



**Victorian Certificate of Education
2018**

DRAMA

Solo performance examination

Monday 8 October to Sunday 4 November 2018



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. 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 to 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 to 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 to use the table in any way as part of their performance.
16. **Additional condition for VCE Drama solo performance examination**

In 2018, all VCE Drama solo performance examinations will be recorded. An audiovisual recording of all student presentations will provide a valuable additional quality assurance measure. Refer to the 22 March 2017 'Notices to Schools' for details of this change to the examination conditions.

Recording equipment will be placed discreetly in a fixed position on the assessors' table in the examination room and will be operated by one of the allocated assessors. Recordings will not be used for any other purpose without first obtaining student consent. There will be no other changes to the examination room procedures and protocols.

Statement of Intention

1. The Statement of Intention template is provided on page 22.
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 must 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. Where there is a choice of several characters within a prescribed structure, students should state the name of their chosen character (Prescribed structures 3 and 10).
5. Students should not simply describe their character by rewriting the performance focus.
6. 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. (Note: Some prescribed structures may include additional instructions.) All parts of the prescribed structure must be addressed. If any part of the prescribed structure is not addressed, there will be a direct impact on students' scores for specific criteria and marks will be adjusted accordingly.

The following explanations should be used when preparing the solo performance:

- **Character** – the main character to be depicted and who is the primary focus for the majority of 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 opening sentences and in the three dot points for each prescribed structure.

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.

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/or vignettes in the realisation of their solo performance.

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 and in 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 integral to, and embedded in, the performance. Other conventions may be added as appropriate.
- **Dramatic element** – One dramatic element will be prescribed for each character and it **must** be integral to, and embedded in, 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, and it **must** be evident throughout the performance.

3. The emphasis in performance must be on action rather than narration; ‘doing’ rather than ‘telling’. Sustained use of naturalism should be avoided and is contrary to the non-naturalistic style that should be utilised. For additional advice, refer to the 2017 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 the themes that are contained in the prescribed structures prior to the commencement of Unit 4.
2. Schools should check the local availability of required stimulus materials and resources prior to the commencement of 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.
4. It is the VCAA that provides the advice 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 or blogs.
5. Reading from a script does not constitute a performance and will be considered off-task.
6. 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.
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 the 2017 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. The performance style, convention and dramatic element listed must be integral to, and embedded in, the performance. The use of the performance style, convention or dramatic element once does not constitute compliance.
11. When making solo performance choices, students should note that, where a gender is identified in the prescribed structure, characters **must** be portrayed in that gender.
12. All enquiries regarding the prescribed structures should be forwarded to <vcaa.vce.curriculum@edumail.vic.gov.au>.
13. All other enquiries should be forwarded to Glenn Martin, Project Manager, Assessment <martin.glenn.w1@edumail.vic.gov.au>.

PRESCRIBED STRUCTURE 1

Character

The Detective

Stimulus

www.wired.com/2009/03/ff-diamonds-2/

Performance focus

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

Haunted by ‘the heist of the century’ for some 15 years, the Detective confronts one of the suspected thieves implicated in the Antwerp diamond heist. Armed with new evidence, the Detective attempts to coerce the suspect into confessing the truth.

The Detective does this by:

- recreating moments from the 2003 heist and from the Detective’s initial involvement in the case
- creating the circumstances surrounding the discovery of the new evidence and how it implicates the suspect
- creating an example(s) of how advancements in forensic science have changed thefts over time.

Performance style

Non-naturalistic with aspects of film noir*

Convention

Stillness and silence

Dramatic element

Mood

Reference material

www.wired.com/2009/03/ff-diamonds-2/

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

<http://listverse.com/2017/06/12/top-10-cutting-edge-innovations-in-the-future-of-forensic-science/>

***Film noir**

Film noir is a cinematic style chiefly associated with Hollywood during the 1940s and 1950s. It is exemplified by:

- a brooding and world-weary investigator
- a sense of menace and plots that involve twists and surprises
- use of a femme fatale or an *homme fatal*, cynical characters and sleazy settings
- use of flashbacks and voice-overs
- use of foreboding background music.

PRESCRIBED STRUCTURE 2

Character

Lizzie Borden

Stimulus

The life and trial of Lizzie Borden

Performance focus

Create a solo performance based on the person Lizzie Borden.

Feeling shunned and isolated after her trial, Lizzie appeals to the judgmental parishioners at the Central Congregational Church of Fall River, Massachusetts. In an attempt to charm the congregation, a clever and calculating Lizzie further pleads her innocence.

She does this by:

- recreating the circumstances after the murders, which highlight the errors in the police investigation that led to her conviction
- creating two examples of alternative explanations for the murders
- creating a parallel to another trial, real or fictional, where justice was not ‘seen to be done’.

Performance style

Non-naturalistic with aspects of cabaret*

Convention

Exaggerated movement

Dramatic element

Rhythm

Reference material

www.history.com/news/9-things-you-may-not-know-about-lizzie-borden

<http://famous-trials.com/lizzieborden/1437-home>

<http://lizzieandrewborden.com/suspects-in-the-borden-case.htm>

*Cabaret

Cabaret is a form of risqué entertainment that contains a range of acts, usually with a political and/or social message. It is exemplified by:

- use of a master of ceremonies
- use of song, dance, music, comedy, enacted scenes and movement
- use of satire, parody, caricature and content that addresses issues that are often considered controversial
- use of minimal costumes and properties.

PRESCRIBED STRUCTURE 3

Character

The Regrettable Superhero

Stimulus

‘Part 1: The Golden Age’ of Jon Morris’s *The League of Regrettable Superheroes*

AND

research into the chosen character

Additional instruction

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

Performance focus

Create a solo performance based on the character of **one** of the regrettable superheroes in ‘Part 1: The Golden Age’ of Jon Morris’s *The League of Regrettable Superheroes*.

Tired of being overlooked, the Regrettable Superhero gatecrashes the Justice League’s Hall of Fame Ceremony. Addressing the better-known and more popular superheroes, the Regrettable Superhero tries to convince them that heroes who have been unfairly maligned by both critics and audiences should also be celebrated.

The Regrettable Superhero does this by:

- recreating key moments of their own adventures as well as a moment(s) from the adventures of two other regrettable superheroes (from ‘Part 1: The Golden Age’)
- creating an example(s) of how, in another adventure, one of the Justice League superheroes took credit for the heroic actions of the Regrettable Superhero
- creating a parallel with a real-life person who has shown themselves to be an unlikely hero in the face of adversity.

Performance style

Non-naturalistic*

Convention

Freeze frame

Dramatic element

Climax

Reference material

Jon Morris, *The League of Regrettable Superheroes*, Quirk Books, Philadelphia, 2015

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

***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 4

Character

The Raven

Stimulus

www.hrp.org.uk/tower-of-london

Performance focus

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

About to be 'bird-napped' from the Tower of London by a group of bumbling, ill-informed monarchists, the quick-thinking Raven attempts to outsmart them. The Raven enlightens its would-be captors on the importance of the ravens of the Tower of London to the British monarchy and why it is imperative that the ravens remain at the Tower of London.

The Raven does this by:

- recreating three significant historical events at the Tower of London and the possible contributions of the Raven and its ancestors to these events
- creating a moment(s) that demonstrates how the British monarchy will fall and what will happen to the Royal Family if the ravens leave the Tower of London
- creating examples of historical superstitions, other than that of the ravens of the Tower of London, that are still believed today.

Performance style

Non-naturalistic with aspects of physical theatre*

Convention

Caricature

Dramatic element

Symbol

Reference material

www.hrp.org.uk/tower-of-london

https://en.m.wikipedia.org/wiki/Monarchy_of_the_United_Kingdom

<http://psychiclibrary.com/beyondBooks/superstition-room/>

***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
- elements of dance.

PRESCRIBED STRUCTURE 5

Character

The Red Baron

Stimulus

The Red Baron: Master of the Air – www.youtube.com/watch?v=eoZIYYIE1yM

Performance focus

Create a solo performance based on the person Manfred von Richthofen (aka the Red Baron).

In July 1917, tired of being paraded as a national war hero, Manfred von Richthofen confronts the bureaucratic War Office. Arrogantly ignoring the range of injuries he has sustained, he demands that they allow him to return to his elite flying squadron.

He does this by:

- recreating moments that show how his early life, and his training and experiences as a pilot led to the formation of the ‘Flying Circus’ and his command of this unit
- creating a vision(s) in which he foreshadows his death and/or funeral in 1918, leading to the creation of the Red Baron legend
- creating two or more examples that show how the nature of warfare changed during World War I.

Performance style

Non-naturalistic*

Convention

Fatal flaw

Dramatic element

Space

Reference material

The Red Baron: Master of the Air – www.youtube.com/watch?v=eoZIYYIE1yM

www.awm.gov.au/visit/exhibitions/1918/people/rbaron

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

***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 6

Character

The Phone

Stimulus

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

Performance focus

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

Concerned about the decline in human interaction, the Phone approaches its nemesis on the opening night of ‘Dial T for Telephone’, the latest exhibition at a gallery of contemporary art. The Phone urges its smug rival, the most recent smartphone, to join forces and ‘dumb themselves down’ for the sake of humanity.

The Phone does this by:

- recreating three or more examples of how the telephone has evolved and how it has affected human behaviour
- creating moments highlighting the pros and/or cons of other forms of communication that have been trialled throughout history
- creating an example(s) of how the lives of human beings have been altered by another technological advancement since the Industrial Revolution.

Performance style

Non-naturalistic with aspects of comedy*

Convention

Exaggerated movement

Dramatic element

Sound

Reference material

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

Stone Age to Modern Age: Evolution of Communication – www.youtube.com/watch?v=oxTUC5I22LU

<http://mashable.com/2014/12/05/evolution-of-communication-brandspeak/#.tCVbSpIMOq8>

*Comedy

Comedy is a performance style that is associated with amusement, fun and humour, and that 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 7

Character

The Eurovision Song Contestant

Stimulus

The Secret History of Eurovision: Full Documentary

Performance focus

Create a solo performance based on the character of the Eurovision Song Contestant.

Facing disqualification for their choice of song at the 2020 Eurovision Song Contest, the determined Contestant challenges a panel of judges to justify the Contestant's choice of song. The Contestant vigorously defends the right to perform a song that contains a strong political message.

The Contestant does this by:

- recreating three or more examples that show how European politics has been reflected in significant moments in the Eurovision Song Contest
- creating examples that show how various performances over the years have presented themselves as stereotypes of their respective countries
- creating a moment(s) outside the Eurovision Song Contest that shows how music has been an important expression of social and/or political change.

Performance style

Non-naturalistic with aspects of Epic Theatre*

Convention

Heightened use of language

Dramatic element

Conflict

Reference material

The Secret History of Eurovision: Full Documentary

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

https://en.wikipedia.org/wiki/List_of_anti-war_songs

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

PRESCRIBED STRUCTURE 8

Character

Santa Claus

Stimulus

The history of Santa Claus

Performance focus

Create a solo performance based on the character of Santa Claus.

Facing charges of fraud and deception against children, Santa Claus is summoned to appear before the board of Government Regulators Insisting on No Christmas Hoaxes (GRINCH). Refuting claims that he is no longer relevant in today's society, Santa Claus passionately presents his case, arguing that the magic of Christmas is needed now more than ever.

He does this by:

- recreating how the idea of Santa Claus has evolved throughout history
- creating examples of how he will reinvent himself to ensure that he does not become obsolete to the children of the 21st century
- creating a parallel to another existing ethical dilemma or situation in which people have been misled for a seemingly positive reason.

Performance style

Non-naturalistic*

Convention

Satire

Dramatic element

Symbol

Reference material

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

www.history.com/topics/christmas/santa-claus

<https://publicdomainreview.org/collections/a-pictorial-history-of-santa-claus/>

***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 9

Character

Tokyo Rose

Stimulus

The life and career of Iva Toguri D’Aquino (aka Tokyo Rose)

Performance focus

Create a solo performance based on the person Iva Toguri D’Aquino (aka Tokyo Rose).

Following her release from prison in the United States of America in 1956, Iva learns that she is to be extradited to the International Court of Justice in The Hague and charged with war crimes. Desperate to persuade the American public of her innocence, a contrite Iva defends herself against the charges in an interview with a sceptical journalist.

She does this by:

- recreating moments that demonstrate how she became trapped in Japan, moments from her radio show and the circumstances that led to her arrest
- creating examples of how Tokyo Rose affected morale on both sides of the Pacific conflict during World War II
- creating an example(s) of how a person in power has used propaganda to further promote themselves and/or their cause.

Performance style

Non-naturalistic*

Convention

Pathos

Dramatic element

Tension

Reference material

www.history.com/news/how-tokyo-rose-became-wwiis-most-notorious-propagandist

www.whatishistory.org/evidence/propaganda/

1976 CBS News Special Report: Iva Toguri D’Aquino (aka Tokyo Rose)

***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 10

Character

The Parent

Stimulus

The film *Willy Wonka & the Chocolate Factory*, directed by Mel Stuart, 1971

Additional instruction

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

Performance focus

Create a solo performance based on the character of the Parent. The chosen character must be one of: Violet Beauregarde, Augustus Gloop, Veruca Salt or Mike Teavee.

Thirty years after the original chocolate factory tour, your chosen character attends a reunion tour, this time as a Parent, with their own child. While sampling the new creations and inventions, blinded by bitterness, the Parent confronts Charlie with ‘the facts’ to prove why they should have won the rights to the factory.

The Parent does this by:

- recreating a key moment(s) from their experiences as a child, finding the golden ticket and taking a tour of the Chocolate Factory
- creating an example(s) of how their parenting style has been shaped by their own childhood and how this has had an impact on their own child
- creating examples that show how parenting and/or the discipline of children has evolved in the last 100 years.

Performance style

Non-naturalistic*

Convention

Caricature

Dramatic element

Contrast

Reference material

Willy Wonka & the Chocolate Factory, directed by Mel Stuart, 1971

<https://the-artifice.com/willy-wonka-the-chocolate-factory-lessons-for-parents-and-children/>

www.goodhousekeeping.com/life/parenting/g4223/weird-parenting-trends-100-years/

***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.

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*.

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.

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’.

Cabaret

Cabaret is a form of risqué entertainment that contains a range of acts, usually with a political and/or social message. It is exemplified by:

- use of a master of ceremonies
- use of song, dance, music, comedy, enacted scenes and movement
- use of satire, parody, caricature and content that addresses issues that are often considered controversial
- use of minimal costumes and properties.

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 that 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 to 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 as commentary
- use of signs
- use of mask, stylised gesture and movement
- creation of a large range of characters, often transformed using minimal costume or properties
- 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.

Fatal flaw

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

Film noir

Film noir is a cinematic style chiefly associated with Hollywood during the 1940s and 1950s. It is exemplified by:

- a brooding and world-weary investigator
- a sense of menace and plots that involve twists and surprises
- use of a femme fatale or an *homme fatal*, cynical characters and sleazy settings
- use of flashbacks and voice-overs
- use of foreboding background music.

Freeze frame

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

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 and non-naturalistic dialogue.

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
- elements of dance.

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.

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’ 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.

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 a 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.



VCE Drama 2018

Solo performance examination

STATEMENT OF INTENTION

Student number

| | | | | | | | | |
|--|--|--|--|--|--|--|--|--|
| | | | | | | | | |
|--|--|--|--|--|--|--|--|--|

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, properties, accent, symbol).*

DO NOT SIMPLY REWRITE THE PERFORMANCE FOCUS.

These comments must not exceed 100 words.

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

| |
|--|
| |
|--|