers, compilation, <www.theatre crafts.com/pages/home/topics/jobs/>
<www.youtube.com/watch?v=sw0ISsFgfok>

<<https://ew.com/article/2014/11/04/10-big-broadway-disasters-according-to-seth-rudetsky/>>

*Comedy

Comedy is a performance style that is associated with amusement, fun and humour, and is intended to entertain, delight or invoke laughter.

Comedy is exemplified by:

- characters or situations that are often silly, ludicrous or absurd
- use of words, jokes or stories that have a punchline
- use of parody, farce, satire, caricature, visual or physical gags and other comedic styles.

Prescribed structure 6

Character Phyllis Latour Doyle

Stimulus material

The life of Phyllis Latour Doyle

Performance focus

Create a solo performance based on the person Phyllis Latour Doyle.

Fearing an escalation of the latest global conflict, the steadfast and dependable Phyllis Latour Doyle takes it upon herself to rally the members of her local Country Women's Association (CWA) branch to be ready to serve their country when needed. To convince the reluctant women that they already have the abilities needed to spy, Phyllis implements a training regime that will further hone their skills and talents.

Phyllis does this by:

- recreating highlights of her training and time as an agent for the British Special Operations Executive (SOE)
- presenting moments that show how the new training regime will enhance the women's current CWA skills and equip them to become successful spies
- creating an example(s) that shows how real and/or fictional spying has changed over time.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 8

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

Resources

<www.nzherald.co.nz/nz/a-spy-called-genevieve/7O4QIALVKFNO7TWW4DMHQB6BY4/?c_id=1&objectid=11358716>

<www.threadsmagazine.com/2021/06/15/phyllis-latour-doyle-profiles-in-sewing-history>

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

<www.thehistorypress.co.uk/espionage/?p=1&ps=9>

***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 7

Character Ebenezer Scrooge

Stimulus material

A Christmas Carol by Charles Dickens (any version)

Performance focus

Create a solo performance based on the character of Ebenezer Scrooge.

After a personally productive year, a wealthy but selfish real celebrity falls asleep on Christmas Eve. The celebrity is awoken by the now reformed Ebenezer Scrooge, who is disillusioned with how Christmas is currently being celebrated. Scrooge urges the celebrity to change their ways and influence others to find the true meaning of Christmas.

Scrooge does this by:

- recreating moments from his own Christmas story and the lesson(s) he has learnt
- highlighting the ways in which the celebrity needs to change, through a visit(s) from their own Ghost of Christmas Past, Ghost of Christmas Present or Ghost of Christmas Future
- creating a parallel to another children's story in which the main character(s) learns a life lesson.

Performance style

Eclectic with aspects of Children's theatre*

Convention and dramatic element

As selected by the student from the list on page 8

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

Resources

A Christmas Carol by Charles Dickens (any version)

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

<<https://momlovesbest.com/short-moral-stories-kids>>

***Children's theatre**

Children's theatre is a hybrid form of theatre that is designed specifically for entertaining children. Its purpose is usually educational and generally provides a moral or lesson for those watching.

Children's theatre is exemplified by:

- large, loose storylines that may involve magic, fairy tales and fantastical characters and/or creatures
- use of song, dance, music and acrobatics
- bright, colourful costumes, use of puppetry/mask and audience participation.

Prescribed structure 8

Character Professor Trelawney

Stimulus material

Any reference to *Professor Trelawney* in the Harry Potter series of books/films

Performance focus

Create a solo performance based on the character of Professor Trelawney.

Concerned that the subject of Divination will no longer be part of the curriculum at Hogwarts and that her teaching career will come to an end, Professor Trelawney makes a last-ditch effort to be relevant to the wizarding world by ‘discovering’ a new star sign. Professor Trelawney demands an interview with a skeptical Rita Skeeter from the *Daily Prophet*, to promote both the star sign and herself, while also raising the profile of Divination.

Professor Trelawney does this by:

- recreating examples of the highs and lows from her time at Hogwarts
- highlighting the characteristics and/or features of the new star sign and how it will reflect on those born under it
- contrasting her ‘discovery’ with that of an unexpected scientific discovery from the Muggle world.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 8

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

Resources

Any reference to *Professor Trelawney* in the Harry Potter series of books/films

<www.allure.com/story/zodiac-sign-personality-traits-dates>

<<https://bestlifeonline.com/accidental-inventions/>>

<https://en.wikipedia.org/wiki/Hogwarts_staff#Sybill_Trelawney>

***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 Moana and/or Maui

Stimulus material

The film *Moana*, directed by John Musker and Ron Clements

Performance focus

Create a solo performance based on the character(s) of Moana and/or Maui.

Pleased that her heart has now been returned, the goddess Te Fiti calls upon a headstrong Moana and/or a stubborn Maui to work together once again and undertake a new quest. Te Fiti urges them to hurry to Rapa Nui to avert the natural disaster unfolding there while the people are constructing the monolithic statues (*moai*).

Moana and/or Maui do/does this by:

- recreating how Moana and Maui worked together to overcome adversity in their original efforts to return the heart of Te Fiti
- showing one or more examples of how they try to fix the environmental issues on Rapa Nui
- creating a parallel to another natural disaster created by humans and showing the subsequent repercussions.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 8

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

Resources

The film *Moana*, directed by John Musker and Ron Clements, 2016

<https://rainforests.mongabay.com/09easter_island.htm>

<www.conserve-energy-future.com/worst-environmental-disasters-caused-by-humans.php>

*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 10

Character The Court Attendant

Stimulus material

Any production of the musical *Six*

Performance focus

Create a solo performance based on the character of the Court Attendant.

Assigned with the task of finding new contestants in the competition to be King Henry VIII's next wife, the Court Attendant reluctantly auditions prospective ladies-in-waiting. Fearing for their own fate and that of the contestants, the Court Attendant surreptitiously tries to warn them of the perils and pitfalls of becoming involved with the King.

The Court Attendant does this by:

- recreating moments from the lives of three or more wives of King Henry VIII and their subsequent fates
- demonstrating a strategy(ies) contestants will need to use in order to survive their marriage to King Henry VIII
- creating examples of how marriages within royal families have changed over time.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 8

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

Resources

<www.rmg.co.uk/stories/topics/who-were-henry-viiiis-wives>

<www.hrp.org.uk/kensington-palace/history-and-stories/a-history-of-royal-weddings/#gs.mx9i1k>

<www.vogue.com/article/memorable-royal-weddings-william-kate-princess-diana-grace-kelly>

The musical *Six*, 2017, music, book and lyrics by Toby Marlow and Lucy Moss

***Eclectic**

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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

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.

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Beijing Opera

Beijing Opera is a traditional form of classical drama that has evolved in China over a period of a thousand years and combines an eclectic mix of opera, music, dance and song to tell a story that contains a strong moral or message.

Beijing Opera is exemplified by:

- a series of set and codified characters who have highly defined roles, behaviours and ways of performing within the drama
- symbolic use of colour, highly elaborate costumes, make-up/masks, stylised use of movement and gesture
- use of simple props, acrobatics, mime and traditional musical instruments.

Children's theatre

Children's theatre is a hybrid form of theatre that is designed specifically for entertaining children. Its purpose is usually educational and generally provides a moral or lesson for those watching.

Children's theatre is exemplified by:

- large, loose storylines that may involve magic, fairy tales and fantastical characters and/or creatures
- use of song, dance, music and acrobatics
- bright, colourful costumes, use of puppetry/mask and audience participation.

Comedy

Comedy is a performance style that is associated with amusement, fun and humour, and is intended to entertain, delight or invoke laughter.

Comedy is exemplified by:

- characters or situations that are often silly, ludicrous or absurd
- use of words, jokes or stories that have a punchline
- use of parody, farce, satire, caricature, visual or physical gags and other comedic styles.

Gothic theatre

Gothic theatre is a style of theatre that combines elements of both horror and romance. It often seeks to inspire unease or terror, either physical or psychological, in the audience.

Gothic theatre is exemplified by:

- plots that involve mystery, secrets, unrequited love and an ominous sense of dread and death
- use of dark and decaying settings, secret doors or passageways, and remote locations
- strange and eccentric characters.

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.

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).

Stillness and silence

'Stillness and silence' is found when there is a simultaneously sustained absence of sound and movement. This technique is used to create mood or dramatic effect. There may be a build-up to this moment in which limited sound and movement are used.

Stylised movement

Stylised movement refers to highly controlled whole or partial body movements that express an abstract idea through the manipulation of balance, speed, timing, positioning, use of levels, use of space, rhythm, stance or use of direction.

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.

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.

