



**Victorian Certificate of Education
2016**

DRAMA

Solo performance examination

Monday 3 October to Sunday 30 October 2016



GUIDELINES FOR STUDENTS AND TEACHERS

Performance examination conditions

1. The examination will be set and assessed by panels appointed by the 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 organised annually by the VCAA.
4. The solo performance will be presented as a single uninterrupted performance and last **not more than seven minutes**.
5. 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.
6. A total of **10 minutes** per student will be allocated for preparation, performance and clearing the space. No additional time is allowed. Students should be mindful of these time restrictions when preparing stagecraft for the solo performance.
7. The performance will use a single clearly lit space. No changes to the lighting grid are permitted.
8. Only **two** chairs will be provided in the examination room for students to use in the performance, if they wish. Any additional properties, if required, must be carried into the examination room by the **student alone** and within the allotted time.
9. In the examination room, the health and safety of both students and assessors is paramount. Students are advised that they 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 swords, daggers and 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 deemed 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 thought must be given to the selection of properties and 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.
10. Students must ensure that any properties, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space. Students are responsible for the cleaning up and removal of any materials they bring into the space for their examination, by the end of their allotted examination time.
11. Students will be allocated an examination room at the performance examination venue in which they will undertake their examination. Students and their teachers are **not** permitted to request a change of room.
12. Only the panel of assessors and any personnel authorised by the VCAA will be permitted in the examination room with the student during the examination.
13. Students may choose to perform to the assessors as audience, to an imagined audience, or both.
14. Students must **not** walk behind and/or touch and/or approach the assessors during the examination.
15. The assessors' table is for assessment purposes only. Students are not to place objects on the assessors' table or use the table in any way as part of their performance.

Statement of Intention

1. A Statement of Intention form is published on page 20.
2. Immediately prior to their 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. This may include:
 - an explanation/clarification of decisions made in the student's interpretation of the prescribed structure
 - reasons for choices made (for example, for the use of costume, properties, accent, symbol)
 - where and how a specific convention, element or dot point is demonstrated in the performance.
4. Students should not simply describe their character by rewriting the performance focus.
5. The Statement of Intention will **not** be assessed.

Advice

1. Students are required to prepare a solo performance using one of the following 10 prescribed structures. Marks will **not** be awarded for performances that do not use one of the prescribed structures.
2. Each prescribed structure is composed of the following: character, stimulus, performance focus, performance style, convention, dramatic element and 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 that **must** be used in the development of the character and **must** be evident throughout the performance
- **Performance focus** – information that provides a context for the character
Students are required to present this information in their performance, incorporating the specific details that are identified in the three dot points and in the opening sentences.

The three dot points (DP)

- **DP1** begins with the word **recreating** and requires students to present material that is researched directly from the stimulus.
- **DP2** begins with the word **creating** and requires students to invent material that might or could have happened.
- **DP3** requires students to move beyond the stimulus and to respond to the scenario outlined using imagination and creativity.

In DP1, DP2 and DP3, when ‘moments’ or ‘examples’ are referred to, students can choose from scenes, dramatic images, montages and vignettes in the realisation of their solo performance.

The opening sentences

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

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** – All performance styles referred to in this examination are examples of non-naturalism. In some structures, a specific style is prescribed. Performance styles are explained in the ‘Terminology’ section of the examination materials and on each prescribed structure where an additional style is listed. The prescribed style(s) must be used throughout the performance. Where features are listed for a particular non-naturalistic style, students can 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, place and object. In addition, one convention will be specifically prescribed for each character and it **must** be used during the performance. Other conventions may be added as appropriate.
- **Dramatic element** – One dramatic element will be prescribed for each character and it **must** be used during the performance. The dramatic element to be prescribed will be selected from the following list: climax, conflict, contrast, mood, rhythm, sound, space, symbol and tension. Students may use additional elements as appropriate.
- **Reference material** – Students should undertake research when developing their character(s) for performance. Resources are provided as recommendations; this list is not exhaustive.

Note: If a resource is also listed under **Stimulus**, it **must** be used in the development of the character and as mandated in DP1. The resource **must** be evident throughout the performance.

3. The emphasis in performance must be on action rather than narration; ‘doing’ rather than ‘telling’. For additional advice, refer to last year’s Examination Report.
4. A ‘Terminology’ section is provided. Students should consult this for explanations of performance styles and conventions, as prescribed in the examination. Where an additional performance style is listed, a definition is included in both the prescribed structure and in the ‘Terminology’ section of the examination.

Notes for VCE Drama solo performance examination

1. While the VCAA considers all the prescribed structures suitable for study, teachers should be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored. To provide appropriate advice to students, teachers should ensure that they are aware of the issues and themes that are contained in the structures prior to the commencement of Unit 4.
2. Schools should check the local availability of required stimulus materials and resources prior to beginning Unit 4. Some materials may not be immediately available.
3. Students and teachers should be aware that websites, including Wikipedia, may contain information that has been altered since the publication of the examination materials.
4. It is the VCAA that provides the advice and requirements of the solo performance examination. Students are advised to refer to the examination throughout the development of their solo performance. Caution should be exercised when using information on social media or blogs.
5. Reading from a script does not constitute a performance and will be considered off-task.
6. Where a plural is used, two or more moments/examples must be evident unless a specific number is stated.
7. A moment/example can be represented as a scene, dramatic image, montage or vignette, or combinations of each.
8. For additional advice, students are advised to refer to last year's Examination Report.
9. Students and teachers are reminded that, in addition to the one convention prescribed in each structure, **transformation of character, time, place and object** must be demonstrated in every solo performance.
10. When making solo performance choices, all characters **must** be portrayed in the gender identified in the prescribed structure.
11. All enquiries regarding the prescribed structures should be forwarded to Helen Champion, Curriculum Manager <champion.helen.h@edumail.vic.gov.au>.
12. All other enquiries should be forwarded to Glenn Martin, Project Manager, Assessment <martin.glenn.w1@edumail.vic.gov.au>.

PRESCRIBED STRUCTURE 1

Character

Arachne

Stimulus

The poem 'Arachne' by Ted Hughes

Performance focus

Create a solo performance based on the character of Arachne.

At the 2016 Annual Melbourne Weave-off, a remorseful Arachne unexpectedly appears to the shock and bewilderment of the audience. She challenges the reigning champion, Minerva, in the hope that the goddess might change her back to her human form.

She does this by:

- recreating moments from their first tapestry battle and its consequences
- creating one of the divine stories represented in her tapestry
- creating a parallel with a real person of any era who has committed the sin of hubris.

Performance style

Non-naturalistic*

Convention

Heightened use of movement and language

Dramatic element

Conflict

Reference material

The poem 'Arachne' by Ted Hughes in the collection *Tales from Ovid*, 1997, or any other publication of 'Arachne' by Ted Hughes

www.greekmythology.com/

<http://myths.e2bn.org/mythsandlegends/textonly131-arachne-the-spinner.html>

***Non-naturalistic**

Non-naturalism is a broad term for all performance styles that are not dependent on a life-like representation of everyday life. It is based on the work of Antonin Artaud (Theatre of Cruelty), Bertolt Brecht (Epic Theatre) and Jerzy Grotowski (Poor Theatre). Non-naturalism can allow an actor to explore and present ideas or stories conceptually.

Non-naturalism does not seek to recreate life as it is lived, but is focused more on passing comment on, or responding to, aspects of the real world. Non-naturalistic performance can occur in any space and is not dependent on specific resources. Non-naturalistic performance work might include the manipulation of both naturalistic and non-naturalistic conventions.

A non-naturalistic performance may be defined by the non-naturalistic:

- use of stagecraft
- acting style of the performers
- use of dramatic elements
- use of conventions, including transformation of character and/or time and/or place and/or object.

PRESCRIBED STRUCTURE 2

Character

Louis de Rougemont (aka Henri Louis Grin)

Stimulus

The novel *The Adventures of Louis de Rougement*, Chapters 1–5 –

<http://publicdomainreview.org/collections/the-adventures-of-louis-de-rougement-1899/>

Performance focus

Create a solo performance based on the person Louis de Rougemont (aka Henri Louis Grin).

In 1898, a charming and flamboyant Louis de Rougemont meets with a sceptical journalist from *The Daily Chronicle* in an attempt to show him that, in truth, he is a larger-than-life figure rather than a liar and a fraud.

He does this by:

- recreating moments from his life that highlight the circumstances of his shipwreck and subsequent survival in the bush of northern Western Australia
- creating another adventure in which he was involved that appears beyond belief
- creating an example of how an urban myth evolving after 1898 will lead to misunderstandings about life in Australia.

Performance style

Non-naturalistic with aspects of vaudeville*

Convention

Caricature

Dramatic element

Rhythm

Reference material

<http://publicdomainreview.org/collections/the-adventures-of-louis-de-rougement-1899/>

https://en.wikipedia.org/wiki/Australian_folklore

https://en.wikipedia.org/wiki/Louis_de_Rougemont

*Vaudeville

Vaudeville is a form and style of theatre entertainment that was popular with the lower classes from the 1880s until the 1930s. It was referred to as ‘music hall’ in Britain and consisted of a variety of brief acts that were introduced by a master of ceremonies. The acts could include:

- illustrated song, dance, active storytelling
- comedy, slapstick, repartee, clowning
- exaggerated acting, acrobatics.

PRESCRIBED STRUCTURE 3

Character

Pa Ubu or Ma Ubu

Stimulus

The play 'Ubu Roi' by Alfred Jarry

Performance focus

Create a solo performance based on the character of either Pa Ubu or Ma Ubu.

Following the Polish campaign, Pa Ubu or Ma Ubu meet with close advisors in the War Cabinet. The grotesque Pa Ubu or Ma Ubu unveils his/her absurd vision to invade Australia and re-establish it as a penal colony for the world's unwanted.

He/she does this by:

- recreating key moments from the play that highlight his/her approach to maintaining power
- creating moments that demonstrate his/her strategies for the Australian invasion and development of the penal colony
- creating a parallel to a real political leader, past or present, who is considered corrupt.

Performance style

Non-naturalistic with aspects of surrealism*

Convention

Puppetry

Dramatic element

Sound

Reference material

The play 'Ubu Roi' by Alfred Jarry, 1896 (any translation)

'Great surrealism performance' – www.youtube.com/watch?v=A-8U5GJUMNI

'Handspan Theatre documentary' – www.youtube.com/watch?v=GBFssHPJ48A

*Surrealism

Surrealism is an avant-garde arts and theatre movement associated with the early 20th century. It is exemplified by:

- dramatic structures that feature elements of surprise or unexpected juxtapositions
- use of unnerving and/or seemingly illogical scenes or dialogue and dream-like imagery
- strong use of symbols, properties, costume, make-up
- use of fantastic and/or grotesque characters.

PRESCRIBED STRUCTURE 4

Character

Oiwa (The Onryō or Vengeful Ghost)

Stimulus

The story ‘Yotsuya Kaidan’ – http://seeksghosts.blogspot.com.au/2012/03/traditional-japanese-ghost-story-oiwa.html?_sm_au=isVZpHJQL55SPQNs

Performance focus

Create a solo performance based on the character of Oiwa.

An angry and vengeful Oiwa appears before a company of actors prior to their new theatrical production *Yotsuya Kaidan*. She berates them for having failed to complete the obligatory homage at her shrine and curses the production.

She does this by:

- recreating moments from the story that show how she became a ghost
- creating an example of what will happen to the production if the company does not atone for its lack of respect
- creating moments that explore how what has frightened people has changed over time.

Performance style

Non-naturalistic with aspects of Japanese horror*

Convention

Exaggerated movement

Dramatic element

Symbol

Reference material

http://seeksghosts.blogspot.com.au/2012/03/traditional-japanese-ghost-story-oiwa.html?_sm_au=isVZpHJQL55SPQNs

‘Mystery of Japanese Ghost Yurei! Ghost Caught on Tape in Japan!!’ – www.youtube.com/watch?v=oVDP1LeD5Tc

https://en.wikipedia.org/wiki/Yotsuya_Kaidan

*Japanese horror

Japanese horror is a literary and theatrical form (which can be traced back to the Tokugawa [Edo] period) that tells stories of revenge and ghostly appearances. It is exemplified by:

- plots that often explore the psychological aspects of horror and fear
- strong visual and theatrical imagery created through the use of costume, make-up, properties
- use of suspense, stillness and silence
- the appearance of a ghost.

PRESCRIBED STRUCTURE 5

Character

The Board Game Character

Stimulus

[https://en.wikipedia.org/wiki/Monopoly_\(game\)](https://en.wikipedia.org/wiki/Monopoly_(game))

Performance focus

Create a solo performance based on the character of the Board Game Character.

In response to calls for a ban on games that promote winning and losing, executives at the Board Game Company announce that their most popular property market board game will cease production. An agitated Board Game Character appears before them and emphatically insists that competition is essential for a productive society.

He/she does this by:

- recreating moments that demonstrate how the board game's history and/or the board game teach strategies for success
- creating a vision of what the board game could look like in 2035
- creating an example of how a real monopoly can drive progress.

Performance style

Non-naturalistic with aspects of Epic Theatre*

Convention

Actor as chorus

Dramatic element

Space

Reference material

[https://en.wikipedia.org/wiki/Monopoly_\(game\)](https://en.wikipedia.org/wiki/Monopoly_(game))

www.wsj.com/articles/peter-thiel-competition-is-for-losers-1410535536

<https://ministryoffear.wordpress.com/2009/01/28/10-greatest-monopolies/>

*Epic Theatre

Sometimes called Brechtian theatre, Epic 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. It is exemplified by:

- direct address and/or the use of narration and song
- use of signs
- use of mask and movement
- creation of a large range of characters, often transformed using minimal costume or properties
- stylised gesture and movement
- deliberate and conscious choices intended to remind the audience that they are watching a play.

PRESCRIBED STRUCTURE 6

Character

The Thief

Stimulus

<http://homepage.eircom.net/~seanjmurphy/irhismys/jewels.htm>

Performance focus

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

At the 1957 graduation ceremony of the Irish Rogues Academy, the Thief, now a teacher at the Academy, overhears his/her students boast about how famous they will be. The Thief reluctantly reveals his/her participation in the theft of the Irish Crown Jewels in 1907 in order to prove that thievery is more about fortune than fame.

He/she does this by:

- recreating key moments of the Irish Crown Jewels heist, including his/her participation in it
- creating examples of how the Thief has eluded detection for the past 50 years and what he/she did with the Irish Crown Jewels
- creating a parallel with a famous fictional thief.

Performance style

Non-naturalistic*

Convention

Mime

Dramatic element

Tension

Reference material

<http://homepage.eircom.net/~seanjmurphy/irhismys/jewels.htm>

www.pastemagazine.com/blogs/lists/2013/04/the-best-heist-movies.html

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A non-naturalistic performance may be defined by the non-naturalistic:

- use of stagecraft
- acting style of the performers
- use of dramatic elements
- use of conventions, including transformation of character and/or time and/or place and/or object.

PRESCRIBED STRUCTURE 7

Character

Nadia (Nadezhda) Popova

Stimulus

The podcast 'The Night Witches' – www.missedinhistory.com/podcasts/the-night-witches/

Performance focus

Create a solo performance based on the person Nadia Popova.

In 1944, while mentoring a new regiment of naive women pilots who have just joined the Soviet army, the now war-weary Nadia attempts to dispel their idealistic vision of war. She warns them about the gruelling nature of the task ahead.

She does this by:

- recreating a range of experiences she had as a Night Witch during World War II
- creating examples of alternative roles she could have chosen to support the war effort
- creating an example(s) of how, after the war, women will adjust to peacetime and/or contribute to post-war reconstruction.

Performance style

Non-naturalistic with aspects of physical theatre*

Convention

Stillness and silence

Dramatic element

Mood

Reference material

www.missedinhistory.com/podcasts/the-night-witches/

https://en.wikipedia.org/wiki/Night_Witches

***Physical theatre**

Physical theatre is a style of performance that pursues storytelling through physical means. 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. It is exemplified by:

- use of mime
- use of acrobatics/circus skills
- commedia dell'arte
- visual theatre
- use of dance.

PRESCRIBED STRUCTURE 8

Character

Arbiter Maven

Stimulus

The television series *This is Jinsy* – Season 1 (2011)

Performance focus

Create a solo performance based on the character of Arbiter Maven.

While in the tower looking out over the beautiful landscape of Jinsy, the bombastic Arbiter Maven complains to Sporal and Soosan about the lack of tourists. He proposes a radical new publicity campaign to lure people into visiting Jinsy.

He does this by:

- recreating moments of life on Jinsy that, according to Arbiter Maven, make it an interesting place to visit
- creating a television advertisement for the campaign to promote himself
- comparing two or more weird and wonderful tourist attractions of the world with the sights of Jinsy.

Performance style

Non-naturalistic with aspects of comedy*

Convention

Song

Dramatic element

Contrast

Reference material

This is Jinsy – Season 1 (2011)

www.jinsy.com/?m=1

www.readersdigest.ca/travel/world/worlds-strangest-tourist-attractions/

*Comedy

Comedy is a performance style that is associated with amusement, fun and humour, and is intended to entertain, delight or invoke laughter. It 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, caricature, visual or physical gags and other comedic styles
- use of references to current events, famous people or politicians
- use of costume or properties to enhance comedy.

PRESCRIBED STRUCTURE 9

Character

The Matchmaker

Stimulus

The song ‘Matchmaker, Matchmaker’ from the musical *Fiddler on the Roof* by Jerry Bock, Sheldon Harnick and Joseph Stein

Performance focus

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

Intending to prey on the vulnerabilities of those looking for love, the opportunistic Matchmaker welcomes a group of desperate and dateless to the 2016 Singles Soiree. The Matchmaker unveils his/her fail-proof dating website and promises to find them everlasting love – for a small fee.

He/she does this by:

- recreating some of the qualities various people seek in their perfect match
- creating moments that show how the ways people meet a life partner, including the role of the matchmaker, have changed over time
- creating three or more examples of how famous lovers, fictional or non-fictional, got it wrong.

Performance style

Non-naturalistic*

Convention

Satire

Dramatic element

Climax

Reference material

‘Matchmaker, Matchmaker’ from the musical *Fiddler on the Roof* by Jerry Bock, Sheldon Harnick and Joseph Stein, 1964

‘Top 10 Most Romantic couples in history’ – www.youtube.com/watch?v=H9VDCzCqvQ

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

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A non-naturalistic performance may be defined by the non-naturalistic:

- use of stagecraft
- acting style of the performers
- use of dramatic elements
- use of conventions, including transformation of character and/or time and/or place and/or object.

PRESCRIBED STRUCTURE 10

Character

Liberty

Stimulus

https://en.wikipedia.org/wiki/Statue_of_Liberty

Performance focus

Create a solo performance based on the Statue of Liberty.

Following a family emergency, Liberty's sisters, Equality and Fraternity, appear before her pleading that she return home to France. An overworked Liberty despairs over why it is now more important than ever for her to remain in the United States of America.

She does this by:

- recreating key examples that demonstrate how she has been used to represent the idea of American liberty since her conception in 1870
- creating two or more examples of how liberty has been symbolised in different countries and cultures
- creating a moment from a situation, in a country other than the United States of America, where liberty is needed in 2016.

Performance style

Non-naturalistic*

Convention

Pathos

Dramatic element

Symbol

Reference material

https://en.wikipedia.org/wiki/Statue_of_Liberty

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

www.cfr.org/global/global-conflict-tracker/p32137#!/

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- use of stagecraft
- acting style of the performers
- use of dramatic elements
- use of conventions, including transformation of character and/or time and/or place and/or object.

TERMINOLOGY

The explanations listed below provide direction for teachers and students in the development of the VCE Drama solo performance examination. This information should be read with pages 10–12 of the *VCE Drama Study Design 2014–2018*.

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A non-naturalistic performance may be defined by the non-naturalistic:

- use of stagecraft
- acting style of the performers
- use of dramatic elements
- use of conventions, including transformation of character and/or time and/or place and/or object.

Create

To create is to enact for an audience situations and conversations that may be informed by material other than the stimulus, such as reference material. The emphasis in the performance must be on action rather than narration; ‘doing’ rather than ‘telling’.

Recreate

To recreate is to re-enact situations and conversations that are informed by the stimulus. The emphasis in the recreation must be on action rather than narration; ‘doing’ rather than ‘telling’.

Actor as chorus

Actor as chorus is where a single actor fulfils the dramatic purpose of a chorus and often stands outside the action of a scene or moment/example. The actor can do this by:

- commenting on the background of a moment/example
- making statements or providing facts that encourage the audience to view the moment/example from the perspective of the real world
- arguing with a character about their decisions or beliefs.

To do so, an actor as chorus may use heightened movement and language.

Caricature

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

Climax

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

Comedy

Comedy is a performance style that is associated with amusement, fun and humour, and is intended to entertain, delight or invoke laughter. It 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, caricature, visual or physical gags and other comedic styles
- use of references to current events, famous people or politicians
- use of costume or properties to enhance comedy.

Conflict

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

Contrast

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

Epic Theatre

Sometimes called Brechtian theatre, Epic 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. It is exemplified by:

- direct address and/or the use of narration and song
- use of signs
- use of mask and movement
- creation of a large range of characters, often transformed using minimal costume or properties
- stylised gesture and movement
- deliberate and conscious choices intended to remind the audience that they are watching a play.

Exaggerated movement

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

Heightened use of movement and language

Heightened use of movement and language is the simultaneous use of poetic and stylised language and movement. It includes exaggerated and rhythmic movement and gestures, combined with the choice and expression of words and phrases whose vowel and consonant sounds, and their cadence, enhance the dramatic statement. It is closely associated with figurative dramatic techniques such as imagery, symbol, metaphor and analogy.

Japanese horror

Japanese horror is a literary and theatrical form (which can be traced back to the Tokugawa [Edo] period) that tells stories of revenge and ghostly appearances. It is exemplified by:

- plots that often explore the psychological aspects of horror and fear
- strong visual and theatrical imagery created through the use of costume, make-up, properties
- use of suspense, stillness and silence
- the appearance of a ghost.

Mime

Mime is a technique by which an actor suggests action, character, space or emotion without words, using only gesture, movement and expression.

Mood

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

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.

Physical theatre

Physical theatre is a style of performance that pursues storytelling through physical means. 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. It is exemplified by:

- use of mime
- use of acrobatics/circus skills
- commedia dell'arte
- visual theatre
- use of dance.

Puppetry

Puppetry is the use of an inanimate object, representational figure or moveable model animated or moved by an actor or puppeteer.

Rhythm

Rhythm is a regular pattern of sounds, words or actions. Performances can also have their own rhythm that can be influenced by the emotional nature of the plot, the pace of line delivery, the pace of scene transitions, and the length of those scenes and the dialogue within them.

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 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

Song is a musical interpretation of text using an actor's own voice at the time of performance (not pre-recorded).

Sound

Sound is created by a performer through the possible use of voice, body percussion and objects to create an effect in performance and enhance meaning. Sound may include silence or the deliberate absence of sound.

Space

Space involves the way an actor(s) uses the performance area 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.

Stillness and silence

Stillness and silence are to be found where there is an absence of sound and an absence of movement. This technique is used to enhance dramatic effect.

Surrealism

Surrealism is an avant-garde arts and theatre movement associated with the early 20th century. It is exemplified by:

- dramatic structures that feature elements of surprise or unexpected juxtapositions
- use of unnerving and/or seemingly illogical scenes or dialogue and dream-like imagery
- strong use of symbols, properties, costume, make-up
- use of fantastic and/or grotesque characters.

Symbol

Symbol is used to create meaning that is not literal. Symbol allows performers to communicate ideas and themes through words, stagecraft and expressive skills.

Tension

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

Transformation of character

An 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 object

This occurs when an object(s) is endowed with a variety of meanings by an actor.

Transformation of place

An actor creates more than one place or setting during a performance and does so without the use of scenery. The actor can 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 can be achieved through the transformation of properties (real and imagined) and/or through the use of expressive skills alone.

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.

Vaudeville

Vaudeville is a form and style of theatre entertainment that was popular with the lower classes from the 1880s until the 1930s. It was referred to as 'music hall' in Britain and consisted of a variety of brief acts that were introduced by a master of ceremonies. The acts could include:

- illustrated song, dance, active storytelling
- comedy, slapstick, repartee, clowning
- exaggerated acting, acrobatics.



VICTORIAN CURRICULUM
AND ASSESSMENT AUTHORITY

VCE Drama 2016

Solo performance examination

STATEMENT OF INTENTION

Student number

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Prescribed structure number

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Name of character (from prescribed structure)

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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, properties, accent, symbol).

DO NOT SIMPLY REWRITE THE PERFORMANCE FOCUS.

These comments should not exceed 100 words.

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

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