



**Victorian Certificate of Education  
2022**

**DRAMA**

**Solo performance examination**

**Monday 3 October to Sunday 30 October 2022**



## 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](#).
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. 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. Students must ensure that all props and set pieces fit through a door of standard size in order to allow efficient entry to and exit from the examination room. If a prop or set piece does not fit through the door, it cannot be used during the performance examination.
6. 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.
7. 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 pieces. 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.

8. Students must ensure that any props, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space.
9. 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.
10. 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.
11. 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 9–19. 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. (Note: Some prescribed structures may include additional instructions and/or advice to teachers.) 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 pages 24 and 25.
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 180 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 selections 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 multiple characters within a prescribed structure (for example, prescribed structures 1, 6 and 10), 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. The VCE Drama solo performance examination is not a public performance and therefore is not subject to current community standards. Students are encouraged to consider all 10 prescribed structures before making a final selection, regardless of their own or a character's cultural background, race, gender or sexual orientation. Careful and sensitive consideration of the portrayal of any character should be paramount but not a deterrent when creating a solo performance.
2. 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.
3. 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.
4. 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.
5. 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.
6. For additional advice, students should refer to the previous year's external assessment report.
7. 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.
8. 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.

9. All prescribed structures must be informed by the 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’.
10. When the terms ‘real’, ‘fictional’ or ‘historical’ are used, it means that students may choose known examples from history, from real life or from literary material, film, television, etc.
11. For any enquiries about the conduct of the examination, contact Anne Smithies, VCE Arts Performance Project Manager, Assessment Operations, telephone: (03) 9225 2349, email: <Anne.Smithies@education.vic.gov.au>.
12. For any enquiries regarding the study design or the content of the examination, contact Meg Upton, Curriculum Manager, telephone: (03) 7022 0074, email: <Meg.Upton@education.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
- exaggerated movement
- heightened use of language
- pathos
- satire
- song
- stylised movement
- 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** The Hero (the Great Leslie) and/or the Heroine (Miss DuBois) and/or the Villain (Professor Fate)

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### Stimulus material

The film *The Great Race*, directed by Blake Edwards

### Additional instruction

State the name of your selected character(s) on your Statement of Intention.

### Performance focus

Create a solo performance based on the character(s) of the Hero (the Great Leslie) and/or the Heroine (Miss DuBois) and/or the Villain (Professor Fate).

Disappointed with the unsatisfactory outcome of the Great Race, the Great Leslie, Miss DuBois and Professor Fate aim to prove that they should have been the overall winner by seeking a rematch. They boast that they will do much better the second time around due to new strategies and an improved racing car. They meet with the editor of *The New York Sentinel* to implore the newspaper to finance a new race.

The Great Leslie and/or Miss DuBois and/or Professor Fate do/does this by:

- recreating key moments from the original race that highlight the tactics that they used to try to win
- creating examples of how they will use new tools and strategies in order to win two stages of the new race
- making a comparison to another film or television show that could be considered melodramatic.

### Performance style

Eclectic with aspects of melodrama\*

### Convention and dramatic element

As selected by the student from the list on page 8

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

### Resources

The film *The Great Race*, directed by Blake Edwards, 1965

Victorian melodrama explained in 3 minutes, <[www.youtube.com/watch?v=YwWlyMKk\\_2g](http://www.youtube.com/watch?v=YwWlyMKk_2g)>

<<https://moviecultists.com/is-melodrama-still-used-today>>

#### \*Melodrama

Melodrama is a style of theatre most commonly associated with Victorian England of the middle to late 19th century. It focuses on the unambiguous confrontation between good and evil. Characterisation is often shallow and stereotypical, the emphasis is on action and the happy ending demonstrates the eventual triumph of good.

Melodrama is exemplified by:

- stock characters, overacting, stylised gestures and exaggerated facial expressions
- visual comedy, comic timing and slapstick
- sound effects, music, disguises and asides to highlight action.

## Prescribed structure 2

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**Character** Hetty Green

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### Stimulus material

The life and times of Henrietta ‘Hetty’ Green

### Performance focus

Create a solo performance based on the person Hetty Green.

Appearing before a Guinness World Records committee in 2022, Hetty Green demands to have her ‘World’s Greatest Miser’ title revoked. She emphatically states her case, outlining that she was a diligent and hardworking businesswoman, far ahead of her time, rather than the tight-fisted cheapskate that she was painted as during the Gilded Age of the United States of America.

Hetty does this by:

- recreating moments of her life when she showed that she was a shrewd investor and/or entrepreneur and/or fiscal genius
- creating moments that show the lavish lifestyle that she could have led if she had spent her fortune rather than saved it
- showing an example of a real woman who has used her money to better the lives of others.

### Performance style

Eclectic\*

### Convention and dramatic element

As selected by the student from the list on page 8

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

### Resources

Hetty Green: The Witch of Wall Street, <[www.youtube.com/watch?v=FHeOOVxGft8](http://www.youtube.com/watch?v=FHeOOVxGft8)>

<[https://en.wikipedia.org/wiki/Hetty\\_Green](https://en.wikipedia.org/wiki/Hetty_Green)>

<[www.insider.com/charitable-celebrities-2018-3](http://www.insider.com/charitable-celebrities-2018-3)>

#### **\*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 3

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**Character** The Country Singer

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### Stimulus material

Episodes 1 and 2 of the television series *Going Country*, hosted by Justine Clarke

### Performance focus

Create a solo performance based on the character of the Country Singer.

Feeling that they have been overlooked as an Australian icon by missing out on a Golden Guitar yet again, the dejected Country Singer decides to move into a different genre of music. The Country Singer approaches a ‘music stylist’ to revamp their image, adapt their songs and put them on the path to stardom and into the ARIA charts.

The Country Singer does this by:

- recreating key moments from the history of country music in Australia
- presenting an example(s) from their repertoire of songs, which missed out on the Golden Guitar, and showing how the example(s) can be adapted to their new music style
- creating two or more examples of what it means to be ‘true blue’ in Australia today.

### Performance style

Eclectic\*

### Convention and dramatic element

As selected by the student from the list on page 8

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

### Resources

<<https://iview.abc.net.au/show/going-country>>

<[www.historyofcountrymusic.com.au/hogga.html](http://www.historyofcountrymusic.com.au/hogga.html)>

<<https://genius.com/John-williamson-true-blue-1986-version-lyrics>>

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

## Prescribed structure 4

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### Character The Kookaburra

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#### Stimulus material

<[www.kullillaart.com.au/dreamtime-stories/Goo-Goor-Gaga-the-Kookaburra](http://www.kullillaart.com.au/dreamtime-stories/Goo-Goor-Gaga-the-Kookaburra)>

AND

<[www.abc.net.au/science/articles/2009/10/14/2712935.htm](http://www.abc.net.au/science/articles/2009/10/14/2712935.htm)>

#### Performance focus

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

At the annual Kookaburra Convention, the wise old Kookaburra chastises the newest fledglings and implores them to lift their game or risk losing their ranking in the Top 10 of most loved Australian birds. The Kookaburra reminds the fledglings of their pride of place in the Australian bush and of their origins in the Dreamtime.

The Kookaburra does this by:

- recreating aspects of the Dreamtime story and the characteristics that make this story unique
- creating two or more moments that demonstrate why kookaburras are loved and/or maligned by humans
- highlighting an example of another Australian animal that has been misrepresented and/or misunderstood by the public.

#### Performance style

Eclectic with aspects of physical theatre\*

#### Convention and dramatic element

As selected by the student from the list on page 8

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

#### Resources

<[www.kullillaart.com.au/dreamtime-stories/Goo-Goor-Gaga-the-Kookaburra](http://www.kullillaart.com.au/dreamtime-stories/Goo-Goor-Gaga-the-Kookaburra)>

<[www.abc.net.au/science/articles/2009/10/14/2712935.htm](http://www.abc.net.au/science/articles/2009/10/14/2712935.htm)>

<[https://rmwebed.com.au/web\\_resources/ab\\_culture/dreamt\\_karambil.htm#:~:text=Sitting%20in%20a%20gum%20tree,the%20Kookaburras%20got%20their%20laugh](https://rmwebed.com.au/web_resources/ab_culture/dreamt_karambil.htm#:~:text=Sitting%20in%20a%20gum%20tree,the%20Kookaburras%20got%20their%20laugh)>

<[www.austlit.edu.au/austlit/page/A22310](http://www.austlit.edu.au/austlit/page/A22310)>

<[www.facebook.com/NITVAustralia/videos/aunty-beryl/2082552898532801/](https://www.facebook.com/NITVAustralia/videos/aunty-beryl/2082552898532801/)>

<[www.natureaustralia.org.au/what-we-do/our-priorities/wildlife/wildlife-stories/are-kookaburras-laughing-or-screaming/](http://www.natureaustralia.org.au/what-we-do/our-priorities/wildlife/wildlife-stories/are-kookaburras-laughing-or-screaming/)>

<[www.australia.com/en-my/facts-and-planning/health-and-safety/myths-about-dangerous-animals.html](http://www.australia.com/en-my/facts-and-planning/health-and-safety/myths-about-dangerous-animals.html)>

#### \*Physical theatre

Physical theatre is a style of theatre that pursues storytelling primarily through physical means rather than the use of words or text. 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.

Physical theatre is exemplified by:

- use of mime/dance and exaggerated movement
- use of acrobatics/circus skills
- visual theatre.

## Prescribed structure 4 – continued

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**Character** The Kookaburra

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### Advice to teachers

Teachers are advised that the Dreamtime story of the Kookaburra (Kooockard) is that as told by Aunty Beryl Carmichael, who belongs to the Ngiyaampaa people.

In its *Protocols for using First Nations Cultural and Intellectual Property in the Arts*, the Australia Council for the Arts directs organisations to ensure that they maintain the cultural integrity and authenticity of First Nations arts and literature and to acknowledge Indigenous peoples as the traditional owners and custodians of their lands.

Teachers are advised to read Kamarra Bell-Wykes, Rachel Forgasz and Danielle Hradsky’s ‘Teaching First Nations Content and Concepts in the Drama Classroom’, in particular pages 24–29, prior to commencing work with students on this prescribed structure. On page 29 of the document, the authors write, ‘Handled with ... humility ... it is possible to use publicly available Dreaming stories when devising work with students, but it is vital that we contextualise these stories as playing a particular part within a large and complex system of lore’.

The resources provided on page 12 will enable students to gain a deeper understanding of this Dreamtime story and its custodian, Aunty Beryl Carmichael.

### References:

Australia Council for the Arts, *Protocols for using First Nations Cultural and Intellectual Property in the Arts*, 2019, pp. 26, 102 and 103, <<https://australiacouncil.gov.au/investment-and-development/protocols-and-resources/protocols-for-using-first-nations-cultural-and-intellectual-property-in-the-arts/>>

Kamarra Bell-Wykes, Rachel Forgasz & Danielle Hradsky, ‘Teaching First Nations Content and Concepts in the Drama Classroom’, 2020, <<https://ilbijerri.com.au/wp-content/uploads/2020/06/Teaching-First-Nations-Content-and-Concepts.pdf>>

## Prescribed structure 5

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**Character** Ned Kelly

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### Stimulus material

The Jerilderie Letter

### Performance focus

Create a solo performance based on the person Ned Kelly.

At the 1880 Christmas party at the Glenrowan Police Station, a proud Ned Kelly makes a surprise appearance to present his new letter. Faced with an unexpected police reaction, Ned attempts to diffuse the situation and to show why he believes that he is a victim of circumstance and has been misrepresented.

Ned does this by:

- recreating two or more moments demonstrating how he came to perceive that he had been ‘stitched up’ by the police and officials
- creating examples of how Ned Kelly, ‘the man’ and ‘the myth’, has been perceived by the Australian public over time
- highlighting an example of a real person who fought for justice and/or freedom and whose actions were viewed differently by those in authority.

### Performance style

Eclectic\*

### Convention and dramatic element

As selected by the student from the list on page 8

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

### Resources

<[www.nma.gov.au/explore/features/ned-kelly-jerilderie-letter](http://www.nma.gov.au/explore/features/ned-kelly-jerilderie-letter)>

<[https://rosetta.slv.vic.gov.au/delivery/DeliveryManagerServlet?dps\\_func=stream&dps\\_pid=FL20888207](https://rosetta.slv.vic.gov.au/delivery/DeliveryManagerServlet?dps_func=stream&dps_pid=FL20888207)>

<[https://en.wikipedia.org/wiki/Ned\\_Kelly](https://en.wikipedia.org/wiki/Ned_Kelly)>

<[www.britannica.com/biographies/history/activism](http://www.britannica.com/biographies/history/activism)>

#### **\*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 Female Magician: Esme Levante and/or Myrtle Roberts and/or Moi-Yo Miller

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### Stimulus material

The life and times of Esme Levante and/or Myrtle Roberts and/or Moi-Yo Miller

### Additional instruction

State the name of your selected character(s) on your Statement of Intention.

### Performance focus

Create a solo performance based on the person(s) Esme Levante and/or Myrtle Roberts and/or Moi-Yo Miller.

Following the successful premiere of her latest, daring act at the Tivoli, the Female Magician is more determined than ever to become a member of The Magic Circle. She seeks support from the other two female magicians to petition this society to allow women access.

Esme Levante and/or Myrtle Roberts and/or Moi-Yo Miller do/does this by:

- recreating aspects of the varied adventures that she has had with the other two women during their years touring and performing magic
- demonstrating highlights of a new act that she is currently rehearsing
- creating a parallel with another real-life woman in an industry typically dominated by men.

### Performance style

Eclectic with aspects of vaudeville\*

### Convention and dramatic element

As selected by the student from the list on page 8

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

### Resources

<<https://stories.artscentremelbourne.com.au/rare-flowers-and-golden-butterflies/index.html>>

<[https://en.wikipedia.org/wiki/The\\_Magic\\_Circle\\_\(organisation\)](https://en.wikipedia.org/wiki/The_Magic_Circle_(organisation))>

<[www.inquirer.com/opinion/commentary/womens-work-chris-crisman-philadelphia-photographer-20200308.html](http://www.inquirer.com/opinion/commentary/womens-work-chris-crisman-philadelphia-photographer-20200308.html)>

#### **\*Vaudeville**

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

Vaudeville is exemplified by:

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

## Prescribed structure 7

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**Character** The Emcee

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### Stimulus material

The film *Cabaret*, directed by Bob Fosse

### Performance focus

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

Disappointed with the calibre of today's lacklustre hosts and comperes, the mysterious but charismatic Emcee appears before the newly appointed manager of a brand new cabaret in present-day Melbourne in order to apply for a job. They make an all-in pitch highlighting their talents and proving why they are the best person to be the host of the new cabaret.

The Emcee does this by:

- recreating moments that highlight the satirical and/or social commentary that they made as the comperes of the Kit Kat Klub from the film *Cabaret*
- comparing the social, political or cultural world of the 1920s and 1930s to that of present-day Australia
- creating highlights from their new cabaret show, *She'll be Right! – The Musical*.

### Performance style

Eclectic\*

### Convention and dramatic element

As selected by the student from the list on page 8

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

### Resources

The film *Cabaret*, directed by Bob Fosse, 1972

<<https://en.wikipedia.org/wiki/1920s>>

<[www.gradesaver.com/cabaret-film/study-guide/analysis](http://www.gradesaver.com/cabaret-film/study-guide/analysis)>

#### **\*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** Yuki-Onna (the Snow Bride)

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### Stimulus material

Most Fascinating Short Snow Story: Yuki-Onna, the Lady of the Snow,  
 <[www.youtube.com/watch?v=vSN1ujN0PuI](http://www.youtube.com/watch?v=vSN1ujN0PuI)>

### Performance focus

Create a solo performance based on the character of Yuki-Onna.

Doomed to wander alone in the snow for all eternity, a desperate Yuki-Onna is determined to break the curse and find the perfect relationship. Pleading with the ancient Japanese gods, she is told that she must prove that there is a person who is both true and faithful and will remain so until the snows on Mount Fuji melt.

Yuki-Onna does this by:

- recreating moments that show her relationship with Minokichi and what happened to both him and her after his betrayal
- creating moments that show the circumstances in which she became the Snow Bride
- demonstrating an example(s) of a historical or fictional relationship in which ‘love conquers all’.

### Performance style

Eclectic with aspects of kabuki\*

### Convention and dramatic element

As selected by the student from the list on page 8

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

### Resources

Most Fascinating Short Snow Story: Yuki-Onna, the Lady of the Snow,  
 <[www.youtube.com/watch?v=vSN1ujN0PuI](http://www.youtube.com/watch?v=vSN1ujN0PuI)>

<<https://yokai.fandom.com/wiki/Yuki-Onna>>

<[www.townandcountrymag.com/leisure/arts-and-culture/news/g3233/greatest-love-stories-in-history/](http://www.townandcountrymag.com/leisure/arts-and-culture/news/g3233/greatest-love-stories-in-history/)>

Kabuki Theatre, <[www.youtube.com/watch?v=67-bgSFJiKc](http://www.youtube.com/watch?v=67-bgSFJiKc)>

#### \*Kabuki theatre

Kabuki is a type of popular Japanese drama in which tales of comedy and tragedy, depicting the struggle between good and evil, are theatricalised in a larger-than-life manner.

Kabuki is exemplified by:

- use of stylised movement and pantomime
- episodic structure
- use of heightened tableau (*mie*)
- use of dance, music and song
- elaborate make-up and costume
- symbolic use of colour
- use of animal or supernatural masks.

## Prescribed structure 9

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**Character** The Detective

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### Stimulus material

<[www.theage.com.au/national/victoria/the-cuckoo-affair-what-happened-to-willi-koeppen-20180712-p4zr4l.html](http://www.theage.com.au/national/victoria/the-cuckoo-affair-what-happened-to-willi-koeppen-20180712-p4zr4l.html)>

### Performance focus

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

Despite all previous attempts to close a cold case called ‘The Cuckoo Affair’, the cynical Detective boasts to the police commissioner that, for the right price, he is the person who can solve the case. Facing what seems to be a block at every turn, he is determined to put the matter to rest and close the case.

The Detective does this by:

- recreating key moments of the mystery of ‘The Cuckoo Affair’
- creating highlights of his investigation, of shady suspects and of an unexpected piece of evidence that may lead to the solving of the crime
- presenting an example of his previous case, involving another real or fictional celebrity chef.

### Performance style

Eclectic with aspects of film noir\*

### Convention and dramatic element

As selected by the student from the list on page 8

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

### Resources

<[www.theage.com.au/national/victoria/the-cuckoo-affair-what-happened-to-willi-koeppen-20180712-p4zr4l.html](http://www.theage.com.au/national/victoria/the-cuckoo-affair-what-happened-to-willi-koeppen-20180712-p4zr4l.html)>

<[www.gourmettraveller.com.au/news/food-and-culture/top-15-australian-chefs-on-instagram-15151](http://www.gourmettraveller.com.au/news/food-and-culture/top-15-australian-chefs-on-instagram-15151)>

<[https://en.wikipedia.org/wiki/Film\\_noir](https://en.wikipedia.org/wiki/Film_noir)>

#### **\*Film noir**

Film noir is a cinematic style based on German expressionism but chiefly associated with Hollywood during the 1940s and 1950s.

Film noir is exemplified by:

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

## Prescribed structure 10

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**Character** Sweeney Todd and/or Mrs Lovett

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### Stimulus material

Any production of the musicals *Sweeney Todd: The Demon Barber of Fleet Street* and *Into the Woods* by Stephen Sondheim

### Additional instruction

State the name of your selected character(s) on your Statement of Intention.

### Performance focus

Create a solo performance based on the character(s) of Sweeney Todd and/or Mrs Lovett.

Feeling that they have been misunderstood in their own musical, Sweeney Todd and/or Mrs Lovett demand that Stephen Sondheim write them into the musical *Into the Woods*. A remorseful Sweeney Todd and/or a now demure Mrs Lovett outline their plans as to how they intend to make what they perceive to be a boring musical truly great, starring themselves.

Sweeney Todd and/or Mrs Lovett do/does this by:

- recreating key moments from *Sweeney Todd: The Demon Barber of Fleet Street*, which demonstrate how their behaviour could have been misinterpreted as dark and twisted
- showing how they will add flair and finesse to two moments from *Into the Woods*
- demonstrating how a real or fictional person has reinvented themselves to be perceived in a different light.

### Performance style

Eclectic\*

### Convention and dramatic element

As selected by the student from the list on page 8

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

### Resources

Sweeney Todd // 2012 London Revival // Act 1, <[www.youtube.com/watch?v=Ve7dZ0T4t\\_o](http://www.youtube.com/watch?v=Ve7dZ0T4t_o)>

Sweeney Todd // 2012 London Revival // Act 2, <[www.youtube.com/watch?v=V1syE7pMjAg](http://www.youtube.com/watch?v=V1syE7pMjAg)>

Into the Woods, <[www.youtube.com/watch?v=kqCsQCsinK4](http://www.youtube.com/watch?v=kqCsQCsinK4)>

<[www.forbes.com/sites/tomward/2016/04/21/nine-celebrities-who-have-successfully-reinvented-their-careers/?sh=565d3aff64dc](http://www.forbes.com/sites/tomward/2016/04/21/nine-celebrities-who-have-successfully-reinvented-their-careers/?sh=565d3aff64dc)>

#### **\*Eclectic**

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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 2019–2024*.

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### Performance styles

#### 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.

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Film noir is a cinematic style based on German Expressionism but chiefly associated with Hollywood during the 1940s and 1950s.

Film noir is exemplified by:

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#### Kabuki theatre

Kabuki is a type of popular Japanese drama in which tales of comedy and tragedy, depicting the struggle between good and evil, are theatricalised in a larger-than-life manner.

Kabuki is exemplified by:

- use of stylised movement and pantomime
- episodic structure
- use of heightened tableau (*mie*)
- use of dance, music and song
- elaborate make-up and costume
- symbolic use of colour
- use of animal or supernatural masks.

#### Melodrama

Melodrama is a style of theatre most commonly associated with Victorian England of the middle to late 19th century. It focuses on the unambiguous confrontation between good and evil. Characterisation is often shallow and stereotypical, the emphasis is on action and the happy ending demonstrates the eventual triumph of good.

Melodrama is exemplified by:

- stock characters, overacting, stylised gestures and exaggerated facial expressions
- visual comedy, comic timing and slapstick
- sound effects, music, disguises and asides to highlight action.

## **Physical theatre**

Physical theatre is a style of theatre that pursues storytelling primarily through physical means rather than the use of words or text. 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.

Physical theatre is exemplified by:

- use of mime/dance and exaggerated movement
- use of acrobatics/circus skills
- visual theatre.

## **Vaudeville**

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

Vaudeville is exemplified by:

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

## **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.

### **Exaggerated movement**

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

### **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 dialogue.

### **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).

**Stylised movement**

Stylised movement refers to highly controlled whole or partial body movements that express an abstract idea through the manipulation of balance, speed, timing, positioning, use of levels, use of space, rhythm, stance or use of direction.

**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.





**STUDENT NUMBER**

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**Letter**

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**Character****Performance focus (include dot point 1, dot point 2 and dot point 3)****Performance style****Convention (including how symbol is applied)****Dramatic element****Research****Additional information**