

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education  
2013**

**DRAMA**

**Solo performance examination**

**Monday 7 October to Tuesday 29 October**

## INSTRUCTIONS TO STUDENTS

### Performance examination conditions

1. The examination will be set and marked by panels appointed by the Victorian Curriculum and Assessment Authority (VCAA).
2. VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
3. The performance examination venue is set annually by the VCAA.
4. The solo performance will be presented as a single uninterrupted performance and last **not more than seven minutes**.
5. If a performance goes over the prescribed time limit, the student will be asked to stop. A timing device will indicate when the seven minutes are over.
6. A total of **ten** minutes per student will be allocated for preparation, performance and clearing the space. No additional time can be 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 allowed.
8. One table and two chairs will be provided in the examination room for students to use in 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.
9. Students are **not** permitted to bring any objects or substances deemed hazardous or illegal into the performance examination venue. **All** actual and imitation weapons are prohibited. The use of such items is **not** permitted in the performance. Students are advised not to use any materials or props in the performance that may cause or that may be seen to cause injury to themselves or others.
10. The use of open flames, including candles and matches, is not permitted in the performance.
11. Students must ensure that any props, 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 performance.
12. 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.
13. Only the panel of assessors and any personnel authorised by the VCAA will be allowed in the examination room with the student during the examination.
14. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
15. Students must not walk behind and/or touch and/or approach assessors during the examination.
16. 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.

### Statement of Intention

1. The form for the 2013 Statement of Intention is published on page 19.
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 should 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, for example
  - explanation/clarification of decisions made in their interpretation of the prescribed structure
  - give reasons for choices made (for example, for the use of costume, prop, accent, symbol).
4. Students should not simply describe their character by rewriting the performance focus.
5. The Statement of Intention will not be assessed.

### Prescribed structures

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 made up of the following: character, stimulus, performance focus, performance style, theatrical convention, dramatic element and reference material. The following explanations should be used when preparing the solo performance.

- **Character** – the main character to be depicted in 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 three dot points and in the opening sentences.

The three dot points

- **DP1** begins with the word **recreates** and requires students to present material that is researched directly from the stimulus.
- **DP2** begins with the word **creates** 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.

The opening sentences

- give background to the character
- indicate where and when the performance takes place
- establish the audience
- provide insight into the emotional state of the character.

### 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** – the prescribed performance style(s) is explained in the Terminology section of the examination paper. The prescribed style(s) must be used throughout the performance.
  - **Theatrical conventions** – the following theatrical conventions **will be assessed in all performances**: disjointed time sequences, transformation of character, transformation of place and transformation of object. In addition, one theatrical convention will be specifically **prescribed** for each character and it must be used during the performance. More conventions may be added as appropriate.
  - **Dramatic elements** – one dramatic element will be specifically **prescribed** for each character and it must be used during the performance. The dramatic element to be prescribed will be selected from the following list: climax, conflict, contrast, language, mood, rhythm, sound and symbol. Students may use additional elements as appropriate. **Focus, space, tension** and **timing** are dramatic elements that are essential to, and must be present in, every performance.
  - **Reference material** – resources are provided as recommendations. This list is not exhaustive and students should undertake research when developing their character(s) for performance. **Please note**: if a resource is also listed under **Stimulus**, it **must** be used in the development of the character and **must** be evident throughout the performance.
3. The emphasis in performance must be on action rather than narration; doing rather than telling.
  4. A Terminology section is provided. Students should consult this for explanations of performance styles and theatrical conventions, as prescribed in the examination.

**Notes for Drama Solo Performance examination 2013**

- While the VCAA considers all the structures in this examination suitable for study, teachers should be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored. Teachers should make themselves aware of the issues and themes that are contained in the structures prior to the commencement of Unit 4 so that they can advise students appropriately.
- Schools should check the local availability of required stimulus material and resources prior to beginning Unit 4. Some materials may not be immediately available.
- Students and teachers should be aware that websites, including Wikipedia, may contain information that has been altered since the publication of the examination paper.
- Where a dot point in a particular structure asks for moments or aspects, at least two instances of the requirement must be evident in the performance.
- Where a dot point in a particular structure asks for a montage of dramatic images, three or more images, closely linked, must be evident in the performance.
- Students and teachers are reminded that, in addition to the one theatrical convention prescribed in each structure, **disjointed time sequences, transformation of character, transformation of place and transformation of object** must be demonstrated in every performance.
- When making performance choices, students and teachers need to note that all characters must be portrayed in the gender identified in the prescribed structure.
- All enquiries regarding the Drama Solo Performance examination should be forwarded to Kris Allen, Project Manager, Assessment, telephone: (03) 9225 2356 or Glenn Martin, Project Manager, Assessment, telephone: (03) 9225 2212.

## PRESCRIBED STRUCTURE 1

### Character

The Master of Suspense: Alfred Hitchcock

### Stimulus

The career of Alfred Hitchcock

### Performance focus

Create a solo performance based on the person Alfred Hitchcock.

On the film set of the remake of *Rear Window* in 2013, the haunting master of suspense surprises everyone when he makes an unexpected cameo appearance and berates the young director for her/his lack of directorial skill. In doing this, he

- recreates a montage of dramatic images that shows how he built suspense when directing the original film *Rear Window* in 1954
- creates a scene that shows how he would transform a current television soap opera or reality show using his ‘Hitchcockian’ techniques
- creates a scene that explores how what frightens people has changed over time.

### Performance style

Non-naturalistic

### Theatrical convention

Stillness and silence

### Dramatic element

Climax

### Reference material

Film: *Rear Window* (1954) directed by Alfred Hitchcock [PG]

[http://en.wikipedia.org/wiki/Alfred\\_Hitchcock](http://en.wikipedia.org/wiki/Alfred_Hitchcock)

<http://www.borgus.com/hitch/index.htm>

## PRESCRIBED STRUCTURE 2

### Character

The Shrew: Katherina (Kate)

### Stimulus

The play *The Taming of the Shrew* by William Shakespeare (any edition)

### Performance focus

Create a solo performance based on the character of Katherina (Kate).

On the eve of her daughter's wedding, a well-seasoned Katherina attempts to reassure the cold-footed bride-to-be that marriage requires an element of compromise. To do this, she

- recreates moments of her 'taming', from when she first met Petruchio to her final speech 'Fi, fie, unknit that threat'ning unkind brow' (Act V, Scene 2)
- creates a scene that shows how she went about 'taming' her husband to suit her ways
- creates a scene that explores how the meaning of marriage has changed over time.

### Performance style

Non-naturalistic with aspects of Elizabethan theatre

### Theatrical convention

Dramatic irony

### Dramatic element

Rhythm

### Reference material

Play: *The Taming of the Shrew* by William Shakespeare (any edition)

TV series: *Modern Family* (2009–) created by Steven Levitan and Christopher Lloyd

<http://www.bbc.co.uk/news/magazine-17351133>

## PRESCRIBED STRUCTURE 3

### Character

The Hired Help: Manuel or Polly

### Stimulus

The TV series *Fawlty Towers* – Season 2 (1979)

### Performance focus

Create a solo performance based on the character of either Manuel or Polly.

Halfway through an impressive trial run for a position at an elite boutique hotel, Manuel/Polly is confronted with a very curly question. In responding, he/she

- recreates a montage of dramatic images that shows what he/she learned while working at Fawlty Towers
- creates a scene that shows the ludicrous situation that led to his/her departure from Fawlty Towers
- creates a scene that reflects on the forgotten art of good manners in contemporary society.

### Performance style

Non-naturalistic with aspects of farce

### Theatrical convention

Exaggerated movement

### Dramatic element

Sound

### Reference material

TV series: *Fawlty Towers* – Season 2 (1979)

(‘Communication Problems’, ‘The Psychiatrist’, ‘Waldorf Salad’, ‘The Kipper and the Corpse’, ‘The Anniversary’, ‘Basil the Rat’)

<http://www.thepunch.com.au/articles/good-manners-are-dead-long-live-good-manners>

<http://www.bbc.co.uk/blogs/webwise/2011/10/21st-century-etiquette.shtml>

## **PRESCRIBED STRUCTURE 4**

### **Character**

Mr Moon

### **Stimulus**

<http://www.lunapark.com.au>

### **Performance focus**

Create a solo performance based on the character of Mr Moon, the personification of Luna Park.

Faced with imminent demolition, Mr Moon takes developers on a tour of the iconic St Kilda fun park and draws on 100 years of history to attempt to convince them of its rightful place in the Melbourne landscape. To do this, he

- recreates a montage of dramatic images that shows some of his most challenging moments since the 1912 opening
- creates a scene that shows how he has contributed to lifelong memories for visitors and/or workers at Luna Park
- creates a scene that explores how thrillseekers' expectations have changed from the 20th to the 21st century.

### **Performance style**

Non-naturalistic

### **Theatrical convention**

Exaggerated movement

### **Dramatic element**

Symbol

### **Reference material**

<http://www.lunapark.com.au>

[http://en.wikipedia.org/wiki/Luna\\_Park,\\_Melbourne](http://en.wikipedia.org/wiki/Luna_Park,_Melbourne)

[http://issuu.com/copponline/docs/divercity\\_65\\_low\\_res\\_final3/5](http://issuu.com/copponline/docs/divercity_65_low_res_final3/5)

## **PRESCRIBED STRUCTURE 5**

### **Character**

The Warrior Woman: Hua Mulan

### **Stimulus**

<http://www.chinese-swords-guide.com/mulan.html>

### **Performance focus**

Create a solo performance based on the character of Hua Mulan.

On her return home, after the capture of the enemy king, Hua Mulan proudly reveals to her ageing father how she upheld the family honour through her success as a warrior. To do this, she

- recreates aspects of the story that has made her a legend
- creates a montage of dramatic images that shows moments where she came close to being unmasked as a woman
- creates a scene that shows how a woman after the 12th century will wage a battle for recognition in a world that is dominated by men.

### **Performance style**

Non-naturalistic with aspects of epic theatre

### **Theatrical convention**

Exaggerated movement

### **Dramatic element**

Conflict

### **Reference material**

<http://www.chinese-swords-guide.com/mulan.html>

[http://en.wikipedia.org/wiki/Hua\\_Mulan](http://en.wikipedia.org/wiki/Hua_Mulan)

<http://www.forbes.com/power-women>

## PRESCRIBED STRUCTURE 6

### Character

The Wartime Entertainer

### Stimulus

The film *The Sapphires* (2012) directed by Wayne Blair

### Performance focus

Create a solo performance based on one of the characters named below\*, as depicted in the film *The Sapphires*.

At a celebration marking the 30th anniversary of the end of the Vietnam War, the character captivates a younger generation with how her/his struggle in the 1960s and 1970s has made a difference. To do this, she/he

- recreates a scene that shows how her/his struggle is depicted in the film
- creates a montage of dramatic images that shows her/his struggle within the social, and/or historical and/or political context of the time
- creates a scene that demonstrates how music has given a powerful voice to a different struggle.

### Performance style

Non-naturalistic

### Theatrical convention

Song

### Dramatic element

Contrast

### Reference material

Film: *The Sapphires* (2012) directed by Wayne Blair [PG 13]

[http://en.wikipedia.org/wiki/Music\\_and\\_politics](http://en.wikipedia.org/wiki/Music_and_politics)

### \*Choose one character from

Gail McCrae, Julie McCrae, Kay McCrae, Cynthia McCrae or Dave Lovelace.

## **PRESCRIBED STRUCTURE 7**

### **Character**

Meggie Folchart

### **Stimulus**

The novel *Inkheart* by Cornelia Funke (2003; any edition)

### **Performance focus**

Create a solo performance based on the character of Meggie Folchart.

Fed up with the pleas of her nagging grandchildren to read to them, Meggie reveals the magical powers that she possesses when reading aloud. In doing this, she

- recreates a montage of dramatic images that shows her involvement in the events that led to the death of Capricorn
- creates a scene that shows her favourite chapter out of Fenoglio's 'Inkheart'
- creates a scene that shows how books have been considered dangerous in history.

### **Performance style**

Non-naturalistic with aspects of magic realism

### **Theatrical convention**

Stillness and silence

### **Dramatic element**

Climax

### **Reference material**

Novel: *Inkheart* by Cornelia Funke (2003; any edition)

<http://www.factmonster.com/spot/banned-kids-books.html>

[http://en.wikipedia.org/wiki/Book\\_burning](http://en.wikipedia.org/wiki/Book_burning)

## **PRESCRIBED STRUCTURE 8**

### **Character**

The Sporting Hero: Dave Sorenson\* (created by John Clarke)

### **Stimulus**

<http://www.youtube.com/watch?v=X454D3Fzwso>

### **Performance focus**

Create a solo performance based on the character of Dave Sorenson.

In his acceptance speech upon being inducted into the International Sporting Hall of Fame, the legend of farnarkeling, Dave Sorenson, reflects whimsically on his long and illustrious career. In doing this, he

- recreates a montage of dramatic images that shows moments in his career on and off the field
- creates a scene that depicts a chapter from his instructional DVD, 'Farnarkeling for the Uninitiated'
- creates a scene that explores the lengths that people are prepared to go to, to win in sport.

### **Performance style**

Non-naturalistic with aspects of comedy

### **Theatrical convention**

Caricature

### **Dramatic element**

Language

### **Reference material**

<http://www.youtube.com/watch?v=X454D3Fzwso>

<http://mrjohnclarke.com/projects/farnarkeling>

\*Not the NBA basketball player

## **PRESCRIBED STRUCTURE 9**

### **Character**

The Celebrity Chef: Fanny Cradock

### **Stimulus**

<http://www.independent.co.uk/life-style/food-and-drink/features/fanny-cradock-first-lady-of-food-1625847.html>

### **Performance focus**

Create a solo performance based on the person Fanny Cradock.

Facing BBC executives in an attempt to save her career following the Gwen Troake incident in 1976, Fanny emphasises her ratings success and proposes a new cooking show. In doing this, she

- recreates a scene that shows how, despite the impact of economic realities of the era, she used her 'television persona' to create a unique style of cooking
- creates a montage of dramatic images that shows the enormous commercial potential that she could create by trading on her reputation as the first celebrity chef and restaurant critic
- creates a scene that shows how another chef will use her/his celebrity status to influence peoples' eating habits.

### **Performance style**

Non-naturalistic

### **Theatrical convention**

Caricature

### **Dramatic element**

Sound

### **Reference material**

<http://www.independent.co.uk/life-style/food-and-drink/features/fanny-cradock-first-lady-of-food-1625847.html>

[http://en.wikipedia.org/wiki/Fanny\\_Cradock](http://en.wikipedia.org/wiki/Fanny_Cradock)

## PRESCRIBED STRUCTURE 10

### Character

The Detective

### Stimulus

<http://www.smh.com.au/national/riddle-on-the-sands-20121119-29kwz.html>

### Performance focus

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

It is Adelaide, 1949. Following an anonymous tip-off, the jaded Detective attempts to persuade police officers from the Glenelg Station to close the ‘Somerton Man’ case. To do this, he

- recreates a montage of dramatic images that shows the circumstances surrounding the mystery
- creates a scene that shows how he solved the mystery for ‘interested parties’ in America
- creates a scene that demonstrates a connection with the search for the Maltese Falcon, as depicted in the 1941 film *The Maltese Falcon*.

### Performance style

Non-naturalistic with aspects of film noir

### Theatrical convention

Heightened use of language

### Dramatic element

Mood

### Reference material

Film: *The Maltese Falcon* (1941) directed by John Huston [PG]

<http://www.smh.com.au/national/riddle-on-the-sands-20121119-29kwz.html>

[http://en.wikipedia.org/wiki/Film\\_noir](http://en.wikipedia.org/wiki/Film_noir)

## **TERMINOLOGY**

The explanations listed below provide direction for teachers and students in the development of the Drama Solo Performance examination.

### **Non-naturalistic**

This term is a broad category for all performance styles that are not dependent on the lifelike representation of everyday life. Non-naturalistic performance styles are not dependent on naturalistic characteristics to establish meaning. In non-naturalistic performance, the actor does not attempt to recreate, on the stage, life as it is lived. Non-naturalistic performance is characterised by a manipulation of character, time, place and object as well as the narrative elements of the drama.

### **Create**

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 creation must be on action rather than narration; doing rather than telling.

### **Recreate**

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, and with the intention to ridicule.

### **Climax**

The moment of highest dramatic tension in a performance, when things change or reach a crisis point and may lead to a resolution.

### **Comedy**

A dramatic style that is associated with such notions as amusement, jollity, gaiety, fun and humour. May include complex and sophisticated techniques that are sometimes referred to as 'high' comedy or 'low' comic aspects such as slapstick and bawdiness.

### **Conflict**

A struggle within a character and/or between characters. Conflict may be between a character and some obstacle.

### **Contrast**

Highlight differences through the juxtaposition of dramatic action and sound.

### **Disjointed time sequences**

Dramatic structure that does not unfold chronologically. Past, present and future events in the plot are performed in a non-sequential order.

### **Dramatic irony**

A difference of awareness between actor and audience: when words and actions possess significance that the audience understands, but the character does not. For example, when a character says to another, 'I'll see you tomorrow!' and the audience (but not the character) knows that the character will die before morning.

**Elizabethan theatre**

Notable conventions of this style of theatre included blank verse using iambic pentameter, the play-within-a-play, the soliloquy, the aside and the masque. Acting was stylised and gestured. The actors, known as 'players', often wore contemporary Elizabethan dress. Fixed scenery was minimal. The players relied more on easily portable props.

**Epic theatre**

A style of presentation that tells a story, usually historical, on a large scale, and includes a number of people in a series of events over a long time. It aims at the intellect rather than engaging the emotions and often uses devices such as 'alienation'. Its episodic style may contain conventions such as narrative, songs, signs, use of mask and movement.

**Exaggerated movement**

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

**Farce**

A style of comedy that aims to entertain by means of unlikely and extravagant, yet often possible, situations, disguise and mistaken identity. It is usually characterised by witty repartee, broad satire and improbable or absurd situations based on coincidence and misunderstanding. Farce uses rapid shifts in action and emotion, verbal humour and fast-paced action that often culminates in an elaborate chase scene.

**Film noir**

A style characterised by a sense of menace and including elements such as the femme fatale, cynical characters, sleazy settings, flashbacks and voice-overs, and foreboding background music.

**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. Intended meaning is enhanced through the use of non-conventional and non-naturalistic dialogue.

**Language**

The use of verbal and vocal sounds to enhance dramatic meaning.

**Magic realism**

Magic realism mingles realistic portrayals of ordinary events and characters with elements of fantasy and myth, creating a rich, frequently disquieting world that is familiar and dreamlike.

**Montage**

In contemporary theatre, a montage is a juxtaposition of dramatic images, often presented in rapid succession. The dramatic images are closely linked and presented to create an overall impression, and/or a summary of events/actions and/or an introduction to events/actions.

**Mood**

The emotional feeling that is created in a performance.

**Rhythm**

A regular pattern of sounds, words or actions.

**Stillness and silence**

To be found where there is an absence of sound and an absence of movement, used to enhance dramatic effect. Stillness and silence should both happen at the same time.

**Song**

Musical interpretation of text using the actor's own voice at the time of performance (not prerecorded).

**Sound**

The use of voice, recorded/live music or noise in order to create an effect or aural accompaniment to action.

**Symbol**

Something that suggests something else. Actors may use a prop symbolically or may make a symbolic gesture with their body or voice.

**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 does not constitute transformation unless accompanied by communicable changes in the use of expressive skills.

**Transformation of object**

An object(s) is endowed with a variety of meanings by the actor.

**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 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 props (real and imagined) and/or through the use of expressive skills alone.

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# VCE Drama

## Solo Performance Examination 2013

### STATEMENT OF INTENTION

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Student number

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Prescribed structure number

Name of character (from prescribed structure)

**Comment** *Use the space below to highlight aspects of your interpretation that you would like to bring to the assessors' attention, for example:*

- *explanation/clarification of decisions made in your interpretation of the prescribed structure*
- *give reasons for choices made (for example, for use of costume, prop, accent, symbol)*

**DO NOT SIMPLY REWRITE THE PERFORMANCE FOCUS**

*These comments should not exceed 100 words*

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

