VICTORIAN CURRICULUM
AND ASSESSMENT AUTHORITY

**Victorian Certificate of Education
2015**

DRAMA

Solo performance examination

Monday 5 October to Sunday 1 November 2015

INSTRUCTIONS TO STUDENTS

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 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 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, if they wish. Any additional properties, 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 properties 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 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 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 permitted 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 the 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. A Statement of Intention form 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. This may include:

   • an explanation/clarification of decisions made in their 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. 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 (DP)
   – **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
   – The opening sentences provide background to the character.
   – They indicate where and when the performance takes place.
   – They establish the audience.
   – They provide insight into the emotional state or motivation 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 materials and on 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 used during the performance. Other conventions may be added as appropriate.

   • **Dramatic element** – One dramatic element will be 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, 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.

   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 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.

TURN OVER

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. Teachers should ensure they are aware of the issues and themes that are contained in the structures prior to the commencement of Unit 4 so that they can provide appropriate advice to students.

2. Schools should check the local availability of required stimulus materials and resources prior to beginning 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 materials.

4. Where a dot point in a particular structure requires a montage of dramatic images or a series of vignettes, **three or more** images, vignettes or moments must be evident in the performance.

5. 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 performance.

6. When making performance choices, students and teachers should note that all characters **must** be portrayed in the gender identified in the prescribed structure.

7. Students and teachers should note that a table will **not** be provided in the examination space.

8. All enquiries regarding the VCE Drama solo performance examination should be forwarded to Helen Champion, Curriculum Manager, champion.helen.h@edumail.vic.gov.au or Glenn Martin, Project Manager, Assessment, martin.glenn.w1@edumail.vic.gov.au.

PRESCRIBED STRUCTURE 1

Character

Diana

Stimulus

The script *Wherefore Are Thee?*

Performance focus

Create a solo performance based on the character of Diana.

Auditioning for the Gosford & Opperton New Amateur Dramatical Society's next production, the egotistical Diana attempts to persuade the new director that she is the only suitable actress for the leading role. In doing so, she:

- recreates a series of three or more moments from the rehearsal period and/or opening night of the company's production of *Romeo and Juliet*
- creates a series of three or more vignettes demonstrating her interactions with those people who worked behind the scenes in the company's *Romeo and Juliet*
- creates a scene(s) showing an extract from her one-woman show, 'The Belles of the Bard: A Tribute to the Women of Shakespeare'.

Performance style

Non-naturalistic with aspects of musical theatre*

Convention

Caricature

Dramatic element

Climax

Reference material

Wherefore Are Thee? by Mark C Bourne, available at www.markcbourne.com/

http://en.wikipedia.org/wiki/List_of_theatre_personnel

http://shakespeare.about.com/od/criticalapproaches/a/types_women.htm

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*Musical theatre

Musical theatre is a style of theatre that combines song, dance, music and spoken dialogue. It is exemplified by:

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

PRESCRIBED STRUCTURE 2

Character

The Spy

Stimulus

'Secrets of War, Espionage 06 The Cambridge Five' – www.youtube.com/watch?v=GFMpC6O0UeQ

Performance focus

Create a solo performance based on one of the members of 'The Cambridge Five'. (State the name of the spy you have chosen on your Statement of Intention.)

Under pressure and fearing exposure, the Spy contacts his KGB controller wanting to return to a normal life. At the rendezvous, the edgy and unnerved Spy pleads his case. In doing so, he:

- recreates a montage of three or more dramatic images that explores the circumstances of how he and his colleagues became spies working for Moscow
- creates a scene(s) that shows how he passed secret information to KGB agents and/or the Kremlin while working for the British Government
- creates a series of three or more vignettes of other people who have been involved in espionage throughout time.

Performance style

Non-naturalistic*

Convention

Fatal flaw

Dramatic element

Tension

Reference material

'Secrets of War, Espionage 06 The Cambridge Five' – www.youtube.com/watch?v=GFMpC6O0UeQ

http://en.wikipedia.org/wiki/Espionage

http://hypocritereader.com/7/spies-damned-spies

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*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 3

Character

The White Rabbit or the Queen of Hearts

Stimulus

The novel *Alice's Adventures in Wonderland*

Performance focus

Create a solo performance based on the character of either the White Rabbit or the Queen of Hearts.

At a campaign rally for the unprecedented 2015 Australian Federal Election, the ambitious White Rabbit or the determined Queen of Hearts announces his/her candidacy for prime minister. In doing so, he/she:

- recreates a scene(s) that shows how his/her experience in Wonderland makes him/her a suitable candidate for prime minister
- creates a montage of three or more dramatic images demonstrating aspects of his/her political campaign, including an advertisement and a slogan (which can be part of the advertisement)
- creates a scene(s) that parallels his/her suitability to be prime minister with that of a political figure who has been remembered for their time in office.

Performance style

Non-naturalistic*

Convention

Dramatic metaphor

Dramatic element

Climax

Reference material

Alice's Adventures in Wonderland by Lewis Carroll, 1865 (any edition)
http://en.wikipedia.org/wiki/Political_campaign

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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

Tally Youngblood

Stimulus

The novel *Uglies*

Performance focus

Create a solo performance based on the character of Tally Youngblood.

Having escaped from New Pretty Town with some other rebels, the brave Tally waits for David in the ruins to guide them to the new Smoke. The now 'pretty' Tally attempts to convince the nervous Uglies that they have made the right choice. In doing so, she:

- recreates a scene(s) demonstrating her experiences in the Smoke
- creates a series of three or more vignettes that contrast Tally's life in Uglyville with the lives of those in New Pretty Town
- creates a scene(s) that exposes the lengths people will go to in order to be beautiful in 2015.

Performance style

Non-naturalistic*

Convention

Exaggerated movement

Dramatic element

Sound

Reference material

Uglies by Scott Westerfeld, 2005 (any edition)

www.beautyredefined.net/photoshopping-altering-images-and-our-minds/

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- 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 5

Character

The Panto-Dame

Stimulus

'Panto Dame' – www.youtube.com/watch?v=yPaQsGhoBMA

Performance focus

Create a solo performance based on the character of the Panto-Dame.

A desperate, out of work Panto-Dame approaches a large department store in Victoria to sponsor a pantomime over the Christmas period. Speaking to the assembled store executives, he enthusiastically outlines his plans for the production. In doing so, he:

- recreates a montage of three or more dramatic images that demonstrates how he devised his Panto-Dame character
- creates a scene(s) that shows his plans for an Australian pantomime version of 'Cinderella' and his role within it
- creates a series of three or more vignettes that explores how gender has been represented on stage over time.

Performance style

Non-naturalistic with aspects of pantomime*

Convention

Caricature

Dramatic element

Contrast

Reference material

'Panto Dame' – www.youtube.com/watch?v=yPaQsGhoBMA

'What is a pantomime – characteristics' – www.youtube.com/watch?v=EO1KcbIAZ00

http://en.org/wiki/Pantomime

http://en.wikipedia.org/wiki/Actor

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*Pantomime

Pantomime is an English style of musical comedy, developed as family entertainment, that is generally loosely based on a fairytale and is most often performed throughout the Christmas period. It is exemplified by:

- song and dance
- slapstick comedy
- gender-crossing actors
- topical humour
- audience participation.

PRESCRIBED STRUCTURE 6

Character

The Detective

Stimulus

The novel *The Murder of Roger Ackroyd*

Performance focus

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

After the mysterious disappearance of Agatha Christie in 1926, the brilliant but opportunistic Detective seeks her out. Confronting Agatha Christie in the drawing room at Styles, the Detective strongly suggests that the author's next novel feature him/her as the starring detective. In doing so, he/she:

- recreates a montage of three or more dramatic images demonstrating how the Detective would have solved the murder of Roger Ackroyd more efficiently than Hercule Poirot
- creates a scene(s) that shows how the Detective solved the mystery of Agatha Christie's disappearance
- creates a scene(s) that highlights how detective skills have shifted from logical deduction to forensic science since 1920.

Performance style

Non-naturalistic with aspects of whodunnit*

Convention

Caricature

Dramatic element

Symbol

Reference material

The Murder of Roger Ackroyd by Agatha Christie, 1926 (any edition)

www.agathachristie.com

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*Whodunnit

Whodunnit is a suspenseful character-driven story, in the detective style, about a murder in which the identity of the killer is not revealed until the very end. It is exemplified by:

- the investigation being conducted by an eccentric, amateur or private detective
- remote locations, such as an English country house
- a range of stereotypical characters, often English
- accents, costume and props to enhance character and denote position, status or class
- clues, secrets and speculation in which all characters have a motive to murder.

PRESCRIBED STRUCTURE 7

Character

The Wife of Henry VIII

Stimulus

The lives and times of the wives of Henry VIII

Performance focus

Create a solo performance based on one of the wives of Henry VIII. (State the name of the wife you have chosen on your Statement of Intention.)

England and the world are abuzz with the news of the imminent engagement of Prince Harry to his current girlfriend. Determined to educate her about the pros and cons of marrying into royalty, the Wife of Henry VIII appears before Prince Harry's girlfriend at her flat to offer some advice. In doing so, she:

• recreates a scene(s) that focuses on the circumstances surrounding her marriage to Henry VIII

• creates a montage of three or more dramatic images in which she highlights the rise and/or fall of some of the other five wives

• creates a scene(s) that demonstrates how the function and/or importance of royalty has changed since the time she was queen.

Performance style

Non-naturalistic with aspects of Elizabethan theatre*

Convention

Heightened use of language

Dramatic element

Contrast

Reference material

'Henry VIII ("Money, Money, Money" by ABBA)' – www.youtube.com/watch?v=3EGzHsye71c

http://en.wikipedia.org/wiki/Wives_of_Henry_VIII

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*Elizabethan theatre

Elizabethan theatre is a style of performance most closely associated with the Globe Theatre and that of playwright William Shakespeare during the reign of Queen Elizabeth I. It is exemplified by:

• blank verse and/or rhyming couplets

• the 'play within a play'

• asides and soliloquy

• stylised gestures and presentational acting

• minimal props, scenery or costume to denote change of place or character.

PRESCRIBED STRUCTURE 8

Character

The Performer

Stimulus

'Ramayana – The Great Indian Epic' – www.youtube.com/watch?v=bBiWDKuEalE

Performance focus

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

At a rehearsal in Melbourne for a new production of 'The Abduction of Sita', an Australian-born Performer who studied in Karnataka, India, enthusiastically shares his/her knowledge and experiences of Indian theatre with fellow cast members. In doing so, he/she:

• recreates a montage of three or more dramatic images highlighting key moments from the story of the Ramayana

• creates a scene(s) that demonstrates the performance skills he/she learnt while studying in India

• creates a scene(s) that shows two or more of the Performer's favourite aspects of Bollywood.

Performance style

Non-naturalistic with aspects of yakshagana*

Convention

Mask and/or puppetry

Dramatic element

Rhythm

Reference material

'Ramayana – The Great Indian Epic' – www.youtube.com/watch?v=bBiWDKuEalE

http://en.wikipedia.org/wiki/Theatre_of_India

'Yakshagana – Vavar Abbu Sekhu – 1 – Hasya' – www.youtube.com/watch?v=CQcEhn3eZzI

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*Yakshagana

Yakshagana is an Indian, semiclassical, musical theatre artform from coastal Karnataka. It is exemplified by:

• dance, movement, music and percussion

• spoken dialogue, chanting, song and sound

• costume, make-up, mask and puppetry

• storytelling and narration

• a sense of ritual.

PRESCRIBED STRUCTURE 9

Character

Charlie Feehan

Stimulus

The novel *Runner*

Performance focus

Create a solo performance based on the character of Charlie Feehan.

Late one evening in 1925, Charlie is summoned to Squizzy Taylor's house, where he is pressured to use the wood yard as a front for Squizzy's illegal activities. A wiser but wary Charlie outlines the virtues of 'going straight' to Squizzy. In doing so, he:

- recreates a scene(s) showing the adventures he had while being a runner in 1919
- creates a montage of three or more dramatic images that highlights the differing social and/or economic worlds he witnessed in 1920s Melbourne
- creates a scene(s) that demonstrates how corruption in the 21st century will be more than just guns and liquor runs.

Performance style

Non-naturalistic with aspects of biomechanics theatre*

Convention

Stillness and silence

Dramatic element

Mood

Reference material

Runner by Robert Newton, 2005 (any edition)

http://en.wikipedia.org/wiki/Corruption

'Meyerhold's Biomechanics' – www.youtube.com/watch?v=eoq8_90id2o

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*Biomechanics theatre

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

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

TURN OVER

PRESCRIBED STRUCTURE 10

Character

The Backup Singer

Stimulus

The film *20 Feet from Stardom*

Performance focus

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

At a chance meeting backstage with an arrogant contestant from 'America's Got Talent', the successful Backup Singer offers the advice that success takes time and effort. Determined to help the naive contestant, the Backup Singer notes that raw talent is not enough to succeed and that 'what you do with your gift is up to you'. In doing so, she:

- recreates a montage of three or more dramatic images showing how the role of the Backup Singer has changed from the time of the readers to when Darlene Love was inducted into the Rock and Roll Hall of Fame
- creates a scene(s) that reveals the harsh reality of her life in the music industry
- creates a scene(s) demonstrating how music has been an expression of social and/or political change.

Performance style

Non-naturalistic*

Convention

Song

Dramatic element

Conflict

Reference material

20 Feet from Stardom, directed by Morgan Neville, 2013

http://en.wikipedia.org/wiki/Music_and_politics

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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.

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 pp. 10–12 of the *VCE Drama Study Design 2014–2018*.

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- 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 creation 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'.

Biomechanics theatre

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

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

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.

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.

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 emphasise difference. Contrast can be explored in many ways, and can include contrasting characters, settings, times, themes, elements, stagecraft and performance styles.

Dramatic metaphor

Dramatic metaphor is a device to draw a comparison between two seemingly dissimilar things. In dramatic metaphor, a play title, event, line of dialogue, image/series of images or a setting is compared to something else in order to enhance its meaning or to create a parallel. Dramatic metaphor is perhaps best understood as an extension of, or more complex form of, symbol.

Elizabethan theatre

Elizabethan theatre is a style of performance most closely associated with the Globe Theatre and that of playwright William Shakespeare during the reign of Queen Elizabeth I. It is exemplified by:

- blank verse and/or rhyming couplets
- the 'play within a play'
- asides and soliloquy
- stylised gestures and presentational acting
- minimal props, scenery or costume to denote change of place or character.

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.

Mask

Mask refers to an object that represents or symbolises a character or aspects of a character typically worn on the face by an actor or performer.

Montage

Montage refers to a series of three or more dramatic snapshots, usually made using the body, to communicate a series of events or ideas, which may complement or contrast with each other.

Mood

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

Musical theatre

Musical theatre is a style of theatre that combines song, dance, music and spoken dialogue. It is exemplified by:

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

Pantomime

Pantomime is an English style of musical comedy, developed as family entertainment, that is generally loosely based on a fairytale and is most often performed throughout the Christmas period. It is exemplified by:

- song and dance
- slapstick comedy
- gender-crossing actors
- topical humour
- audience participation.

Puppetry

Puppetry is the use of an inanimate object, representational figure or moveable model animated or moved by an actor or puppeteer.

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 the actor's own voice at the time of performance (not pre-recorded).

Sound

Sound is created by the 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.

Stillness and silence

Stillness and silence are to be found where there is an absence of sound and an absence of movement. This technique is used to enhance dramatic effect.

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 dramatic effect.

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 object

This occurs when 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 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.

Vignette

Vignette refers to a short scene or sketch based on a character.

Whodunnit

Whodunnit is a suspenseful character-driven story, in the detective style, about a murder in which the identity of the killer is not revealed until the very end. It is exemplified by:
- the investigation being conducted by an eccentric, amateur or private detective
- remote locations, such as an English country house
- a range of stereotypical characters, often English
- accents, costume and props to enhance character and denote position, status or class
- clues, secrets and speculation in which all characters have a motive to murder.

Yakshagana

Yakshagana is an Indian, semiclassical, musical theatre artform from coastal Karnataka. It is exemplified by:
- dance, movement, music and percussion
- spoken dialogue, chanting, song and sound
- costume, make-up, mask and puppetry
- storytelling and narration
- a sense of ritual.

**VICTORIAN CURRICULUM
AND ASSESSMENT AUTHORITY**

VCE Drama 2015
Solo performance examination

STATEMENT OF INTENTION

Student number

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, properties, 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.