

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education  
2008**

**DRAMA**

**Solo performance examination**

**Monday 6 October to Sunday 2 November**

## INSTRUCTIONS TO STUDENTS

### Performance examination conditions

1. The examination will be set and marked by panels appointed by the Victorian Curriculum and Assessment Authority.
2. Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
3. The performance venue is set annually by the Victorian Curriculum and Assessment Authority.
4. The solo performance must not last more than **seven minutes** and will be presented as a single uninterrupted performance.
5. If a performance goes over the **seven minutes** time limit the student will be asked to stop. A timing device will indicate when the **seven minutes** are over.
6. A total of ten minutes per student will be allocated for preparation, performance and clearing the space. **No additional time can be allowed.** When preparing stagecraft for the solo performance, students should be mindful of these restrictions.
7. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
8. One table and two chairs will be provided in the examination room for students to use in performance if they wish. Any additional props, if required, must be carried in and out of the examination space by the student **alone**, and within the allotted time.
9. Students are **not** permitted to bring any objects or substances deemed hazardous or illegal into the performance examination venue. **All** actual and imitation weapons are prohibited. The use of such items is **not** permitted in the performance.
10. The use of open flames including candles and matches is not permitted in the performance.
11. Only the panel of assessors and any personnel authorised by the VCAA will be allowed in the examination room with the student during the examination.
12. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
13. Students must not walk behind and/or touch assessors during the examination.

### Statement of Intention

1. A pro forma for the Statement of Intention will be published annually by the Victorian Curriculum and Assessment Authority.
2. Immediately prior to performance students are required to present three copies of the Statement of Intention to the panel of assessors. The Statement should not exceed 100 words.
3. The purpose of the Statement of Intention is to highlight aspects of the student's interpretation that they would like to bring to the assessors' attention, for example:
  - explanation/clarification of decisions made in their interpretation of the prescribed structure
  - give reasons for choices made (for example, for use of costume, prop, accent, symbol).
4. Students should not simply describe their character by rewriting the performance focus.
5. The Statement of Intention will not be assessed.

### Prescribed structures

1. Students are required to prepare a solo performance using **one** of the following ten prescribed structures. Marks will not be awarded for performances that do not use one of the prescribed structures.
2. Each prescribed structure is made up of the following: character, stimulus, performance focus, performance style, theatrical conventions, dramatic elements, reference material. The following explanations should be used when preparing the solo performance.

- **Character** – the main character to be depicted in the performance.
  - **Stimulus** – the source of information which **must** be used in the development of the character and be referenced throughout the performance.
  - **Performance focus** – information about the character that must be portrayed in the performance. This information is given in opening sentences and a series of dot points. **All aspects of the performance focus must be included in the performance.** Each aspect of the performance focus does not have to be given equal emphasis during the performance. Unless otherwise indicated aspects of the performance focus may be performed in any order.
  - **Performance style** – the prescribed performance style(s) is explained in the Terminology section of the examination paper. The prescribed style(s) must be used throughout the performance.
  - **Theatrical conventions** – the following theatrical conventions **will be assessed in all performances:** disjointed time sequences, transformation of character, transformation of place, transformation of object. In addition two theatrical conventions will be specifically **prescribed** for each character and they must be used during the performance. Additional conventions may be added as appropriate.
  - **Dramatic elements** – two dramatic elements will be specifically **prescribed** for each character and they must be used during the performance. The dramatic elements to be prescribed will be selected from the following list: climax, conflict, contrast, language, mood, rhythm, sound and symbol. Students may use additional elements as appropriate. **Focus, space, tension and timing** are dramatic elements that are essential to every performance.
  - **Reference material** – resources are provided as recommendations. This list is not exhaustive and students should undertake research in developing their character(s) for performance. **Please note:** if a resource is listed under **Stimulus**, it **must** be used in the development of the performance.
3. When a prescribed structure includes the term **creates** and/or **re-creates**, students are required to enact and/or re-enact situations and conversations for an audience. The emphasis in the creation and/or re-creation must be on **action** rather than narration; **doing** rather than telling. (See Terminology)
  4. A Terminology section is provided. Students should consult this for explanations of performance styles and theatrical conventions as prescribed in the examination.

## Notes for Drama Solo Performance examination 2008

- Schools should check local availability of required stimulus material and resources prior to beginning Unit 4. Some materials may not be immediately available.
- Students and teachers should be aware that websites, including Wikipedia, may contain information that has been altered since the publication of the examination paper.
- Where dot points in a particular structure ask for images/key events/experiences/vignettes or the like, at least **two** instances of the requirement must be evident in the performance.

<ul style="list-style-type: none"><li>• Students and teachers are reminded that, in addition to the two theatrical conventions prescribed in each structure, <b>disjointed time sequences, transformation of character, transformation of place and TRANSFORMATION OF OBJECT</b> must be demonstrated in every performance.</li></ul>
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- When making performance choices, students and teachers need to note that all characters must be portrayed in the gender as identified in the prescribed structure.
- While the VCAA considers all the structures in this examination suitable, teachers should be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored. Teachers should make themselves aware of the issues and themes contained in the structures prior to the commencement of Unit 4 so that they can advise students appropriately.
- All enquiries regarding the *VCE Drama Study Design* should be forwarded to Helen Champion, Curriculum Manager – Performing Arts, telephone 9651 4668 or email [champion.helen.h@edumail.vic.gov.au](mailto:champion.helen.h@edumail.vic.gov.au)
- All enquiries regarding the Drama Solo Performance examination should be forwarded to Kris Allen, Project Manager Assessment, telephone 9225 2356 or email [allen.kristin.m@edumail.vic.gov.au](mailto:allen.kristin.m@edumail.vic.gov.au)

## **PRESCRIBED STRUCTURE 1**

### **Character**

Mrs Coulter **or** Lord Asriel

### **Stimulus**

The novel *The Northern Lights*

### **Performance focus**

Create a solo performance based on the character of Mrs Coulter or Lord Asriel.

At the gateway to the Aurora, Coulter or Asriel attempts, through an impassioned plea, to convince the other of the rightness of her/his actions. To do this she/he

- re-creates her/his active involvement in the discovery of Dust before Lyra's birth
- re-creates events which demonstrate the lengths to which she/he has gone to pursue her/his own ambitions
- draws parallels with times in human history where 'free thinking' has been discouraged.

### **Performance style**

Non-naturalistic

### **Theatrical conventions**

Stillness and silence, heightened use of language

### **Dramatic elements**

Conflict, sound

### **Reference material**

*The Northern Lights* by Philip Pullman, any edition

<http://en.wikipedia.org/wiki/Freethought>

## **PRESCRIBED STRUCTURE 2**

### **Character**

The Cat in the Hat

### **Stimulus**

*The Cat in the Hat*, *The Cat in the Hat Comes Back*, and the life of Dr Seuss

### **Performance focus**

Create a solo performance based on the character of the Cat in the Hat.

At a campaign rally for the 2008 United States presidential election, the mischievous Cat in the Hat announces his candidacy and reveals the major points of his agenda. To do this he

- re-creates some of his adventures in the two books named after him and demonstrates how these books helped improve literacy in children
- re-creates a montage of dramatic images which show Dr Seuss's fight against political, racial and social injustice and demonstrates how he will use 'some new tricks' to continue the fight
- demonstrates how 'Voom' will help clean up US foreign policy and bring peace to world trouble spots.

### **Performance style**

Non-naturalistic

### **Theatrical conventions**

Heightened use of language, satire

### **Dramatic elements**

Rhythm, contrast

### **Reference material**

*The Cat in the Hat* by Dr Seuss, 1957, published by Random House

*The Cat in the Hat Comes Back* by Dr Seuss, 1958, published by Random House

<http://www.suessville.com>

<http://www.state.gov/www/policy.html>

## PRESCRIBED STRUCTURE 3

### Character

Fortuna

### Stimulus

The painting *The Wheel of Fortune*

### Performance focus

Create a solo performance based on the character of Fortuna as represented in the painting *The Wheel of Fortune*.

Fortuna boasts to Jupiter that the cyclic nature of human history is controlled through her 'Wheel'. She justifies the imminent rise of the person who is currently in the 'unseen' position by

- creating a montage of dramatic images which show who the Slave, King and Poet represent and why they are in the positions depicted in the painting
- creating a series of vignettes which show how an important woman, living or dead, has contributed to the rise of the 'unseen' person
- re-creating significant events which show how she, Fortuna, in her persona as 'Lady Luck', has changed the course of human history.

### Performance style

Non-naturalistic

### Theatrical conventions

Lyrical, exaggerated movement

### Dramatic elements

Contrast, mood

Reference material

*The Wheel of Fortune* 1871–85 painted by Sir Edward Coley Burne-Jones and located in the National Gallery of Victoria

<http://www.ngv.vic.gov.au/education>

[http://en.wikipedia.org/wiki/Fortuna\\_\(mythology\)](http://en.wikipedia.org/wiki/Fortuna_(mythology))

## **PRESCRIBED STRUCTURE 4**

### **Character**

The Jester

### **Stimulus**

The film *The Court Jester*

### **Performance focus**

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

Called before the court of King Charles I of England to give account of the failed attempt to arrest members of the House of Commons in January 1642, the Jester skilfully avoids punishment by

- re-creating errors of judgment made during King Charles I's reign and neatly deflecting blame away from the King
- re-creating one of the predicaments Giacomo, King of Jesters and Jester of Kings, found himself in at the court of King Roderick, and comparing this with the Jester's own situation
- exploring through dramatic images the importance of jesters in history. This may include up to the present day.

### **Performance style**

Non-naturalistic

### **Theatrical conventions**

Caricature, song

### **Dramatic elements**

Symbol, language

### **Reference material**

The film *The Court Jester* starring Danny Kaye, 1955, directed by Melvin Frank & Norman Panama [G]

[http://en.wikipedia.org/wiki/Charles\\_I\\_of\\_England](http://en.wikipedia.org/wiki/Charles_I_of_England)

<http://politicalhumor.about.com/od/comedians/Comedians.htm>



## PRESCRIBED STRUCTURE 5

### Character

Voice

### Stimulus

The poems *Song of Hope*, *The Dawn is at Hand*, *An Appeal*, *Community Rain Song*. All four poems constitute the stimulus.

*An Appeal* and *Community Rain Song* are published below. *Song of Hope* and *The Dawn is at Hand* can be found at <http://publib.slq.qld.gov.au/poantry/noonuccal.htm>.

### Performance focus

Create a solo performance based on the character called Voice.

At a gathering of enthusiastic children Voice demonstrates the important role of the storyteller in keeping Indigenous Australian stories alive. To do this, Voice creates

- dramatic images from the poem *Community Rain Song* which show ways in which culture and traditional wisdom are passed down by Indigenous Australian people
- a montage of dramatic images and vignettes which show how the relationship between Indigenous and Non-Indigenous Australians has evolved
- dramatic comparisons between the post-white settlement experiences of Indigenous people in Australia and Indigenous people in Canada
- a vision of Australia after 2008 which shows how ‘the new Dream Time’ may emerge.

### Performance style

Non-naturalistic

### Theatrical conventions

Lyrical, stillness and silence

### Dramatic elements

Language, sound

### Reference material

*Song of Hope*, *The Dawn is at Hand*, *An Appeal*, *Community Rain Song* by Oodgeroo Noonuccal

<http://www.dramaaustralia.org.au/documents/ATSIguidelinesFinalSept07.pdf>

<http://www.api-network.com/cgi-bin/altitude21c/fly?page=Issue6&n=2>

## An Appeal

Statesmen, who make the nation's laws,  
With power to force unfriendly doors,  
Give leadership in this our cause  
That leaders owe.

Writers, who have the nation's ear,  
Your pen a sword opponents fear,  
Speak of our evils loud and clear  
That all may know.

Unions, who serve democracy,  
Guardians of social liberty,  
Warm to the justice of our plea,  
And strike your blow.

Churches, who preach the Nazarene,  
Be on our side and intervene,  
Show us what Christian love can mean  
Who need it so.

The Press, most powerful of all,  
On you the underprivileged call:  
Right us a wrong and break the thrall  
That keeps us low.

All white well-wishers, in the end  
On you our chiefest hopes depend;  
Public opinion's our best friend  
To beat the foe.

## Community Rain Song

At the old tribal squatting-place  
 Behind the camp gunyas  
 Tonight they were doing their Wyambi rain song  
 Under the bright stars.  
 This was nardoo-gathering season  
 But now little nardoo. Too long dry,  
 Grass all brown, birds not breeding,  
 Creeks not running, clouds gone long time.  
 This not a ritual secret and sacred,  
 This a camp game, a community playabout,  
 Even the women there, even the children.  
 But some of the old men, aloof and grave  
 Throughout all the laughter muttered strange words  
 Of magic-making as old as the race,  
 Handed down through countless generations,  
 Not understood now but faithfully repeated,  
 Lost rain-words from ancestral times.  
 Behind the bushes sounded  
 The weird whirring drone of the dread bullroarer,  
 While all waited motionless  
 As a great figure-group carved in stone  
 Dim in the firelight.

Now into view with dance steps advancing  
 A line of painted song-men  
 Chanting in unison:  
*'Rain come down!  
 Rain come down!'*  
 And the squatting horde in chorus:  
*'Rain come down!'*  
*'Creek run soon!  
 Creek run soon!  
 You great sky ones, fill dry waterhole,  
 Send rain down!'*  
*'Creek run soon!  
 Send rain down!'*

*'Rainbird come,  
 That fellow know, he talk and tell us  
 Rain fall down!'*  
 At once the whole Wyambi people  
 Took up the loud toneless scream  
 Of the giant cuckoo they called the rainbird  
 Whose coming always predicted rain.

A rhythm of 'Rain fall down!' mingled  
 With the harsh calls of the bird.  
*'Frog talk now,  
 Wake up now,  
 Frog fellow singing out, they telling all about  
 Rain come down!'*  
 Joyously then the tribe came in  
 With the croaking of frogs little and big,  
 Filling a swamp with bedlam of joy  
 At the nearness of rain:  
*'Wark, awark, wark!'  
 'Eek, eek, cree-eek!'  
 'Ork! Ork!'*

*'Plover here now,  
 Plover loud now,  
 He sure rain-bringer, he tell blackfellow  
 Rain fall down!'*  
 From all the rows of people now  
 Came perfectly the spurwinged plover's sharp  
 Excited staccato:  
*'Karra-karak!'  
 'Keerk-keerk!'  
 'Karaka-karra-karak!'*

*'Wind he come,  
 Little wind first time,  
 He say soon big blow follow him  
 And rain fall down!'*  
*'Wee-oo, whoo-oo!' came the wail of the wind,  
 'Whish-awhee-ee!'  
 'A whoo-whooh!'*

*'Thunder up there,  
 Rumble up there,  
 Dooloomai the Thunderer he tumble all about,  
 Shake rain down!'*  
 Like answer came a deep rolling thunder  
 From the men, while the women with open palms  
 Beat rapidly upon skin rugs  
 Stretched taut between their knees like drums  
 Till the hollow sound  
 Swelled to a loud booming and then

Gradually died away.

*'Rain come down! Rain come down!'*  
 Chorused the line of dancers, threw  
 Into the air handfuls of water  
 From bark yorlis as they stamped and swayed,  
 Chanting  
 The repetitions of the rain song,  
 While from the ranked Wyambis rose  
 The toneless monotone of showers,  
 Hard to do and done superbly—  
 Leafy boughs, rattling gravel, voices, all  
 Blended as one to reproduce  
 The universal sound of steady rain.

The tempo increased, all the rain symbols now  
 Mingled in pandemonium. Frogs croaked,  
 Rainbird screamed, thunder rolled,  
 The rising whine of wind  
 Cut across cries of plover, and  
 As background to it all  
 The deep steady drumming of the rain:  
 'Wark, awark-wark!'  
 'Wee-who-awhoo!'  
 'Karra-karak-karak!'  
 'Boom! Bombomba-oom-m-m!'  
 'Cree-eek! Ork! Ork!'  
 'Whish-awhee-ee!'  
 'Rain come down! Rain come down!'  
 It looked like going on half the night.  
 A dingo on a low ridge  
 Half a mile away  
 Stood motionless with pricked ears looking down  
 On the strange goings-on below, dim-lit  
 By the dying Wyambi fires. These  
 Were the feared and hated men-creatures  
 Nothing in all the bush could understand.  
 He turned away into the dark.

Down on the squatting-place,  
 Lost in the merry-making, no one marked  
 The rising of a little wind  
 That rustled the belahs and then began  
 To sway them; none saw  
 That the clear stars above them had disappeared.

Suddenly

A blinding white fork of lightning  
 Stood for an instant close above them  
 And instantaneously  
 A double shattering crash of thunder  
 That shook the world. All sprang up  
 Laughing and screaming,  
 Half in terror and half in joy as the first  
 Slow drops of rain began to fall; the wind  
 Whipped up to a gale and whooped about them,  
 Sparks from the fires  
 Went whirled in showers across the dark  
 As the rain roared to a downpour.  
 'The caves! The caves!'  
 Some snatched up firesticks and in a straggling line  
 The excited Wyambi people  
 Went streaming off along the empty creek  
 Towards the great red caves of sandstone where  
 They sheltered at night in the worst wet weather.  
 Oi! Oi! Good playabout that time!  
 Oi! Oi! A night to be remembered.

## **PRESCRIBED STRUCTURE 6**

### **Character**

Noor Inayat Khan

### **Stimulus**

The life and times of Noor Inayat Khan

### **Performance focus**

Create a solo performance based on the person Noor Inayat Khan, known as the Princess Spy.

During an interrogation by suspicious members of her Paris Résistance cell, Noor attempts to persuade them that she is a genuine British agent by

- re-creating at least one aspect of her family life and at least one aspect of her military training which have prepared her for resistance work
- re-creating ways in which she has surpassed expectations by avoiding, and/or assisting others to avoid, capture by the Nazis
- creating dramatic images which compare her contribution to the fight for French liberation to that of Nancy Wake and/or Violette Szabo.

### **Performance style**

Non-naturalistic

### **Theatrical conventions**

Stillness and silence, exaggerated movement

### **Dramatic elements**

Climax, sound

### **Reference material**

[http://en.wikipedia.org/wiki/Noor\\_Inayat\\_Khan](http://en.wikipedia.org/wiki/Noor_Inayat_Khan)

<http://www.moreorless.au.com/heroes/wake.html>

[http://www.64-baker-street.org/agents/agent\\_fany\\_violette\\_szabo.html](http://www.64-baker-street.org/agents/agent_fany_violette_szabo.html)

## PRESCRIBED STRUCTURE 7

### Character

The Prisoner

### Stimulus

The comic *Non Sequitur*

Due to copyright restriction,  
this material is not supplied.

Published in *The Age* 09/01/08

### Performance focus

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

Boasting to his dungeon mate about how his noble background and education have helped him to outmanoeuvre the Committee of Public Safety up to this point, the optimistic Prisoner

- demonstrates an example from history which supports the formula ‘comedy is tragedy plus time’
- re-creates events leading up to his incarceration in this dungeon
- creates images which draw on the experiences of his friend ‘the Scarlet Pimpernel’ in outwitting Citizen Chauvelin after the fall of the Bastille
- creates a vision of how his escapades will provide inspiration for future superheroes.

### Performance style

Non-naturalistic with aspects of Pythonesque comedy

### Theatrical conventions

Exaggerated movement, freeze frame

### Dramatic elements

Conflict, language

### Reference material

The comic *Non Sequitur* by Wiley Miller syndicated by Universal Press Syndicate

*The Scarlet Pimpernel* by Baroness Emmuska Orczy, any edition

[http://en.wikipedia.org/wiki/The\\_Scarlet\\_Pimpernel](http://en.wikipedia.org/wiki/The_Scarlet_Pimpernel)

[http://en.wikipedia.org/wiki/Monty\\_Python](http://en.wikipedia.org/wiki/Monty_Python)

## PRESCRIBED STRUCTURE 8

### Character

Greed

### Stimulus

The legend of King Midas as found at <http://pantheon.org/articles/m/midas.html>

### Performance focus

Create a solo performance based on the character of Greed.

In Purgatory, Greed is jealous that Midas has reformed and is able to move on. At Midas' urging, Greed dons appropriate guise and searches in the 21st century for enlightenment which could enable her/him to move on. On returning to Purgatory, Greed demonstrates a discovery about herself/himself by recreating encounters with

- an individual who parallels the Midas legend by ignoring warnings about the lust for wealth and manipulating others for personal gain
- a national or global entity which exhibits an unwillingness to bring about change at the expense of the bottom line
- people experiencing a strange phenomenon known as a sea or tree change.

### Performance style

Non-naturalistic

### Theatrical conventions

Heightened use of language, pathos

### Dramatic elements

Symbol, climax

### Reference material

[http://www.whitestonejournal.com/seven\\_deadly\\_sins/greed.html](http://www.whitestonejournal.com/seven_deadly_sins/greed.html)

Films such as *Wall Street*, *An Inconvenient Truth* and *Erin Brockovich*

<http://www.pantheon.org/articles/m/midas.html>

## **PRESCRIBED STRUCTURE 9**

### **Character**

The Broadway Producer

### **Stimulus**

*The Dastardly Book For Dogs*

### **Performance focus**

Create a solo performance based on the character of the Broadway Producer.

The doggedly determined Broadway Producer meets with canny canine authors Rex and Sparky to discuss plans for a new show called 'DOGZ, the Musical', based on their work *The Dastardly Book For Dogs*. Using material from the book, the Broadway Producer

- re-enacts the climax of Act 1 which celebrates how dogs train their human masters
- re-enacts the love song from Act 2 which glorifies canine qualities
- uses dramatic images to encapsulate the political and/or social message(s) expressed in the show
- demonstrates how 'DOGZ, the Musical' has been influenced by the 1930s musical 'Showboat'.

### **Performance style**

Non-naturalistic including aspects of music theatre

### **Theatrical conventions**

Song, caricature

### **Dramatic elements**

Rhythm, symbol

### **Reference material**

*The Dastardly Book For Dogs* by Rex and Sparky, published by HarperCollins (2007)

[http://en.wikipedia.org/wiki/Show\\_Boat](http://en.wikipedia.org/wiki/Show_Boat)



## **PRESCRIBED STRUCTURE 10**

### **Character**

Phryne Fisher

### **Stimulus**

The novel *The Castlemaine murders: a Phryne Fisher mystery*

### **Performance focus**

Create a solo performance based on the character of Phryne Fisher.

When Phryne's father sails into Melbourne unexpectedly, Phryne takes advantage of the opportunity to challenge his negative view of her independent life. She demonstrates her resourcefulness and her value to police in solving difficult cases by

- re-creating key events in the recent Castlemaine murders that directly involved her and helped her to solve the mystery
- re-creating significant moments from her new case where she reveals the connections between: a missing gold and jade Chinese family heirloom, Castlemaine of the 1850s, the infamous bushranger Dan Morgan, and the residents of Union Street, Castlemaine in 1928
- creating a montage of dramatic images and vignettes which showcase positive aspects of living in Melbourne in the 1920s.

### **Performance style**

Non-naturalistic

### **Theatrical conventions**

Heightened use of language, exaggerated movement

### **Dramatic elements**

Mood, contrast

### **Reference material**

The novel *The Castlemaine murders: a Phryne Fisher mystery* by Kerry Greenwood, published by Allen & Unwin

<http://www.egold.net.au/biogs/EG00193b.htm>

## **TERMINOLOGY**

The explanations listed below provide direction for teachers and students in the development of the Drama Solo Performance examination.

### **Non-naturalistic**

This term is a broad category for all performance styles that are not dependent on the lifelike representation of everyday life. Non-naturalistic performance styles are not dependent on naturalistic characteristics to establish meaning. In non-naturalistic performance, the actor does not attempt to re-create, on the stage, life as it is lived. Non-naturalistic performance is characterised by a manipulation of character, time, place and object as well as the narrative elements of the drama.

### **Create**

To enact for an audience situations and conversations taking place in the present or which may/will take place in the future. The emphasis in the creation must be on action rather than narration; doing rather than telling.

### **Re-create**

To re-enact situations and conversations which took place in the past. The emphasis in the re-creation must be on action rather than narration; doing rather than telling.

### **Caricature**

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

### **Climax**

The moment of highest dramatic tension in a performance when things change, or reach a crisis point, and may lead to a resolution.

### **Conflict**

A struggle within a character and/or between characters. Conflict may be between a character and some obstacle.

### **Contrast**

Highlight differences through the juxtaposition of dramatic action and sound.

### **Disjointed time sequences**

Dramatic structure that does not unfold chronologically. Past, present and future events in the plot are performed in a non-sequential order.

### **Exaggerated movement**

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

### **Freeze frame**

A freeze frame is a frozen moment of a scene. During a performance the actor freezes action and sound at a premeditated time to enhance dramatic tension and/or to highlight an important moment in a scene. It can be compared to pressing 'pause' on a video at a significant moment in the narrative.

**Heightened use of language**

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

**Language**

The use of verbal and vocal sounds to enhance dramatic meaning.

**Lyrical**

Achieved by the use of verse, heightened language, song or movement; including the use of poetic imagery.

**Montage**

In contemporary theatre a montage is a juxtaposition of dramatic images and vignettes, often presented in rapid succession. The dramatic images and vignettes are closely linked and presented to create an overall impression, and/or a summary of events/actions, and/or an introduction to events/actions.

**Mood**

The emotional feeling created in a performance.

**Music Theatre**

Music Theatre is a form of theatre in which the emotional content of the piece and the story itself are communicated through music, songs, spoken dialogue and dance.

**Pathos**

Pathos is a state which evokes a feeling of pity or sadness in the audience, for example the power of stirring tender or melancholy emotion. Pathos may be associated with comedy and tragedy.

**Pythonesque comedy**

Denoting a type of British humour that is absurd, radical and zany. It tends towards the surreal and was first seen in the 1970s TV comedy show 'Monty Python's Flying Circus'. Sketches were often unpredictable and rarely had a punchline. The style included parodied figures of social classes, political and religious commentary.

**Rhythm**

A regular pattern of sounds, words or actions.

**Satire**

The use of wit and comedy to attack, denounce or deride a target. Satire exposes or questions the presence of vice, folly, abuse or pretence. It can 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**

Musical interpretation of text using the actor's own voice at the time of performance (not pre-recorded).

**Sound**

The use of voice, recorded/live music or noise in order to create an effect or aural accompaniment to action.

**Stillness and silence**

To be found where there is an absence of sound and an absence of movement; used to enhance dramatic effect.

**Symbol**

Something that suggests something else. Actors may use a prop symbolically or may make a symbolic gesture with their body or voice.

**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 does not constitute transformation unless accompanied by communicable changes in the use of expressive skills.

**Transformation of object**

An object(s) is endowed with a variety of meanings by the actor.

**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 can communicate transformation of place to an audience through the context they create for the performance and through the use of objects and space in symbolic ways. Transformation of place can be achieved through the transformation of properties (real and imagined) and/or through the use of expressive skills alone.

**Vignette**

A short scene or sketch based around a character.



# VCE Drama

## Solo Performance Examination 2008

### STATEMENT OF INTENTION

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Student number

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Prescribed structure number

Name of character (from prescribed structure)

**Comment** *Use the space below to highlight aspects of your interpretation that you would like to bring to the assessors' attention, for example:*

- *explanation/clarification of decisions made in your interpretation of the prescribed structure*
- *give reasons for choices made (for example, for use of costume, prop, accent, symbol)*

**DO NOT SIMPLY REWRITE THE PERFORMANCE FOCUS**

*These comments should not exceed 100 words*

***3 copies of this completed form must be handed to the assessors on entering the examination room.***

