



**Victorian Certificate of Education  
2020**

**DRAMA**

**Solo performance examination 2020**



## Guidelines for students and teachers

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### Performance examination conditions

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

### Examination room conditions

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

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

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

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

### Format of the performance examination

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

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

### The prescribed structures

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

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

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

### The opening sentences

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

### The three dot points

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

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

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

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

### Statement of Intention

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

### Notes

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

4. It is the VCAA that provides the advice on and specifies the requirements of the VCE Drama solo performance examination. Students are advised to refer to this examination throughout the development of their solo performance. Caution should be exercised when using information from other sources, including social media and blogs.
5. For additional advice, students should refer to the previous year's examination report.
6. Students and teachers are reminded that, in addition to the one convention selected for the prescribed structure, transformation of character, time and place, and application of symbol must be demonstrated in the student's performance.
7. The performance style(s), convention(s) and dramatic element(s) must be integral to, and embedded in, the performance. The use of the performance style(s), convention(s) or dramatic element(s) only once does not constitute compliance.
8. All prescribed structures must be informed by stimulus material and additional research. The research must be clearly evidenced throughout the performance. The emphasis must be on action rather than narration; that is, 'doing' rather than 'telling'.
9. When the term 'real or fictional' is used, it means that students may choose known examples from real life or from literary material, film, television etc.
10. For any enquiries about the prescribed structures, contact Kristin Allen, VCE Assessment Project Manager, telephone: (03) 9225 2356, email: <allen.kristin.m@edumail.vic.gov.au>.
11. For any enquiries regarding the performance examination, contact Glenn Martin, Project Manager, Assessment Operations, telephone: (03) 9225 2212, email: <martin.glenn.w1@edumail.vic.gov.au>.
12. For any enquiries regarding the study, contact Margaret Arnold, Curriculum Manager, telephone: (03) 9032 1681, email: <arnold.margaret.j@edumail.vic.gov.au>.

## Assessment criteria

Students will be assessed against the following criteria.

### 1. Requirements of the prescribed structure

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

### 2. Development of a performance from the prescribed structure

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

### 3. Research

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

### 4. Use of play-making techniques

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

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

This criterion assesses the extent to which students demonstrate:

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

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

This criterion assesses the extent to which students demonstrate:

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

**7. Use of dramatic element selected for the prescribed structure**

This criterion assesses the extent to which students demonstrate:

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

**8. Use of expressive skills**

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

**9. Use of performance skills**

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

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

**10. Application of production areas**

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

## Instructions

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

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### Conventions

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

- caricature
- dramatic metaphor
- exaggerated movement
- pathos
- satire
- song
- tableau
- use of fact

Write your selected convention on your Statement of Intention.

### Dramatic elements

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

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

Write your selected dramatic element on your Statement of Intention.

## Prescribed structure 1

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**Character** Harlequin (Arlechino) and/or Columbine (Columbina)

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### Stimulus material

<[www.britannica.com/art/commedia-dellarte](http://www.britannica.com/art/commedia-dellarte)>

### Performance focus

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

Desperately in love with the cheeky Harlequin, but betrothed by her father Pantaloon to a man she despises, a distraught Columbine is locked in her house and guarded by the mischievous servant Pierrot. Harlequin and Columbine secretly hatch a plan to escape the house and elope.

Harlequin and/or Columbine do/does this by:

- showing moments of how Harlequin and Columbine met and fell in love
- creating a 'harlequinade', which shows how Harlequin helped Columbine escape the house and their flight to freedom as they are pursued by Pantaloon, Pierrot and a bumbling Policeman
- presenting a parallel to another story, real or fictional, in which the course of love has not always run smoothly.

### Performance style

Eclectic with aspects of commedia dell'arte\*

### Convention and dramatic element

As selected by the student from the list on page 7

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

### Resources

<[www.britannica.com/art/commedia-dellarte](http://www.britannica.com/art/commedia-dellarte)>

The World of Commedia dell'Arte, <[www.youtube.com/watch?v=h\\_0TAXWt8hY](http://www.youtube.com/watch?v=h_0TAXWt8hY)>

<<https://historycollection.co/20-tragic-love-stories-throughout-history-that-put-romeo-and-juliet-to-shame/>>

#### **\*Commedia dell'arte**

Commedia dell'arte is a rehearsed improvised form of comedy that originated in Italy during the 16th century.

Commedia dell'arte is exemplified by:

- use of physical comedy, acrobatics and slapstick
- use of mask, deception and trickery
- use of stock characters, caricature and satire.

## Prescribed structure 2

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**Character** Frida Kahlo

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### Stimulus material

The Life and Times of Frida Kahlo | PBS America, <[www.youtube.com/watch?v=DrC1s5qde3Y](http://www.youtube.com/watch?v=DrC1s5qde3Y)>

### Performance focus

Create a solo performance based on the person Frida Kahlo.

Having been approached to be the cover model for a famous French fashion magazine, Frida vehemently rejects the offer. Refusing to be stereotyped as a mere style icon, she encourages other women to abandon expectations and live as they desire.

Frida does this by:

- recreating key moments from her life that shaped her individuality
- demonstrating how two or more images from her artwork reflect her experiences
- creating a parallel with another famous woman from history who has defied stereotypes.

### Performance style

Eclectic with aspects of surrealism\*

### Convention and dramatic element

As selected by the student from the list on page 7

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

### Resources

The Life and Times of Frida Kahlo | PBS America, <[www.youtube.com/watch?v=DrC1s5qde3Y](http://www.youtube.com/watch?v=DrC1s5qde3Y)>

<[www.artsy.net/article/artsy-editorial-what-is-surrealism](http://www.artsy.net/article/artsy-editorial-what-is-surrealism)>

<[www.fridakahlo.org/frida-kahlo-paintings.jsp](http://www.fridakahlo.org/frida-kahlo-paintings.jsp)>

#### **\*Surrealism**

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

Surrealism 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 symbolic props, costume and make-up.

## Prescribed structure 3

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**Character** The Drifter

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### Stimulus material

The theme music from the film *The Good, the Bad and the Ugly*, directed by Sergio Leone

### Performance focus

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

The mysterious Drifter arrives in a gold-mining town to find the terrified but silent townsfolk under siege from an infamous gang of bandits and the sheriff nowhere to be seen. Using his wits, cunning and masterful skills, the Drifter hatches a plan to outsmart the gang, save the townsfolk and claim the reward.

The Drifter does this by:

- showing how the town came to be under siege by the gang of bandits
- demonstrating how he has saved other townships
- highlighting how the American Wild West has been represented through the use of stereotypes and/or clichés.

### Performance style

Eclectic with aspects of a spaghetti western\*

### Convention and dramatic element

As selected by the student from the list on page 7

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

### Resources

The theme music from the film *The Good, the Bad and the Ugly*, directed by Sergio Leone;

The Good, the Bad and the Ugly • Main Theme • Ennio Morricone,

[www.youtube.com/watch?v=h1PfrmCGFnk](http://www.youtube.com/watch?v=h1PfrmCGFnk)

[www.liveabout.com/what-is-a-spaghetti-western-4171916](http://www.liveabout.com/what-is-a-spaghetti-western-4171916)

[www.historyextra.com/period/modern/how-the-wild-west-was-spun/](http://www.historyextra.com/period/modern/how-the-wild-west-was-spun/)

#### **\*Spaghetti western**

A spaghetti western is a style of film about the American West, made in Europe typically by Italian filmmakers and most famously by director Sergio Leone.

A spaghetti western is exemplified by:

- use of suspense, tension and long silences
- morally ambiguous characters
- economic storytelling, the element of surprise and unexpected comic moments.

## Prescribed structure 4

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**Character** The Eco-Warrior

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### Stimulus material

<[www.theguardian.com/environment/2019/may/15/australias-biodiversity-at-breaking-point-a-picture-essay](http://www.theguardian.com/environment/2019/may/15/australias-biodiversity-at-breaking-point-a-picture-essay)>

### Performance focus

Create a solo performance based on the character of the Eco-Warrior.

Following the latest environmental disaster, the passionate Eco-Warrior presents a piece of performance art as a form of protest on the steps of Parliament House. He/She demands that the devastating effects of climate change be taken seriously before it is too late.

The Eco-Warrior does this by:

- highlighting two or more environmental threats currently facing Australia
- showing the possible effects of both action and inaction on Australia's environmental future
- exploring how a famous artist has used activism to promote political and/or environmental change.

### Performance style

Eclectic\*

### Convention and dramatic element

As selected by the student from the list on page 7

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

### Resources

<[www.theguardian.com/environment/2019/may/15/australias-biodiversity-at-breaking-point-a-picture-essay](http://www.theguardian.com/environment/2019/may/15/australias-biodiversity-at-breaking-point-a-picture-essay)>

<[www.businessinsider.com.au/climate-change-impact-australian-wildlife-3-2018-3](http://www.businessinsider.com.au/climate-change-impact-australian-wildlife-3-2018-3)>

<[www.widewalls.ch/political-art](http://www.widewalls.ch/political-art)>

#### **\*Eclectic**

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

Eclectic theatre draws on drama traditions and practice including:

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

## Prescribed structure 5

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**Character** Ida Wood

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### Stimulus material

<[www.news.com.au/lifestyle/real-life/true-stories/the-story-of-the-rich-new-york-socialite-who-hid-in-a-hotel-room-for-24-years/news](http://www.news.com.au/lifestyle/real-life/true-stories/the-story-of-the-rich-new-york-socialite-who-hid-in-a-hotel-room-for-24-years/news)>

### Performance focus

Create a solo performance based on the person Ida Wood.

In June 1931 at the Herald Square Hotel in New York, an officious hotel manager confronts Ida about her squalid living conditions. Overwhelmed at the prospect of having to leave her room, Ida anxiously pleads with the manager to be left in peace.

Ida does this by:

- highlighting moments from her life that led up to her checking into the suite at the Herald Square Hotel
- creating contrasts between life inside the room and the outside world during her 24-year residency at the hotel
- drawing a parallel to another person who has chosen to live as a recluse after time in the spotlight.

### Performance style

Eclectic\*

### Convention and dramatic element

As selected by the student from the list on page 7

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

### Resources

<[www.news.com.au/lifestyle/real-life/true-stories/the-story-of-the-rich-new-york-socialite-who-hid-in-a-hotel-room-for-24-years/news](http://www.news.com.au/lifestyle/real-life/true-stories/the-story-of-the-rich-new-york-socialite-who-hid-in-a-hotel-room-for-24-years/news)>

<[https://en.wikipedia.org/wiki/Ida\\_Wood](https://en.wikipedia.org/wiki/Ida_Wood)>

<[www.liveabout.com/famous-recluses-3024268](http://www.liveabout.com/famous-recluses-3024268)>

#### **\*Eclectic**

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

Eclectic theatre draws on drama traditions and practice including:

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

## Prescribed structure 6

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**Character** The Stage Parent

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### Stimulus material

The film *Gypsy*, directed by Emile Ardolino

### Performance focus

Create a solo performance based on the character of the Stage Parent.

At a local restaurant the Stage Parent bumps into the director from their child's most recent failed audition. Chastising the director for cutting short the audition, the pushy Stage Parent insists that their child continue the audition in front of an audience of stunned diners. Refusing to take no for an answer, the Stage Parent attempts to 'prove' that, unlike themselves, their child is destined for fame.

The Stage Parent does this by:

- demonstrating the many sacrifices the Stage Parent has made to get their child into show business
- revealing a moment(s) from the Stage Parent's own failed career in 'showbiz'
- showing the impact that three or more real-life stage parents have had on their child's lives and/or careers.

### Performance style

Eclectic with aspects of musical theatre\*

### Convention and dramatic element

As selected by the student from the list on page 7

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

### Resources

The film *Gypsy*, directed by Emile Ardolino, 1993

<[https://en.wikipedia.org/wiki/Stage\\_mother](https://en.wikipedia.org/wiki/Stage_mother)>

<[www.mentalfloss.com/article/24639/quick-10-10-famous-stage-mothers](http://www.mentalfloss.com/article/24639/quick-10-10-famous-stage-mothers)>

#### **\*Musical theatre**

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

Musical theatre is exemplified by:

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

## Prescribed structure 7

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**Character** John Lennon

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### Stimulus material

The history of The Beatles

### Performance focus

Create a solo performance based on the person John Lennon.

In New York during the 1970s, a frustrated John Lennon once again clashes with a fan who accuses him of breaking up the world's most successful band. John defends his choice to leave The Beatles and points the finger forcefully at his fellow musicians as equal contributors to the group's demise.

John does this by:

- highlighting the highs and/or lows of The Beatles's rise to fame
- exploring some of the possible reasons that caused the band to split
- showing a parallel to another great partnership that ended in controversy.

### Performance style

Eclectic\*

### Convention and dramatic element

As selected by the student from the list on page 7

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

### Resources

THE BEATLES | Parting Ways | Full Documentary, <[www.youtube.com/watch?v=WcODfBLABBU](http://www.youtube.com/watch?v=WcODfBLABBU)>

<[www.britannica.com/topic/the-Beatles](http://www.britannica.com/topic/the-Beatles)>

<[www.biography.com/musician/john-lennon](http://www.biography.com/musician/john-lennon)>

#### **\*Eclectic**

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

Eclectic theatre draws on drama traditions and practice including:

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

## Prescribed structure 8

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**Character** Irena Sendler

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### Stimulus material

The life and humanitarian work of Irena Sendler

### Performance focus

Create a solo performance based on the person Irena Sendler.

In the 20th century, amid another world crisis, an aged Irena is called on by a desperate humanitarian for inspiration and guidance. Aghast that the world has learnt nothing from the horrors of World War II, Irena implores the humanitarian to continue her legacy.

Irena does this by:

- showing moments from her early life that influenced her later work
- highlighting her heroic actions and the times she avoided being detected by the authorities
- creating a parallel with another real person who has saved the lives of many others.

### Performance style

Eclectic with aspects of Epic Theatre\*

### Convention and dramatic element

As selected by the student from the list on page 7

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

### Resources

CODENAME: JOLANTA the Irena Sendler Story,

<[www.youtube.com/watch?v=74PLL4MnAVo](http://www.youtube.com/watch?v=74PLL4MnAVo)>

<[www.yadvashem.org/yv/en/exhibitions/righteous-women/sendler.asp](http://www.yadvashem.org/yv/en/exhibitions/righteous-women/sendler.asp)>

<<https://allthatsinteresting.com/greatest-humanitarians>>

#### **\*Epic Theatre**

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

Epic Theatre is exemplified by:

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

## Prescribed structure 9

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**Character** The Boxer

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### Stimulus material

<<https://narranderaargus.com.au/boxing-troupes-part-of-our-history>>

### Performance focus

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

Challenged by an up-and-coming fighter, the Boxer boasts that the newcomer does not have what it takes to 'go a round or two for a pound or two'. To convince the newcomer that he is not up to the challenge, the Boxer skites about his own skills in the ring and the realities of touring with a Jimmy Sharman show.

The Boxer does this by:

- creating moments that show the highs and/or lows of working in the boxing circuit
- demonstrating the circumstance(s) that led to the Boxer working for Jimmy Sharman
- showing three or more examples of how sport has been intrinsic to the Australian identity over the past 200 years.

### Performance style

Eclectic with aspects of biomechanics theatre\*

### Convention and dramatic element

As selected by the student from the list on page 7

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

### Resources

<<https://narranderaargus.com.au/boxing-troupes-part-of-our-history>>

<[www.sbs.com.au/nitv/nitv-news/article/2017/02/03/round-or-two-pound-or-two-touring-tent-boxing-circuses](http://www.sbs.com.au/nitv/nitv-news/article/2017/02/03/round-or-two-pound-or-two-touring-tent-boxing-circuses)>

Meyerhold's Biomechanics, <[www.youtube.com/watch?v=eq8\\_90id2o](http://www.youtube.com/watch?v=eq8_90id2o)>

#### **\*Biomechanics theatre**

Biomechanics theatre is a style of performance based on the work of Vsevolod Meyerhold. This style of theatre utilises the actor's body as a means to compel the audience to look at the world primarily through the visual, with the verbal as a secondary component.

Biomechanics theatre is exemplified by:

- stylised movement and gesture
- sequences of precisely controlled individual movement
- the use of levels.

## Prescribed structure 10

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**Character** Mary Poppins

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### Stimulus material

The film *Mary Poppins*, directed by Robert Stevenson

### Performance focus

Create a solo performance based on the character of Mary Poppins.

Amid another chaotic morning in the house of a real or fictional famous family, an efficient Mary Poppins arrives for her job interview. She digs deep into her bag of tricks and confidently begins to restore order, convincing the family that they need her.

Mary does this by:

- recreating examples of her nannying style and/or approach to raising children
- demonstrating how she plans to implement change to improve the lives of the family
- contrasting three or more changes in the parent–child relationship throughout history.

### Performance style

Eclectic\*

### Convention and dramatic element

As selected by the student from the list on page 7

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

### Resources

The film *Mary Poppins*, directed by Robert Stevenson, 1964

<<https://anotherfarfromhome.com/howhasparentingchangedinthelastcentury/>>

<[www.care.com/c/stories/15675/nanny-tips-for-recreating-mary-poppins-magic/](http://www.care.com/c/stories/15675/nanny-tips-for-recreating-mary-poppins-magic/)>

#### **\*Eclectic**

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

Eclectic theatre draws on drama traditions and practice including:

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

## Terminology

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The explanations below provide direction for teachers and students in the development of the VCE Drama solo performance examination. This information should be read together with pages 9–12 of the *VCE Drama Study Design 2019–2023*.

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### Performance styles

#### Biomechanics theatre

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Biomechanics theatre is exemplified by:

- stylised movement and gesture
- sequences of precisely controlled individual movement
- the use of levels.

#### Commedia dell'arte

Commedia dell'arte is a rehearsed improvised form of comedy that originated in Italy during the 16th century.

Commedia dell'arte is exemplified by:

- use of physical comedy, acrobatics and slapstick
- use of mask, deception and trickery
- use of stock characters, caricature and satire.

#### Eclectic

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### **Musical theatre**

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

Musical theatre is exemplified by:

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

### **Spaghetti western**

A spaghetti western is a style of film about the American West, made in Europe typically by Italian filmmakers and most famously by director Sergio Leone.

A spaghetti western is exemplified by:

- use of suspense, tension and long silences
- morally ambiguous characters
- economic storytelling, the element of surprise and unexpected comic moments.

### **Surrealism**

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

Surrealism 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 symbolic props, costume and make-up.

## **Conventions**

### **Application of symbol**

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

### **Caricature**

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

### **Dramatic metaphor**

A dramatic metaphor draws a comparison between two seemingly dissimilar things. An event, line of dialogue, image or setting is compared to something else in order to enhance its meaning.

### **Exaggerated movement**

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

### **Pathos**

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

### **Satire**

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

**Song**

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

**Tableau**

A tableau is a frozen image made using the actor's body to communicate a key moment or idea in the performance. A tableau uses levels, gesture and facial expressions to create an image, place or scene.

**Transformation of character**

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

**Transformation of place**

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

**Transformation of time**

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

**Use of fact**

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

**Dramatic elements****Climax**

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

**Conflict**

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

**Contrast**

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

**Mood**

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

**Rhythm**

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

**Sound**

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

**Space**

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

**Tension**

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

