



**Victorian Certificate of Education
2019**

DRAMA

Solo performance examination

Monday 7 October to Sunday 3 November 2019



Guidelines for students and teachers

Performance examination conditions

1. The performance examination will be set and assessed by panels appointed by the Victorian Curriculum and Assessment Authority (VCAA).
2. VCAA examination rules will apply. 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.

Examination room conditions

1. Students will be allocated an examination room at the performance examination venue in which to perform. Students and their teachers are not permitted to request a change of room.
2. Only the assessors and any personnel authorised by the VCAA will be permitted in the vicinity of the examination room or with the student during the performance examination.
3. The performance will use a single clearly lit space. No changes to the lighting grid, or to the lighting provided in the examination room, are permitted.
4. Only two chairs will be provided in the examination room for students to use during the performance, if they wish. Any additional props, if required, must be carried into the examination room by the student alone and within the allotted time.
5. 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.
6. In the examination room, the health and safety of both students and assessors is paramount. Students must not endanger, or be seen to endanger, either themselves or others. Students are not permitted to bring into the examination room:
 - any objects or substances (including aerosols) deemed harmful, hazardous or illegal
 - actual or imitation weapons of any description (including swords, daggers or knives of any type)
 - open flames (including candles and matches).

Students are not to use any materials, objects or substances in their performance that may cause, or that may be perceived to cause, injury to themselves or others.

In some cases an object, material or substance that may be considered safe by the student may in the actual performance be considered hazardous. Consequently, careful consideration must be given to the selection of props or set items. Students are advised that if the use of any material, object or substance is deemed by any assessor to be potentially dangerous or hazardous, the student will not be permitted to use it. The decision of the assessors will be final.

7. Students must ensure that any props, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space.
8. Students are responsible for cleaning up and removing, by the end of their allotted examination time, any materials they bring into the space for their performance.
9. All student performances will be recorded. These audiovisual recordings will provide a valuable additional quality assurance measure. Recordings will not be used for any other purpose without first obtaining student consent.
10. Any updates to the conditions for the performance examination will be published in the *VCAA Bulletin*.

Format of the performance examination

1. Students are required to prepare a solo performance using one of the prescribed structures on pages 7–16. Marks will not be awarded for performances that do not use one of the prescribed structures.
2. Students are required to present their performance as a single uninterrupted performance that lasts **no more than seven minutes**.

3. If a performance exceeds the prescribed time limit, the student will be asked to stop. A timing device will indicate when the seven minutes have elapsed.
4. A total of **10 minutes** per student will be allocated for setting up, performance and clearing the performance space. No additional time is permitted. Students should be mindful of these time restrictions when preparing technical aspects, including theatre technologies for the solo performance.
5. The emphasis during the performance must be on ‘action’ rather than ‘narration’, i.e. ‘doing’ rather than ‘telling’ should be emphasised. Sustained use of realism/naturalism should be avoided. It is contrary to the use of the eclectic performance styles that are required for this examination.
6. Reading from a script or any written notes does not constitute a solo performance and will be considered off-task.
7. Where a plural is used in the wording of a structure, two or more moments/examples must be evident unless a specific number is stated.
8. Students may choose to perform to the assessors as audience or to an imagined audience or to both.
9. Students must not walk behind and/or touch and/or approach the assessors during their performance examination.
10. A list of key terms is provided in the ‘Terminology’ section at the end of this examination. Students are advised to consult the ‘Terminology’ section for explanations of performance styles, conventions and dramatic elements, as prescribed in the examination.

The prescribed structures

Each prescribed structure is composed of the following: character, stimulus material, performance focus, performance style, convention and dramatic element, and resources. All parts of the prescribed structure must be addressed in the student’s performance. There will be a direct impact on student scores for specific criteria and marks will be adjusted accordingly should any part of the prescribed structure not be addressed.

The following explanations should be used to help students prepare for their solo performance:

- **character** – The character is the central focus of the performance. Where the gender of a character is identified in the prescribed structure, the character must be portrayed in that gender.
- **stimulus material** – The stimulus material(s) is the specified source(s) of information that must be used in the development of the character and it must be referenced and evident throughout the performance.
- **performance focus** – The performance focus offers information that provides a context for the character. Students are required to present this information during their performance, incorporating the specific details that are identified in the opening sentences of each prescribed structure and the three accompanying dot points.

The opening sentences

- could provide background to the character
- could indicate when and/or where the performance takes place
- could establish the audience
- could provide insight into the emotional state or motivation of the character

The three dot points

- To fulfil the requirements of dot point 1, dot point 2 and dot point 3, students can choose from scenes, dramatic images, montages and/or vignettes in the development and realisation of the performance.
- The stimulus material(s) must be evident in the students’ interpretation of any or all of the dot points. In one or more of the dot points, students are invited to use their creative licence to create material that might or could have happened.
- The three dot points may be represented as a scene, dramatic image, montage, vignette or combinations of each.

Students are not required to give each aspect of the performance focus equal emphasis during their performance. Unless otherwise indicated, aspects of the performance focus may be performed in any order.

All aspects of the performance focus must be included in the performance.

- **performance style** – The prescribed performance style(s) is explained for each prescribed structure. The prescribed performance style(s) must be evident throughout the performance. Where features are listed for a particular performance style, students may use some or all of the features listed, as appropriate to their performance.
- **convention** – The following conventions will be assessed in all performances: transformation of character, time and place, and application of symbol. The student will select one additional convention from the list of eight published each year in the examination and write it on the Statement of Intention. This selected convention must be integral to, and embedded in, the performance. Students may use additional conventions as appropriate.
- **dramatic element** – The student will select one dramatic element from the list of eight published each year in the examination and write it on the Statement of Intention. This selected dramatic element must be integral to, and embedded in, the performance. The dramatic element will be selected from the following list: climax, conflict, contrast, mood, rhythm, sound, space and tension. Students may use additional dramatic elements as appropriate.
- **resources** – Students are expected to undertake a wide range of research when developing their solo performance. The resources provided are recommendations only. This list is not exhaustive. Note: If a resource is also listed under ‘Stimulus material’, this resource must be used in the development of the performance text and must be evident throughout the performance.

Statement of Intention

1. A Statement of Intention template has been provided on page 21.
2. The purpose of the Statement of Intention is to:
 - indicate which convention and dramatic element the student has selected
 - highlight aspects of the student’s interpretation that they would like to bring to the assessors’ attention.
3. Immediately prior to their performance, students are required to present **three** copies of the Statement of Intention to the assessors. **The Statement of Intention must not exceed 100 words in total and is required to be written in point form.** Only areas relevant to the student’s performance are required to be addressed. The Statement of Intention may include:
 - an explanation/clarification of decisions made in the student’s interpretation of their selected prescribed structure
 - reasons for choices made (for example, for the use of costume, props, accent, application of symbol, etc.)
 - how and where a specific convention, dramatic element or dot point is demonstrated in the performance.
4. Where there is a choice of two or more characters within a prescribed structure (for example, prescribed structures 1 and 4), students should state the name of their selected character(s).
5. Students should not merely describe their character by rewriting the performance focus.
6. The Statement of Intention will not be assessed.

Notes

1. While the VCAA considers all of the prescribed structures to be suitable for study, teachers should be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored. Teachers should ensure that they consider and are aware of the issues and themes that are contained in the prescribed structures prior to the commencement of Unit 4 so that they can provide appropriate advice to students.
2. Schools and teachers are advised to check the local availability of required stimulus material(s) and resources prior to beginning Unit 4. Some materials may not be immediately or readily available.
3. Students and teachers should be aware that the websites provided as resources or stimulus material in the prescribed structures, including Wikipedia, may contain information that has been altered since the publication of the examination.

4. It is the VCAA that provides the advice on and specifies the requirements of the VCE Drama solo performance examination. Students are advised to refer to this examination throughout the development of their solo performance. Caution should be exercised when using information from other sources, including social media and blogs.
5. For additional advice, students should refer to the previous year's examination report.
6. Students and teachers are reminded that, in addition to the one convention selected for the prescribed structure, transformation of character, time and place, and application of symbol must be demonstrated in the student's performance.
7. The performance style(s), convention(s) and dramatic element(s) must be integral to, and embedded in, the performance. The use of the performance style(s), convention(s) or dramatic element(s) only once does not constitute compliance.
8. All enquiries regarding the VCE Drama solo performance examination should be forwarded to:
 - Margaret Arnold, Curriculum Manager, telephone: (03) 9032 1681, email: <arnold.margaret.j@edumail.vic.gov.au>
 - Glenn Martin, Project Manager, Assessment Operations, telephone: (03) 9225 2212, email: <martin.glenn.w1@edumail.vic.gov.au>.

Instructions

Select **one** convention and **one** dramatic element from the lists provided below and write each on your Statement of Intention. The selected convention and dramatic element **must** be integral to, and embedded in, your solo performance.

Conventions

The conventions of transformation of character, time and place, and application of symbol 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
- mime
- pathos
- satire
- song
- use of fact

Write your selected convention on your Statement of Intention.

Dramatic elements

Students are required to select **one** dramatic element from the following list and apply it throughout their solo performance:

- climax
- conflict
- contrast
- mood
- rhythm
- sound
- space
- tension

Write your selected dramatic element on your Statement of Intention.

Prescribed structure 1

Character Tina Sparkle and/or Ken Railings

Stimulus material

The film *Strictly Ballroom*, directed by Baz Luhrmann

Performance focus

Create a solo performance based on the character(s) of Tina Sparkle and/or Ken Railings.

A number of years after their failure at the Australian Pan-Pacific Dance Championships, Tina Sparkle and Ken Railings find themselves battling it out for the final position on the latest reality television show, *And You Thought You Could Ballroom*. Still holding a grudge and blaming each other for their failure at the Pan-Pacifics, Tina and Ken desperately make one last effort to try to win and make the other lose.

Tina Sparkle and/or Ken Railings do/does this by:

- recreating moments from their original partnership and from the world of the Southern Districts Waratah Championships
- showing examples of the ‘less than glamorous’ lives they have each lived since losing the Pan-Pacifics
- creating a parallel to a public figure who has reinvented themselves after failure.

Performance style

Eclectic with aspects of musical theatre*

Convention and dramatic element

As selected by the student from the list on page 6

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

Resources

The film *Strictly Ballroom*, directed by Baz Luhrmann, 1992

<www.lifehacker.com.au/2014/10/the-biggest-failure-of-succesful-people-and-how-they-got-back-up/>

<https://en.wikipedia.org/wiki/Ballroom_dance>

*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 often 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.

Prescribed structure 2

Character The Queen of the Red Hat Society

Stimulus material

The poem 'Warning' by Jenny Joseph

Performance focus

Create a solo performance based on the character of the Queen of the Red Hat Society.

In a dispute over the use of a community hall, the Queen of the local Red Hat Society is confronted by the newly elected millennial Mayor. Tired of being told to 'act your age', the irreverent Queen asserts that maturing women should not be invisible in today's society and that they should defy stereotypes.

The Queen of the Red Hat Society does this by:

- recreating moments from the poem 'Warning'
- demonstrating the ways in which women have been expected to conform throughout the ages
- creating a parallel(s) with another woman from history who has defied convention.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 6

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

Resources

<www.scottishpoetrylibrary.org.uk/poem/warning/>

<www.redhatsociety.com/>

<<https://list25.com/25-women-who-defied-gender-roles-and-made-history/>>

***Eclectic**

Eclectic theatre draws on a range of performance styles to devise performances that go beyond the reality of life as it is lived. It juxtaposes a number of performance styles to make dramatic statements and theatre that is innovative, transformational and creative. Eclectic theatre is devised with a specific purpose and intention for the audience.

Eclectic theatre draws on drama traditions and practice including:

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

Prescribed structure 3

Character The Gangster

Stimulus material

The life and crimes of Al Capone

Performance focus

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

After a falling-out with Al Capone, the Gangster secretly meets with Eliot Ness and other members of the Untouchables, and is pressured into spilling the beans about the Saint Valentine's Day Massacre and a range of other crimes. The Gangster desperately tries to strike a deal with Eliot Ness.

The Gangster does this by:

- highlighting how Al Capone and his gang have evaded prosecution for their crimes so far
- creating circumstances that show how the Gangster became part of the Al Capone 'family' and why he turned on him
- exploring people's fascination with 'antiheroes'.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 6

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

Resources

The film *The Untouchables*, directed by Brian de Palma, 1987

<www.thoughtco.com/al-capone-1779788>

<<https://thewritepractice.com/anti-heroes/>>

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

Prescribed structure 4

Character The Toy

Stimulus material

The film *Toy Story*, directed by John Lasseter

Performance focus

Create a solo performance based on the Toy – one of the toy characters from the film *Toy Story*.

On the eve of Andy's 13th birthday, his toys hold an emergency meeting in his bedroom. The optimistic Toy tries to allay the other toys' fears that they will be made obsolete by a new birthday present and tries to convince them that they are all still relevant.

The Toy does this by:

- recreating moments that show the arrival of Buzz Lightyear and the adventures that led to him being accepted by the other toys
- demonstrating how the new birthday present may have an impact on the toys' relationships with Andy
- showing how three or more toys created temporary fads or crazes over time.

Performance style

Eclectic with aspects of physical theatre*

Convention and dramatic element

As selected by the student from the list on page 6

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

Resources

The film *Toy Story*, directed by John Lasseter, 1995

<<https://heavy.com/gifts/2018/10/gifts-for-13-year-old-boys/>>

<www.familyhandyman.com/stuff-we-love/the-craziest-toy-fads-in-history/view-all/>

***Physical theatre**

Physical theatre is a style of performance that pursues storytelling through physical means. The primary focus is on the physical work of the actor through the use of the body. It is a highly visual form of theatre.

Physical theatre is exemplified by:

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

Prescribed structure 5

Character Okiku

Stimulus material

The traditional Japanese ghost story about Okiku

Performance focus

Create a solo performance based on the character of Okiku.

After appearing in yet another horrifying nightmare, a defiant Okiku taunts the Samurai, vowing that she will be with him until the end of time. Ignoring the Samurai's pleas to leave him in peace, Okiku passionately justifies her actions.

Okiku does this by:

- recreating key moments from her story and from the circumstances by which she became a ghost
- creating an example(s) of how she intends to exact her revenge on the Samurai in the future
- showing a parallel(s) to another story, either real or fictional, that explores the theme of revenge.

Performance style

Eclectic with aspects of Butoh*

Convention and dramatic element

As selected by the student from the list on page 6

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

Resources

<<https://seeksghosts.blogspot.com/2011/11/traditional-japanese-ghost-story-okiku.html>>

<https://en.wikipedia.org/wiki/Banch%C5%8D_Sarayashiki>

Hijikata Tatsumi / Hosotan (Part 1),

<www.youtube.com/watch?v=mcaot0-deck&list=PLW32gj3GIFc0yZvNeotM3By5TkEYiuDcD>

*Butoh

Butoh is an avant-garde theatre and dance art form that originated in Japan after World War II.

Butoh is exemplified by:

- loud and often discordant music/sound
- use of highly controlled, contorted/grotesque body movements and twisted facial expressions
- shocking and often confronting imagery with use of white make-up and symbolic costume.

Prescribed structure 6

Character The Bush Poet: Banjo Paterson and/or Henry Lawson

Stimulus material

<https://en.wikipedia.org/wiki/Bulletin_Debate>

Performance focus

Create a solo performance based on the person(s) of Banjo Paterson and/or Henry Lawson.

In a bid to be reconsidered by the Reserve Bank of Australia to be featured on the new ten-dollar note, the bush poets Banjo Paterson and Henry Lawson passionately compete in a ‘poetry slam’. They revive their longstanding rivalry and feud about the Australian identity and mythology surrounding the ‘bush legend’.

Banjo Patterson and/or Henry Lawson do/does this by:

- recreating highlights from some of the poems that reflect their contrasting views on bush life
- comparing Banjo Patterson’s and/or Henry Lawson’s importance to the Australian identity with that of another person represented on Australian banknotes.
- demonstrating how the Australian identity represented within popular culture has evolved.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 6

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

Resources

<https://en.wikipedia.org/wiki/Bulletin_Debate>

<<https://banknotes.rba.gov.au/australias-banknotes/people-on-the-banknotes/>>

<https://en.wikipedia.org/wiki/Culture_of_Australia>

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Eclectic theatre draws on drama traditions and practice including:

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

Prescribed structure 7

Character Miss Scarlett and/or Colonel Mustard

Stimulus material

<www.newyorker.com/magazine/2004/12/13/mysterious-circumstances>

Performance focus

Create a solo performance based on the character(s) of Miss Scarlett and/or Colonel Mustard.

On an overcast and foggy London morning in late March 2004, a secretive Miss Scarlett and/or an evasive Colonel Mustard are discovered by a detective in the flat of Richard Lancelyn Green. They are in the study, holding some papers. Because they are unable to adequately explain their presence, the detective accuses them of murder based on their longstanding reputation. Miss Scarlett and/or Colonel Mustard cleverly try to avoid arrest.

Miss Scarlett and/or Colonel Mustard do/does this by:

- recreating the circumstances that led to the death of Richard Lancelyn Green
- highlighting Miss Scarlett's and/or Colonel Mustard's involvement in the mystery
- creating an example of another 'whodunnit'.

Performance style

Eclectic*

Convention and dramatic element

As selected by the student from the list on page 6

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

Resources

<www.newyorker.com/magazine/2004/12/13/mysterious-circumstances>

<www.telegraph.co.uk/news/uknews/1478814/Case-of-the-Sherlock-Holmes-fanatic-who-killed-himself-but-made-it-look-like-murder.html>

<<https://en.wikipedia.org/wiki/Cluedo>>

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

Prescribed structure 8

Character The Flower Thrower

Stimulus material

Rage, the Flower Thrower by Banksy, 2005

Performance focus

Create a solo performance based on the character of the Flower Thrower.

With the city in turmoil, the Flower Thrower suddenly leaps off the wall to join a busy and chaotic protest in the centre of Melbourne. The Flower Thrower addresses the crowd and makes an impassioned plea to adopt a more peaceful approach to initiate change.

The Flower Thrower does this by:

- recreating a range of Banksy's images that explore the artist's anti-establishment philosophy
- highlighting the key issues of the current protest and the Flower Thrower's solution to these issues
- showing an example(s) of how art has been used for a political purpose.

Performance style

Eclectic with aspects of Epic Theatre*

Convention and dramatic element

As selected by the student from the list on page 6

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

Resources

<www.theartstory.org/artist-banksy-artworks.htm>

<<https://en.wikipedia.org/wiki/Banksy>>

<www.theartstory.org/section_artists_political_artists.htm>

***Epic Theatre**

Epic Theatre, sometimes called Brechtian theatre, is a style of theatre that seeks to tell a story, 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 signs, mask, stylised gesture and movement
- deliberate and conscious choices intended to remind the audience that they are watching a play.

Prescribed structure 9

Character Juliet

Stimulus material

Romeo and Juliet by William Shakespeare (any version)

Performance focus

Create a solo performance based on the character of Juliet.

Tired of forever seeing her fateful ending played out, an infuriated Juliet confronts William Shakespeare and demands that he rewrite the ending to his most famous play, *Romeo and Juliet*. She passionately protests that his views are outdated and that he needs to edit his work to reflect modern-day attitudes.

Juliet does this by:

- recreating moments from the play that led to her tragic fate
- demonstrating how other characters could have made different choices to alter the outcome of her story
- comparing her fate to that of another real or fictional woman who could be considered a tragic heroine.

Performance style

Eclectic with aspects of Elizabethan theatre*

Convention and dramatic element

As selected by the student from the list on page 6

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

Resources

Romeo and Juliet by William Shakespeare (any version)

<<https://list25.com/25-bravest-leading-ladies-and-real-life-heroines/>>

<www.bustle.com/p/15-female-characters-in-literature-who-deserved-so-much-better-than-they-got-8885730>

***Elizabethan theatre**

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

Elizabethan theatre is exemplified by:

- blank verse and/or rhyming couplets
- asides, soliloquy, stylised gestures and presentational acting
- minimal props, scenery or costume to denote transformation of place or character.

Prescribed structure 10

Character The Gothic Spirit

Stimulus material

The Villa Diodati

Performance focus

Create a solo performance based on the character of the Gothic Spirit.

Determined to enshrine itself in literature, the meddlesome Gothic Spirit visits the Villa Diodati at Lake Geneva during the summer of 1816. Creating an atmosphere of ‘delicious fear’ through a series of pranks and conspiring with the ‘weather gods’ to ensure that it rains, the Gothic Spirit keeps the guests at the villa indoors and influences their writing.

The Gothic Spirit does this by:

- highlighting the circumstances by which the writers came to be at the villa and the establishment of the ghost story writing competition
- showing examples of the Gothic features within one of the stories written by an author who visited the villa
- exploring how what frightens people has changed over time.

Performance style

Eclectic with aspects of Gothic theatre*

Convention and dramatic element

As selected by the student from the list on page 6

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

Resources

<www.bl.uk/romantics-and-victorians/articles/mary-shelley-frankenstein-and-the-villa-diodati>

<www.gothicnovelconventions.com/>

<<http://knarf.english.upenn.edu/Places/diodati.html>>

Gothic theatre

Gothic theatre is a style of theatre that seeks to inspire terror, either physical or psychological, in the audience.

Gothic theatre is exemplified by:

- plots that involve mystery, horror and the supernatural, with an ominous sense of dread, death and decay
- use of dark and decaying castles, secret doors or passageways, and remote locations
- strange and eccentric characters, ghosts, vampires or monsters.

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 9–12 of the *VCE Drama Study Design 2019–2023*.

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; that is, ‘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; that is, ‘doing’ rather than ‘telling’.

Performance styles

Butoh

Butoh is an avant-garde theatre and dance art form that originated in Japan after World War II.

Butoh is exemplified by:

- loud and often discordant music/sound
- use of highly controlled, contorted/grotesque body movements and twisted facial expressions
- shocking and often confronting imagery with use of white make-up and symbolic costume.

Eclectic

Eclectic theatre draws on a range of performance styles to devise performances that go beyond the reality of life as it is lived. It juxtaposes a number of performance styles to make dramatic statements and theatre that is innovative, transformational and creative. Eclectic theatre is devised with a specific purpose and intention for the audience.

Eclectic theatre draws on drama traditions and practice including:

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

Elizabethan theatre

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

Elizabethan theatre is exemplified by:

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

Epic Theatre

Epic Theatre, sometimes called Brechtian theatre, is a style of theatre that seeks to tell a story, 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 signs, mask, stylised gesture and movement
- deliberate and conscious choices intended to remind the audience that they are watching a play.

Gothic theatre

Gothic theatre is a style of theatre that seeks to inspire terror, either physical or psychological, in the audience.

Gothic theatre is exemplified by:

- plots that involve mystery, horror and the supernatural, with an ominous sense of dread, death and decay
- use of dark and decaying castles, secret doors or passageways, and remote locations
- strange and eccentric characters, ghosts, vampires or monsters.

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 often 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 performance that pursues storytelling through physical means. The primary focus is on the physical work of the actor through the use of the body. It is a highly visual form of theatre.

Physical theatre is exemplified by:

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

Conventions

Application of symbol

Application of symbol is used to create meaning that is not literal. Application of symbol allows actors to communicate ideas and themes through action, gesture, language, vocal or facial expression, object/prop, costume, set pieces and/or heightened movement. Application of symbol may assist transformations.

Caricature

Caricature is an exaggeration of a character that is often ludicrous or grotesque. It may be comic, at times derogatory, with the intention to ridicule.

Exaggerated movement

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

Heightened use of language

Heightened use of language is the poetic and exaggerated use of language. It includes a deliberate choice of words whose syntax, alliteration and rhyming patterns enhance the dramatic statement. The intended meaning is enhanced through the use of non-conventional dialogue.

Mime

Mime is the theatrical technique of portraying a character or expressing an idea or mood without the use of words, through the use of gesture and/or body movement.

Pathos

Pathos is a quality that evokes a feeling of sympathy, pity or sadness in the audience; for example, the power of stirring tender or melancholic emotion. Pathos may be associated with comedy and/or tragedy.

Satire

Satire refers to the use of wit and comedy to attack, denounce or deride a target. It exposes or questions the presence of vice, folly, abuse or pretence. It may be achieved through the manipulation of language, caricature, parody, parable or other comedic theatrical conventions. The satirist laughs at, punishes or questions a target and/or an audience. The target may be an individual or a system.

Song

Song refers to a musical interpretation of a text using the performer's own voice at the time of performance (not pre-recorded).

Transformation of character

The actor manipulates expressive skills to create characters in performance. A change in character, therefore, requires modification of the focus and manner of use of expressive skills by the actor. Additions of mask or costume may enhance the character transformation, but this does not constitute transformation unless accompanied by communicable changes in the use of expressive skills.

Transformation of place

The actor creates more than one place or setting during the performance and does so without the use of scenery. The actor may communicate transformation of place to an audience through the context that they create for the performance and through the use of objects and space in symbolic ways. Transformation of place may be achieved through the use of production areas and/or through the use of expressive skills.

Transformation of time

Performances can move around in time as well as in place. Sometimes performances can occur in a linear or chronological timeline. Others move backwards and forwards in time from a central point.

Use of fact

This refers to research that is used to provide the basis for selective and informed scripting. This information should then become part of a cohesive narrative rather than be a summary of events and actions or a list of facts and related information. Facts should be presented in a variety of ways rather than just verbally.

Dramatic elements**Climax**

Climax is the most significant moment of tension or conflict in a drama and often occurs towards the end of the plot. Multiple climaxes and/or an anticlimax may also occur. The action of a drama usually unravels after the climax has transpired but the work might finish with a climactic moment.

Conflict

Conflict generally occurs when a character cannot achieve an objective due to an obstacle. This obstacle may be internal or external and between characters, or between characters and their environment. Conflict may be shown in a variety of ways, for example through physical, verbal or psychological means. Conflict may be embedded in the structure of the drama.

Contrast

Contrast presents the dissimilar or the opposite in order to highlight or emphasise difference. Contrast may be explored in many ways, and may include contrasting characters, settings, times, themes, elements, production areas and performance styles.

Mood

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

Rhythm

Rhythm is a regular pattern of words, sounds or actions. Performances have their own rhythm that may be influenced by the emotional nature of the plot, the pace of line delivery, the dialogue (long and/or short lines), the pace of scene transitions and the length of scenes.

Sound

Sound is created live, by the actor, in the performance. Voice, body percussion and objects can be used individually or in combination to create sonic effects in performance and to enhance meaning. Sound may include silence or the deliberate absence of sound.

Space

Space involves the way the performance area is used to communicate meaning, to define settings, to represent status and to create actor–audience relationships. This may be achieved through the use of levels, proximity and depth. The use of space may be symbolic.

Tension

Tension is the suspense that holds an audience's attention as a performance unfolds. The release of tension may have a comic or a dramatic effect.



Victorian Certificate of Education 2019

STUDENT NUMBER Letter

DRAMA

Solo performance examination

STATEMENT OF INTENTION

Prescribed structure number Name of character

Instructions

- Write in point form.
- Highlight aspects of your interpretation that you would like to bring to the assessors' attention.
- Explain/clarify decisions made in your interpretation of the prescribed structure.
- Provide reasons for your selections (e.g. use of costume, props, accent, application of symbol, etc.).
- Do not merely rewrite the performance focus.
- Not all boxes need to be used.
- Comments must not exceed 100 words in total.
- Submit **three** copies of this form to the assessors on entering the examination room.

Character
Performance focus (include dot point 1, dot point 2 and dot point 3)
Performance style
Convention selected _____
Dramatic element selected _____
Research