VCE Drama  
Advice for teachers 2019–2024

Example of using scripts

*Scripts and performance styles*

When studying drama practitioners and theorists, students could use Samuel Beckett’s *Waiting for Godot* to explore the performance style of Absurdism. Students might use absurdist techniques such as repetition, timelessness, placelessness, pause and silence, disconnected speech, words such as ‘spectacle’ or poetic language, etc. to create their own 3–5 minute version of a scene.

*Scripts and dramatic elements*

Students read Scene 1 from the play *The Stones* in The Zeal Theatre Collection by Tom Lycos and Stefo Nantsou. They identify and discuss ways in which the dramatic elements of conflict, tension and climax are manipulated. Students create a similarly constructed scene in which two teenagers are doing something mischievous or illegal.

*Scripts and play-making techniques*

Using the play-making technique of researching, students research the Ilbijeri Theatre Company’s process of constructing *Coranderrk*. This also introduces students to the performance styles of docudrama and verbatim theatre (http://ilbijerri.com.au/)

*Student development of an original script*

Scripts may be developed as part of the creative process, although students should be encouraged to improvise a scene or idea first, and then to write or document it into a working script. There is no required format for these scripts. While including dialogue, students should also be encouraged to find ways of expressing a script that complements the form and shape of the work or creative process they are using.

Working Script (Solo)

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| Set: a bench, downstage centre. A cloth doll on the ground, in front of the bench.  Symbol: a cloth doll that has layers of different pieces of material and is stripped bare by the end.  Costume: a gown with patches of the same material as the doll. The patches represent various gowns of emotion and are symbolically ripped off.  Character: Lucy (aged 30) begins in a freeze upstage centre, back to the audience. Lucy turns and walks forward slowly as if on a catwalk, waving to an imaginary audience on both sides. (Experiment with this. Lucy should be commenting not modelling.)  Lucy: Welcome, all, to the 1910 Maison Lucile fashion demonstration. Tonight, you will see lace trims, silky drapes and velvet bows incorporated into my gowns of passion, deceit and adoration. *(Steps up onto bench.)* This is a gown of love. *(Gestures to her own dress.)* I’ve named it, My Heart is Yours. I love you all dearly.  (*Jumps down into a seated position on the bench, transforming into old Lucy. Shuffles to the edge of the bench and looks suspiciously at the implied journalist who sits beside her. Her tone is bored.*)  (*Incorporate that the journalist has accosted her.*)  You too want to write an article about my recent bankruptcy, interested, like everyone else, only in my so-called scandals. Well, I’m afraid I don’t have time. I’m a busy woman and have another party to get to.  (*Pause (work at comic timing). There is no bus she can’t go anywhere and is stuck with the journalist. Lucy becomes flustered.*)  Damn, damn, damn. The damn bus. I suppose that you are catching the 810 bus too. (*Pause)* Well Okay, okay. (*Puts on the charm*) Perhaps I do have a story for you, but none of that scandal nonsense. Write about… when I was a little girl…  (Time: 40 seconds approx.)  *(Actor stands up energetically, transforming into Lucy at 10 years old. She leaps to the ground in front of the bench, and begins talking/singing to her doll as she dresses it in layers of material representing the gowns of emotion.*)  Oh, there you are, Mary! (*Child-like sing-song voice*) Welcome, all, to the 1875 Maison Lucile fashion demonstration! Tonight, Mary will be modelling the Gown of innocence for us.  *(Kisses doll on the forehead as she stands up. Walks behind the bench, talking to her mother who is standing to her right.)*  Mummy, who’s in that painting? (*Points in front of her, using the doll)* No, I know it’s Auntie Elizabeth, but who made her gown? What’s the name of the dress designer?  (*Spins? (Trial this further) and transforms into her younger sister Elinor. Or stay as Lucy talking to an implied Elinor Experiment with expressive skills to see if it is possible to get enough contrast between Lucy and Elinor.*)  Elinor: Lucy, I know you said that we are having a party for Mary today. (*She looks down at the doll)* But I don’t have anything to wear. You’re wearing your silk nightgown, but can you make me something again? Another gown of excitement? Please, Lucy, please…  *(She jumps forward as if she is going to hug her sister and lands back on the bench. The movement transforms her into old Lucy speaking to the journalist.)*  (Check time – no more than 1 minute 30.) |
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