

Drama

VCE Solo Performance Examination

Monday 5 October to Monday 26 October 2026

Guidelines for students and teachers

Relevant references

The Victorian Curriculum and Assessment Authority (VCAA) specifies the requirements of the VCE Drama solo performance examination. Students are advised to refer to this examination, the examination specifications and the performance advice throughout the development of their solo performance. Caution should be exercised when using information from other sources, including social media.

The 2026 Drama solo performance examination is to be used in conjunction with the following documents:

- [VCE Drama Study Design \(From 2025\)](#)
- [examination specifications](#) (This document includes the following information: examination format, safety and hazardous materials, technology, examination centre and room, additional conditions, assessment criteria, relevant references, advice and VCAA contact information.)
- [performance advice](#)

Format of the performance examination

The examination comprises guidelines for students and teachers, 10 prescribed structures and a Statement of Intention template (see 'Statement of Intention').

Students are to select **one** prescribed structure for their solo performance examination.

A total of **12 minutes** per student will be allocated for preparation, performance and clearing the space. No additional time is permitted.

Students must adhere to the following timing allocations:

- entrance and set-up – no more than 3 minutes
- solo performance – no more than 7 minutes (If the performance is still in progress when the maximum time has been reached, the assessors will stop the performance.)
- pack-down and exit – no more than 2 minutes

Statement of Intention

A template for the Statement of Intention is available on the '[Examination specifications, past examinations and examination reports](#)' webpage of the VCAA website with the examination materials.

In the Statement of Intention, students are required to describe, explain and justify the interpretative decisions that will be demonstrated in their performance. On the template, students are permitted to write shorthand notes or dot points or use illustrations. The Statement of Intention must not exceed 200 words in total. The Statement of Intention is not assessed – it provides an opportunity for the student to highlight any aspect of their performance they would like to bring to the assessors' attention.

The Statement of Intention may include:

- an explanation/clarification of decisions made in the student's interpretation of the prescribed structure
- research that has informed the interpretation
- reasons for choices made (for example, production areas and application of symbol, etc.)
- how and where a specific performance style, convention(s), dramatic element(s), play-making technique(s) or dot point(s) will be demonstrated in the performance
- any other aspects that the student wishes to bring to the assessors' attention.

Students should not merely describe their character by repeating the performance focus.

Additional information

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 identity (for example, 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. It is recommended that suitable and considered research is undertaken when students are creating a performance that contains Aboriginal and Torres Strait Islander cultures and/or perspectives. Portrayal of Aboriginal and Torres Strait Islander characters is limited to Aboriginal and Torres Strait Islander students.
3. Reading from a script or any written notes does not constitute a solo performance and will be considered off-task.
4. 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.
5. All prescribed structures must be informed by the stimulus material and wider research.
6. When the terms 'real', 'fictional' or 'historical' are used, it means that students are expected to choose known examples from history, from real life or from literary material, film, television, etc.

Instructions

Students should select **one** performance style, **one** convention and **one** dramatic element from the lists below and write each on their Statement of Intention.

The selected performance style, convention and dramatic element must be integral to, and embedded within, their solo performance. Using the performance style, convention or dramatic element only once does not constitute compliance. To be compliant, the performance style, convention and dramatic element must be selected from the lists below.

There is a suggested performance style, convention and dramatic element for each prescribed structure. These are suggestions only and any of the performance styles, conventions and dramatic elements listed below can be selected for students' solo performance.

Performance styles

In addition to using contemporary drama practices, students are required to select **one** performance style from the following list and apply it throughout their solo performance:

- Beijing Opera
- Cabaret
- Comedy
- Epic Theatre
- Musical Theatre
- Physical Theatre
- Poor Theatre

Students should write their selected performance style on their Statement of Intention.

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
- placards
- satire
- song
- use of fact

Students should write their selected convention on their 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

Students should write their selected dramatic element on their Statement of Intention.

Prescribed structure 1

Character The New Planeteer

Stimulus material

Television series, *Captain Planet and the Planetees*, Season 1, episodes 1–3 ‘A hero for Earth’, ‘Rain of terror’ and ‘Beast of the temple’, 1990–1996, created by Thom Beers, Nicholas Boxer and Bob Forward

Performance focus

Create a solo performance based on the character of the New Planeteer.

Overwhelmed by the declining state of planet Earth, the jaded Planetees reconvene on Hope Island where they are approached by a young and enthusiastic Australian environmentalist who seeks to join them as a New Planeteer. Attempting to avert environmental disaster and triumph over a new climate nemesis, the New Planeteer aims to reinspire the Planetees to continue their valuable work.

The New Planeteer does this by:

- recreating key moments of how the Planetees fought against climate disaster in the past
- creating a new climate nemesis and the threat they pose to the Australian environment
- presenting a parallel to another climate activist who has taken action to fight for planet Earth.

Contemporary drama practices and suggested performance style

Physical Theatre (or select **one** other of the listed performance styles on page 4)

Suggested convention

Exaggerated movement (or select **one** other of the listed conventions on page 4)

Suggested dramatic element

Space (or select **one** other of the listed dramatic elements on page 5)

Resources

Television series, *Captain Planet and the Planetees*, Season 1, episodes 1–3 ‘A hero for Earth’, ‘Rain of terror’ and ‘Beast of the temple’, 1990–1996, created by Thom Beers, Nicholas Boxer and Bob Forward

australian.museum/learn/climate-change/climate-change-impacts/

www.rescue.org/article/12-climate-activists-inspiring-us-fight-climate-change

Prescribed structure 2

Character The Melbourne Artist

Stimulus material

Article, 'A Picasso painting was stolen from a Melbourne gallery – and we still don't know who did it', by Bridget Judd, <www.abc.net.au/news/2019-09-14/retrofocus-picasso-weeping-woman-famous-unsolved-art-heist/11498936>

Performance focus

Create a solo performance based on the character of the Melbourne Artist.

On the 40th anniversary of the theft of *The Weeping Woman*, a frustrated Melbourne Artist rallies fellow creatives to make a stand against the continued declining funding of Australian artists. Inspired by the original theft, the Melbourne Artist proposes a brazen plan to bring about positive change to the Australian arts scene and attempts to convince their fellow creatives to join the 'call to action'.

The Melbourne Artist does this by:

- recreating the circumstances surrounding the controversy and theft of *The Weeping Woman*
- demonstrating key moments of their brazen plan that is sure to bring about positive change
- creating a parallel to another real unsolved art theft.

Contemporary drama practices and suggested performance style

Epic Theatre (or select **one** other of the listed performance styles on page 4)

Suggested convention

Placards (or select **one** other of the listed conventions on page 4)

Suggested dramatic element

Tension (or select **one** other of the listed dramatic elements on page 5)

Resources

Article, 'A Picasso painting was stolen from a Melbourne gallery – and we still don't know who did it', by Bridget Judd, <www.abc.net.au/news/2019-09-14/retrofocus-picasso-weeping-woman-famous-unsolved-art-heist/11498936>

www.theage.com.au/politics/victoria/creative-victoria-funding-changes-bring-a-mix-of-joy-and-despair-20251219-p5np24.html

listverse.com/2022/07/09/10-thrilling-museum-heists-that-havent-been-solved-yet/

Prescribed structure 3

Character Puck

Stimulus material

Play, *A Midsummer Night's Dream* by William Shakespeare (any version)

Performance focus

Create a solo performance based on the character of Puck.*

Chuffed with their hand in playing Cupid, the audacious Puck spruiks an innovative matchmaking startup, D.R.E.A.M., to the dubious Oberon and Titania. Seeking financial support for this new enterprise and time off from fairy servitude, Puck pitches a business plan and a novel approach to meddle in and mend the hearts of mortals.

Puck does this by:

- recreating highlights from Puck's matchmaking in *A Midsummer Night's Dream*
- showing an example(s) of the D.R.E.A.M. approach and associated advertising campaign
- creating a parallel to a different way of matchmaking from another time or culture.

Contemporary drama practices and suggested performance style

Comedy (or select **one** other of the listed performance styles on page 4)

Suggested convention

Heightened use of language (or select **one** other of the listed conventions on page 4)

Suggested dramatic element

Contrast (or select **one** other of the listed dramatic elements on page 5)

Resources

Play, *A Midsummer Night's Dream* by William Shakespeare (any version)

www.sharktankblog.com/sharks-favorite-pitches-what-made-them-stand-out/

www.bbc.co.uk/bitesize/articles/ztrptrd

*The character of Puck can be played as any gender identity.

Prescribed structure 4

Character The Cat

Stimulus material

Myth of the Chinese zodiac and 'the great race',
<billingslibrary.org/DocumentCenter/View/7232/Chinese-Zodiac?bidId=>

Performance focus

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

Pouncing into the banquet hall and interrupting the Jade Emperor's birthday feast, the disgruntled Cat addresses the Jade Emperor in front of the other assembled zodiac animals. Furious that cats were cheated out of their spot in the zodiac cycle, the Cat demands that the Jade Emperor reconsider his decision and grant them a spot as the 13th sign.

The Cat does this by:

- recreating key moments of 'the great race', which determined the order of the Chinese zodiac signs and how cats were cheated out of their spot
- demonstrating how they would influence the personality, fortune and love matches of those born in the Year of the Cat
- creating a parallel with another real or fictional famous cat.

Contemporary drama practices and suggested performance style

Beijing Opera (or select **one** other of the listed performance styles on page 4)

Suggested convention

Exaggerated movement (or select **one** other of the listed conventions on page 4)

Suggested dramatic element

Rhythm (or select **one** other of the listed dramatic elements on page 5)

Resources

Myth of the Chinese zodiac and 'the great race',
<billingslibrary.org/DocumentCenter/View/7232/Chinese-Zodiac?bidId=>

www.ted.com/talks/shaolan_the_chinese_zodiac_explained

www.bbc.co.uk/bitesize/articles/zrfy2sg

Prescribed structure 5

Character Little Edie

Stimulus material

Documentary film, *Grey Gardens* (Portrait Films), 1975, directed by Albert Maysles, David Maysles, Ellen Hovde and Muffie Meyer

Performance focus

Create a solo performance based on the person of Edith Bouvier Beale.

During a surprise inspection from the Suffolk County Health Department, Little Edie is shocked to learn that Grey Gardens is to be condemned. Facing eviction in 30 days and desperate to remain in the house, a delusional Little Edie tries to charm the health inspector with her socialite status and pleads to be allowed to live in peace.

Little Edie does this by:

- recreating examples of her daily existence and interactions with her mother after living together for more than 20 years
- showing highlights of her life as a New York socialite prior to her reclusive life at Grey Gardens
- creating a parallel to another real or fictional person who has lived as a recluse.

Contemporary drama practices and suggested performance style

Poor Theatre (or select **one** other of the listed performance styles on page 4)

Suggested convention

Pathos (or select **one** other of the listed conventions on page 4)

Suggested dramatic element

Mood (or select **one** other of the listed dramatic elements on page 5)

Resources

Documentary film, *Grey Gardens* (Portrait Films), 1975, directed by Albert Maysles, David Maysles, Ellen Hovde and Muffie Meyer

nymag.com/arts/theater/features/23484/

www.factinate.com/people/infamous-recluses

Prescribed structure 6

Character The Reporter

Stimulus material

Webpage, '1965 Freedom Ride', <aiatsis.gov.au/explore/1965-freedom-ride>

Performance focus

Create a solo performance based on the character of the Reporter.*

Returning to the newspaper's office after their experience on the Freedom Ride, the Reporter is confronted by a hostile editorial team who deem the submitted article an insult and a slander on rural Australia. Vehemently refuting the accusations, the Reporter corroborates their story and highlights the harsh truths and realities of their experience.

The Reporter does this by:

- recreating key events of the global political climate in 1965, and the circumstances surrounding the involvement of students from The University of Sydney that led to the Freedom Ride
- creating two or more moments from the 15-day tour and the unexpected interactions with rural Australians
- highlighting an example of another significant moment(s) for Aboriginal and Torres Strait Islander Peoples since 1965.

Contemporary drama practices and suggested performance style

Epic Theatre (or select **one** other of the listed performance styles on page 4)

Suggested convention

Use of fact (or select **one** other of the listed conventions on page 4)

Suggested dramatic element

Conflict (or select **one** other of the listed dramatic elements on page 5)

Resources

Webpage, '1965 Freedom Ride', <aiatsis.gov.au/explore/1965-freedom-ride>

www.historic-newspapers.com/en-au/blogs/article/a-year-in-history-1965-timeline?srsIid=AfmBOorriih4xESxTdGcmHTPr32UKu8t8E4Y3K5S7yXtTJ5D-MSxIo0E

www.nma.gov.au/exhibitions/off-the-walls/historical-milestones

*Portrayal of Aboriginal and Torres Strait Islander characters is limited to Aboriginal and Torres Strait Islander students.

Prescribed structure 7

Character Jimmie Nicol

Stimulus material

Video, *He Replaced Ringo... Then Lost it All*, created by Parlogram, <www.youtube.com/watch?v=onKRSu5C3EI>

Performance focus

Create a solo performance based on the person of Jimmie Nicol.

On the 20th anniversary of The Beatles' visit to Australia, a bitter and reluctant Jimmie Nicol has an interview on *Countdown* with Ian 'Molly' Meldrum to reveal his side of the story. Facing bankruptcy and desperate to provide closure, Jimmie lashes out at Molly's glorification of 'Beatlemania', admitting it was the worst mistake of his life and ended his music career.

Jimmie Nicol does this by:

- recreating the circumstances in which he was selected to temporarily replace Ringo Starr and his experience as a Beatle
- showing examples of 'Beatlemania' and the subsequent madness that emanated from it
- creating a parallel to another person who experienced their '15 minutes of fame' and was soon forgotten.

Contemporary drama practices and suggested performance style

Musical Theatre (or select **one** other of the listed performance styles on page 4)

Suggested convention

Song (or select **one** other of the listed conventions on page 4)

Suggested dramatic element

Climax (or select **one** other of the listed dramatic elements on page 5)

Resources

Video, *He Replaced Ringo... Then Lost it All*, created by Parlogram, <www.youtube.com/watch?v=onKRSu5C3EI>

trove.nla.gov.au/blog/2024/09/19/beatlemania-australia

www.marieclaire.com/celebrity/biggest-forgotten-celebrities/

Prescribed structure 8

Character The Con Artist

Stimulus material

Article, 'Maybe she had so much money she just lost track of it', by Jessica Pressler, <jessicapressler.com/maybe-she-had-so-much-money-she-just-lost-track-of-it/1207>

Performance focus

Create a solo performance based on the character of the Con Artist.*

Recently released from prison and serving the remaining sentence under house arrest, the unapologetic Con Artist lures a potential 'sucker' to their home to present their latest 'legitimate' business opportunity. Pitching a tantalising get-rich-quick scheme to the naive investor, the Con Artist implores the investor to overlook their dubious past.

The Con Artist does this by:

- recreating key moments of their fraudulent actions, which led to their rise in influence and subsequent arrest
- creating highlights of how they hope to use their notoriety to launch their next 'legitimate' business
- showing an example of another con artist and their scheme to hoodwink others.

Contemporary drama practices and suggested performance style

Cabaret (or select **one** other of the listed performance styles on page 4)

Suggested convention

Satire (or select **one** other of the listed conventions on page 4)

Suggested dramatic element

Climax (or select **one** other of the listed dramatic elements on page 5)

Resources

Article, 'Maybe she had so much money she just lost track of it', by Jessica Pressler, <jessicapressler.com/maybe-she-had-so-much-money-she-just-lost-track-of-it/1207>

www.bbc.com/audio/play/p07xp083

www.historysnob.com/historical-figures/the-20-greatest-con-artists-in-history

*The character of the Con Artist can be played as any gender identity.

Prescribed structure 9

Character The Supporter

Stimulus material

Poem, 'Life Cycle' by Bruce Dawe

Performance focus

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

At their local club's 'best and fairest' awards night, a passionate Supporter challenges the 'old-timers' who bemoan that Australian Rules football has changed too much. In an attempt to show that they are wrong, and to highlight that their 'old-fashioned' values are hindering the progress of the game, the Supporter demonstrates how footy still has heart and is now more inclusive than ever.

The Supporter does this by:

- recreating moments from the poem 'Life Cycle', demonstrating the strong connection and impact footy has on people's lives
- creating two or more examples of how the game has changed for the better
- showing how another aspect of Australian culture has evolved since 1858 to reflect social changes and modern values.

Contemporary drama practices and suggested performance style

Physical Theatre (or select **one** other of the listed performance styles on page 4)

Suggested convention

Heightened use of language (or select **one** other of the listed conventions on page 4)

Suggested dramatic element

Rhythm (or select **one** other of the listed dramatic elements on page 5)

Resources

Poem, 'Life Cycle' by Bruce Dawe

www.nma.gov.au/defining-moments/resources/australian-rules-football

www.afl.com.au/careers/life-at-the-afl/belonging-at-the-afl

www.nma.gov.au/defining-moments/defining-moments-timeline

Prescribed structure 10

Character Polly or Manuel

Stimulus material

Television series, *Fawlty Towers*, Series 2, episodes 7, 10–12 ‘Communication Problems’, ‘The Kipper and the Corpse’, ‘The Anniversary’ and ‘Basil the Rat’, 1979, created by John Cleese and Connie Booth

Performance focus

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

Following the exclusive opening event of a swanky new boutique hotel in Torquay, Victoria, the unflappable Polly or the enthusiastic Manuel disputes a range of customer complaints given to the snooty manager. Denying allegations their service was inadequate or unprofessional, Polly or Manuel declares they ‘know nothing’ and attests they provided positive and unique customer-enhancing experiences.

Polly or Manuel does this by:

- recreating highlights of their previous service and customer experiences at *Fawlty Towers*
- showing a moment(s) of the ‘positive and unique’ service they provided to the VIPs at the opening event and how it unexpectedly went wrong
- creating examples of how customers and their expectations have changed over time.

Contemporary drama practices and suggested performance style

Comedy (or select **one** other of the listed performance styles on page 4)

Suggested convention

Caricature (or select **one** other of the listed conventions on page 4)

Suggested dramatic element

Sound (or select **one** other of the listed dramatic elements on page 5)

Resources

Television series, *Fawlty Towers*, Series 2, episodes 7, 10–12 ‘Communication Problems’, ‘The Kipper and the Corpse’, ‘The Anniversary’ and ‘Basil the Rat’, 1979, created by John Cleese and Connie Booth

www.theguardian.com/tv-and-radio/2025/sep/19/fawlty-towers-greatest-ever-sitcom-50-years-on-geediting.com/k-bt-10-restaurant-behaviors-boomers-think-are-polite-that-servers-actually-find-demanding/

Terminology

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 12–16 of the *VCE Drama Study Design (From 2025)*.

Performance styles

Beijing Opera

Beijing Opera, sometimes called Peking Opera, is a traditional form of classical drama that has evolved in China over a period of a thousand years and combines an eclectic mix of opera, music, dance and song to tell a story that contains a strong moral or message.

Beijing Opera is exemplified by:

- a series of set and codified characters who have highly defined roles, behaviours and ways of performing within the drama
- symbolic use of colour, highly elaborate costumes, make-up/masks, stylised use of movement and gesture
- use of simple props, acrobatics, mime and traditional musical instruments.

Cabaret

Cabaret is a form of risqué entertainment that contains a range of acts, usually with a political and/or social message.

Cabaret is exemplified by:

- use of a master of ceremonies
- use of song, dance, music, comedy, enacted scenes and movement
- use of satire, parody, caricature and content that addresses issues that are often considered controversial
- use of minimal costumes and props.

Comedy

Comedy is a performance style that is associated with amusement, fun and humour, and is intended to entertain, delight or invoke laughter.

Comedy is exemplified by:

- characters or situations that are often silly, ludicrous or absurd
- use of words, jokes or stories that have a punchline
- use of parody, farce, satire, caricature, visual or physical gags and other comedic styles.

Epic Theatre

Epic Theatre, sometimes called Brechtian Theatre, is a style of theatre that seeks to tell a story with a political or social message, often on a large historical scale and including a number of people and events over time. It aims to engage the intellect rather than emotions and often uses devices that alienate the audience.

Epic Theatre is exemplified by:

- direct address and/or the use of narration and song as commentary
- use of placards, mask, stylised gesture and movement
- use of episodic structure and disjointed time sequences
- deliberate and conscious choices intended to remind the audience that they are watching a play.

Musical Theatre

Musical Theatre is a style of theatre that contains a mixture of song, dance, music and spoken dialogue.

Musical Theatre is exemplified by:

- central characters potentially involved in a 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 and/or dance
- use of a range of differing musical and/or dance forms and styles.

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 symbolic 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.

Poor Theatre

Poor Theatre is a style of theatre developed in the late 1960s by Polish theatre practitioner Jerzy Grotowski. It strips away many traditional theatre elements, such as costume, lighting and conventional staging, placing the actors' vocal and physical skills front and centre of the play.

Poor Theatre is exemplified by:

- minimal props and costumes, which can be symbolic and are transformed by the actor
- an actor's body becoming the primary instrument for expression, transforming to create characters, places and objects
- actors seeking to find a raw emotional truth in both their character and the performance text
- an intimate actor–audience relationship that breaks the fourth wall to form a connection.

Conventions

Application of symbol

Application of symbol refers to creating 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, heightened or lyrical movement, or other means. Application of symbol may assist transformations.

Caricature

Caricature is an exaggeration of a character that is often ludicrous or grotesque. It may be comical and 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 emphasis or to intensify meaning/lyricism.

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.

Placards

A sign or written message held by an actor onstage to provide extra information, introduce or denote character, time, place or to comment on the action.

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).

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 significant moment of tension or conflict in a drama. It often occurs towards the end of the plot. Other points of climax or anticlimax may occur within a work.

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 may be shown in a variety of ways: for example, through physical, verbal, psychological or symbolic means. Conflict may be embedded in the structure of the drama.

Contrast

Contrast presents the dissimilar, or opposite, in order to highlight or emphasise difference. Contrast may be explored in many ways, which may include contrasting through expressive skills, 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 expressive or performance skills, conventions or production areas.

Rhythm

Rhythm is a regular pattern of words, sounds or actions that may be created by an actor. Performances also have their own rhythm, which 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.

Space

Space involves the way the performance area is used to communicate meaning, to define settings, to represent status and to create and/or manipulate actor–audience relationships. This may be achieved through 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. It may be constructed through mood or the use of other elements. The release of tension may have a comic or a dramatic effect.

