



**Victorian Certificate of Education
2017**

DRAMA

Solo performance examination

Monday 9 October to Sunday 5 November 2017



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 2017, 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' desk 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. 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 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. 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. 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 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 2016 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 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 2016 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, all characters **must** be portrayed in the gender identified in the prescribed structure.
12. All enquiries regarding the prescribed structures should be forwarded to Helen Champion, Curriculum Manager <champion.helen.h@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 Fortune Hunter

Stimulus

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

Performance focus

Create a solo performance based on the character of the Fortune Hunter.

Fresh from a hair-raising adventure in Zanzibar, the dynamic and daring Fortune Hunter, now in possession of one half of a long-lost treasure map, sets his/her sights on finding El Dorado, the lost city of gold. At a dingy bar in Caracas, he/she meets with the mysterious owner of the other half of the map and cunningly tries to persuade them to give it up. He/she does this by:

- recreating moments that show how the Fortune Hunter will draw upon the variety of other expeditions undertaken to search for El Dorado
- creating examples of how he/she overcame some of the dangers and difficulties faced in the adventure(s) in Zanzibar
- creating an example(s) of another place, civilisation or relic that has been plundered or is considered 'lost'.

Performance style

Non-naturalistic*

Convention

Caricature

Dramatic element

Climax

Reference material

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

www.historicmysteries.com/the-top-ten-lost-treasures-of-the-world/

Films such as *Raiders of the Lost Ark* (directed by Steven Spielberg, 1981) or *Lara Croft: Tomb-Raider* (directed by Simon West, 2001)

***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

Lady Lucy Duff Gordon

Stimulus

The life and career of Lady Lucy Duff Gordon

Performance focus

Create a solo performance based on the person Lady Lucy Duff Gordon.

Flustered by having to take a bus to a fashionable London cocktail party, Lady Lucy, dressed in a ‘Gown of Emotion’, is accosted by a journalist eager to ‘get the dirt’ on her latest bankruptcy hearing. Bored that scandals are all people are interested in, she tries to charm the journalist into writing something flattering. She does this by:

- recreating moments from her life that demonstrate how she became a fashion revolutionary
- creating three or more examples that show how bad luck has affected her life
- comparing her experiences with another person, real or fictional, who has been judged unfairly by an unforgiving public.

Performance style

Non-naturalistic*

Convention

Caricature

Dramatic element

Conflict

Reference material

https://en.wikipedia.org/wiki/Lucy,_Lady_Duff-Gordon

www.telegraph.co.uk/history/titanic-anniversary/9202821/Titanic-survivors-vindicated-at-last.html

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PRESCRIBED STRUCTURE 3

Character

Ron Weasley or Hermione Granger

Stimulus

The play ‘Harry Potter and the Cursed Child’ by Jack Thorne, based on an original story by JK Rowling, John Tiffany and Jack Thorne

Performance focus

Create a solo performance based on the character of either Ron Weasley or Hermione Granger.

In 2022, a prophecy reveals that another Time-Turner exists. Fearing that the Dark Lord is returning and knowing that the Time-Turner must be destroyed, a worried Ron and a determined Hermione attend an Extraordinary General Meeting in the Grand Meeting Room at the Ministry of Magic to urge the assembled wizards and witches into action.

He/she does this by:

- recreating three or more moments demonstrating the events that occurred in 2020, when a Time-Turner was last found
- creating how Ron or Hermione found out who has the Time-Turner mentioned in the prophecy and the ways in which this person intends to use it
- comparing the Time-Turner with another fictional object of power that fell into the wrong hands.

Performance style

Non-naturalistic*

Convention

Exaggerated movement

Dramatic element

Sound

Reference material

The play ‘Harry Potter and the Cursed Child’ by Jack Thorne, 2016

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

<http://comicvine.gamespot.com/profile/taylove/lists/35-of-some-of-the-most-powerful-weapons-artifacts-/29802/>

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- use of dramatic elements
- use of conventions, including transformation of character and/or time and/or place and/or object.

PRESCRIBED STRUCTURE 4

Character

Jonas

Stimulus

The novel *The Giver* by Lois Lowry

Performance focus

Create a solo performance based on the character of Jonas.

Having arrived at the house at the bottom of the hill with a cold and tired Gabriel in his arms, Jonas begs to stay in this world of emotions and parents-of-parents. He pleads his case to the assembled family, determined to get them to understand why he can never return to his former home.

He does this by:

- recreating moments that show how Jonas's understanding of his experiences in his community changed once he became the Receiver
- creating examples of what he predicts is happening back in his community now that memories have returned
- creating an example(s) of what another person, real or fictional, has done in order to gain their freedom.

Performance style

Non-naturalistic*

Convention

Heightened use of language

Dramatic element

Mood

Reference material

The Giver by Lois Lowry (any edition)

www.biographyonline.net/people/famous/human-rights.html

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- use of dramatic elements
- use of conventions, including transformation of character and/or time and/or place and/or object.

PRESCRIBED STRUCTURE 5

Character

Mr John Kemble or Mrs Sarah Siddons

Stimulus

www.wow.com/wiki/Ireland_Shakespeare_forgeries

Performance focus

Create a solo performance based on the person of either Mr John Kemble or Mrs Sarah Siddons.

After the discovery that the play ‘Vortigern and Rowena’ is a forgery, an arrogant Mr Kemble or a pompous Mrs Siddons attends the cast party following the one and only performance at the Theatre Royal, Drury Lane, in London, 1796. He/she boasts to those assembled of his/her long-held suspicions that the play was both a fake and a scam.

He/she does this by:

- recreating moments from when he/she visited the Irelands’s home and witnessed the hysteria surrounding the unveiling of the documents found within the chest belonging to ‘Mr H’
- creating examples of their favourite and least favourite moments of the play ‘Vortigern and Rowena’**
- creating an example(s) of another fraud that has been perpetrated on an unsuspecting public over time.

Performance style

Non-naturalistic with aspects of comedy of manners*

Convention

Heightened use of movement and language

Dramatic element

Rhythm

Reference material

www.wow.com/wiki/Ireland_Shakespeare_forgeries

<http://blogs.bl.uk/english-and-drama/2016/03/is-this-a-forgery-i-see-before-me.html>

The English Restoration – www.youtube.com/watch?v=GNPxxkYW36M4

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

Students are **not required to read the play ‘Vortigern and Rowena’ but should instead create scenes based on both the character and the synopsis outlined in **Reference material**.

*Comedy of manners

This is a style of theatre that has evolved but is most closely associated with the Restoration of the English monarchy and the reopening of theatres in 1660 under King Charles II. It is exemplified by:

- use of prologue, epilogue, asides and witty dialogue
- plots involving lies, deceit and mistaken identity
- use of stock characters, such as the ‘fop’ and/or characters who hide behind masks
- exploration of social class and the pursuit of money
- use of stagecraft, including wigs, excessive make-up and costume.

PRESCRIBED STRUCTURE 6

Character

The Storyteller

Stimulus

The song 'From Little Things Big Things Grow' by Kev Carmody and Paul Kelly

Performance focus

Create a solo performance based on a person who was part of the Wave Hill walk-off (1966–1975).

At a rally for the 50th anniversary of the 1967 Australian referendum, the resolute Storyteller reminds those present that positive change is possible by demonstrating that 'from little things big things grow'. To emphasise the point, he/she demonstrates what life was like 50 years ago for Indigenous people in Australia and how some things have changed.

He/she does this by:

- recreating key moments of the Wave Hill walk-off (1966–1975) and his/her part in it
- creating two or more examples of how government action, or inaction, has affected the Storyteller
- creating a parallel with another real person who fought for human rights and/or land rights in another country.

Performance style

Non-naturalistic*

Convention

Pathos

Dramatic element

Symbol

Reference material

'From Little Things Big Things Grow' by Kev Carmody and Paul Kelly, 1991

www.nma.gov.au/online_features/defining_moments/featured/wave_hill_walk-off

www.sbs.com.au/news/article/2014/03/10/myths-persist-about-1967-referendum

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

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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

Mr Sneelock

Stimulus

The children's book *If I Ran the Circus* by Dr. Seuss

Performance focus

Create a solo performance based on the character Mr Sneelock.

After the closing of Circus McGurkus, Mr Sneelock meets with an unimpressed PT Barnum to convince him to hire Mr Sneelock as the ringmaster for the Barnum & Bailey Circus. During the job interview, a fearless Mr Sneelock demonstrates his circus skills.

He does this by:

- recreating three or more key moments of what he did when he worked for Circus McGurkus
- creating an example(s) of the impact he could have on two of Barnum's existing acts or exhibitions
- creating three or more moments that explore how circuses have changed since the time of the Roman Empire.

Performance style

Non-naturalistic with aspects of circus*

Convention

Exaggerated movement

Dramatic element

Space

Reference material

If I Ran the Circus by Dr. Seuss (any edition)

https://en.wikipedia.org/wiki/P._T._Barnum

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

*Circus

A circus is a travelling company of artistes often performing in a tent or 'big top'. It is exemplified by:

- a series of acts such as clowns, acrobats, trapeze artists, jugglers, tightrope walkers, stunt performers and novelty acts that may or may not be connected by a narrative
- use of a ringmaster who acts as a master of ceremonies
- musical accompaniment with dance and movement
- use of audience participation.

PRESCRIBED STRUCTURE 8

Character

The Pilgrim

Stimulus

The television series *Monkey* – Season 1, episodes 1, 2 and 3 (1978)

Performance focus

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

Having also been expelled from heaven for various misdemeanours, another angel – the Pilgrim – approaches Tripitaka to join Monkey, Pigsy and Sandy on their pilgrimage to retrieve the sacred scrolls from India. Desperate to return to heaven, the Pilgrim demonstrates his/her skills and the special abilities he/she can offer the group.

He/she does this by:

- recreating key moments he/she witnessed that show how Monkey, Pigsy and Sandy were expelled from heaven
- creating a moment(s) that shows how the Pilgrim will save them from a potentially dire and terrible situation
- creating examples of other pilgrimages undertaken by people throughout history.

Performance style

Non-naturalistic with aspects of magic realism*

Convention

Fatal flaw

Dramatic element

Symbol

Reference material

Monkey – Season 1 (1978)

[https://en.wikipedia.org/wiki/Monkey_\(TV_series\)](https://en.wikipedia.org/wiki/Monkey_(TV_series))

www.york.ac.uk/projects/pilgrimage/content/faiths.html

<http://kids.asiasociety.org/stories/journey-west-part-1>

*Magic realism

This is a form of theatre in which the real and the fantastical, the natural and the supernatural coexist on the stage. It is exemplified by:

- use of non-human characters and/or characters who possess supernatural powers
- use of transformation and the fantastical
- a sense of eeriness, mystery or magic
- strong shifts in either time or place
- the presentation of extraordinary events.

PRESCRIBED STRUCTURE 9

Character

Elisabeth Hauptmann

Stimulus

The life and career of Elisabeth Hauptmann

Performance focus

Create a solo performance based on the person Elisabeth Hauptmann.

After the death of Bertolt Brecht in 1956, a frustrated Elisabeth Hauptmann confronts his widow, Helene Weigel, in a rehearsal room at the Berliner Ensemble. Elisabeth Hauptmann demands both royalties and acknowledgment for her work as the true playwright of 'The Threepenny Opera'.

She does this by:

- recreating key moments from her working life with Bertolt Brecht
- creating an example(s) of the challenges she and other German artists faced after Hitler rose to power
- creating highlights from her new, as yet unseen, Epic Theatre production about women who will achieve recognition and success in the arts.

Performance style

Non-naturalistic with aspects of Epic Theatre*

Convention

Song

Dramatic element

Conflict

Reference material

www.curiousarts.ca/elisabeth-hauptmann

www.signature-reads.com/2015/02/the-nuanced-life-and-art-of-elisabeth-hauptmann-1897-1973/

www.forbes.com/sites/katepierce/2015/05/26/taylor-swift-beyonce-and-the-most-powerful-women-in-entertainment/#282f82b53d76

*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 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 10

Character

The Show Dog

Stimulus

The film *Best in Show*, directed by Christopher Guest, 2000

Performance focus

Create a solo performance based on the character of one of the five main show dogs, as seen in *Best in Show*. Unaware of Australia's strict quarantine and visa laws, the Show Dog, who is set to make a guest appearance at the 2017 Royal Melbourne Dog Show, finds himself/herself in detention at Melbourne Airport. Keen to fulfil his/her obligations, the resourceful Show Dog pleads with customs officials for his/her release.

He/she does this by:

- recreating moments that depict the preparation and training that he/she and some of the other dogs and/or their owners undergo in order to compete at the US Mayflower Kennel Club Dog Show
- creating three or more examples of his/her behaviour that might be considered appealing or unappealing to humans
- creating three or more examples of the range of occupations and activities that various breeds of dogs have been involved with throughout history.

Performance style

Non-naturalistic with aspects of physical theatre*

Convention

Caricature

Dramatic element

Contrast

Reference material

Best in Show, directed by Christopher Guest, 2000

The Secrets of Dog Show Handlers – www.youtube.com/watch?v=AGo1xwfFNmk

www.wikihow.com/Train-Your-Dog-for-a-Dog-Show

Dog Language: How to Speak Dog – www.youtube.com/watch?v=AGtO65tyqtU

*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.

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

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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’.

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.

Circus

A circus is a travelling company of artistes often performing in a tent or ‘big top’. It is exemplified by:

- a series of acts such as clowns, acrobats, trapeze artists, jugglers, tightrope walkers, stunt performers and novelty acts that may or may not be connected by a narrative
- use of a ringmaster who acts as a master of ceremonies
- musical accompaniment with dance and movement
- use of audience participation.

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 of manners

This is a style of theatre that has evolved but is most closely associated with the Restoration of the English monarchy and the reopening of theatres in 1660 under King Charles II. It is exemplified by:

- use of prologue, epilogue, asides and witty dialogue
- plots involving lies, deceit and mistaken identity
- use of stock characters, such as the ‘fop’ and/or characters who hide behind masks
- exploration of social class and the pursuit of money
- use of stagecraft, including wigs, excessive make-up and costume.

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 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.

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.

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.

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.

Magic realism

This is a form of theatre in which the real and the fantastical, the natural and the supernatural coexist on the stage. It is exemplified by:

- use of non-human characters and/or characters who possess supernatural powers
- use of transformation and the fantastical
- a sense of eeriness, mystery or magic
- strong shifts in either time or place
- the presentation of extraordinary events.

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.

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.

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.

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.



VICTORIAN CURRICULUM
AND ASSESSMENT AUTHORITY

VCE Drama 2017

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 must 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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