

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



# **Victorian Certificate of Education 2012**

## **DRAMA**

### **Solo performance examination**

**Monday 8 October to Wednesday 31 October**

## INSTRUCTIONS TO STUDENTS

### Performance examination conditions

1. The examination will be set and marked by panels appointed by the Victorian Curriculum and Assessment Authority.
2. Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
3. The performance venue is set annually by the Victorian Curriculum and Assessment Authority.
4. The solo performance will be presented as a single uninterrupted performance and last not more than **seven minutes**.
5. If a performance goes over the **seven minutes** time limit the student will be asked to stop. A timing device will indicate when the **seven minutes** are over.
6. A total of ten minutes per student will be allocated for preparation, performance and clearing the space. **No additional time is allowed**. When preparing stagecraft for the solo performance, students should be mindful of these restrictions.
7. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
8. One table and two chairs will be provided in the examination room for students to use in performance if they wish. Any additional props, if required, must be carried in and out of the examination space 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.
10. The use of open flames including candles and matches is **not** permitted in the performance.
11. Students must ensure that any props, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space.
12. Only the panel of assessors and any personnel authorised by the VCAA will be allowed in the examination room with the student during the examination.
13. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
14. Students must not walk behind and/or touch assessors during the examination.
15. The assessors' table is for assessment purposes. Students are not to place objects on the assessors' table or to use the table in any way as part of their performance.

### Statement of Intention

1. A pro forma for the 2012 Statement of Intention is published on page 19.
2. Immediately prior to their performance students are required to present three copies of the Statement of Intention to the panel of assessors. The Statement should not exceed 100 words.
3. The purpose of the Statement of Intention is to highlight aspects of the student's interpretation that they would like to bring to the assessors' attention, for example:
  - explanation/clarification of decisions made in their interpretation of the prescribed structure
  - give reasons for choices made (for example, for use of costume, prop, accent, symbol).
4. Students should not simply describe their character by rewriting the performance focus.
5. The Statement of Intention will not be assessed.

### Prescribed structures

1. Students are required to prepare a solo performance using one of the following ten prescribed structures. Marks will not be awarded for performances that do not use one of the prescribed structures.
2. Each prescribed structure is made up of the following: character, stimulus, performance focus, performance style, theatrical convention, dramatic element, 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 which **must** be used in the development of the character and be referenced throughout the performance.
  - **Performance focus** – information which provides a context for the character. Students are required to present this information in their performance, incorporating the specific details identified in the opening sentences. These sentences:
    - give background to the character
    - indicate where and when the performance takes place
    - establish the audience
    - provide insight into the emotional state of the character,
 and three dot points:
    - DP1** begins with the word **re-creates** and requires students to present material researched directly from the stimulus
    - DP2** begins with the word **creates** and requires students to invent material which might or could have happened
    - DP3** requires students to move beyond the stimulus and to respond using imagination and creativity.

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

Each aspect of the performance focus does not have to be given equal emphasis during the performance. Unless otherwise indicated, aspects of the performance focus may be performed in any order.

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

**Notes for Drama Solo Performance examination 2012**

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

## **PRESCRIBED STRUCTURE 1**

### **Character**

Maisie Dobbs

### **Stimulus**

The novel *Maisie Dobbs*

### **Performance focus**

Create a solo performance based on the character of Maisie Dobbs.

Following the successful completion of the case, Maisie updates an excited Lady Rowan on the details. To do this she

- re-creates a scene which demonstrates how she saved Billy at The Retreat
- creates a montage of dramatic images that show how her experiences in the war have influenced the way she works
- creates a scene which explores a challenge faced by a famous woman who chose a career ahead of her time.

### **Performance style**

Non-naturalistic

### **Theatrical convention**

Heightened use of language

### **Dramatic element**

Mood

### **Reference material**

*Maisie Dobbs* by Jacqueline Winspear, Penguin Books, 2004

<http://jacquelinewinspear.com/>

<http://www.biographyonline.net/people/women-who-changed-world.html>

## **PRESCRIBED STRUCTURE 2**

### **Character**

The 'Techno Teen'

### **Stimulus**

<http://www.guardian.co.uk/lifeandstyle/2010/jul/16/teenagers-mobiles-facebook-social-networking>

### **Performance focus**

Create a solo performance based on the character of the 'Techno Teen'.

Invited to present at a government think-tank into the future of communication technology, the 'Techno Teen' implores those in attendance to accept that 'Digital communication is not just prevalent in teenagers' lives. It IS teenagers' lives.' To do this she/he

- re-creates a scene which demonstrates how she/he as a teenager deals with the new-found freedom to communicate
- creates a montage of dramatic images which show the dark side of being permanently 'connected' to technology
- creates a futuristic parable which explores a positive impact of an exponential advance in communication technology in the next decade.

### **Performance style**

Non-naturalistic

### **Theatrical convention**

Dramatic metaphor

### **Dramatic element**

Contrast

### **Reference material**

<http://www.guardian.co.uk/lifeandstyle/2010/jul/16/teenagers-mobiles-facebook-social-networking>

[http://www.acma.gov.au/WEB/STANDARD/pc=PC\\_311797](http://www.acma.gov.au/WEB/STANDARD/pc=PC_311797)

[http://www.futureforall.org/communication/future\\_of\\_communication.htm](http://www.futureforall.org/communication/future_of_communication.htm)

[http://www.technologyawards.org/future\\_technology/Communication\\_Technology\\_in\\_the\\_Future.html](http://www.technologyawards.org/future_technology/Communication_Technology_in_the_Future.html)

## **PRESCRIBED STRUCTURE 3**

### **Character**

The Newspaper Mogul

### **Stimulus**

The life and times of William Randolph Hearst

### **Performance focus**

Create a solo performance based on the person William Randolph Hearst.

While directing his legal team to respond to thinly veiled attacks on him in the film *Citizen Kane*, Hearst angrily demands that his name be cleared. To do this he

- re-creates a montage of dramatic images which show how he built his media empire
- creates a scene which shows how far he was prepared to go to prevent the release and distribution of *Citizen Kane*
- creates a scene which shows how a future media empire will take ‘yellow journalism’ to an entirely new level.

### **Performance style**

Non-naturalistic

### **Theatrical convention**

Satire

### **Dramatic element**

Symbol

### **Reference material**

[http://en.wikipedia.org/wiki/William\\_Randolph\\_Hearst](http://en.wikipedia.org/wiki/William_Randolph_Hearst)

*Citizen Kane*, directed by Orson Welles, 1941, [PG]

<http://www.crikey.com.au/2010/09/22/safe-journalism-is-firmly-based-in-ethical-journalism/>

## **PRESCRIBED STRUCTURE 4**

### **Character**

Pinocchio

### **Stimulus**

*The Adventures of Pinocchio* found at

[http://www.pagebypagebooks.com/C\\_Collodi/The\\_Adventures\\_of\\_Pinocchio/](http://www.pagebypagebooks.com/C_Collodi/The_Adventures_of_Pinocchio/)

### **Performance focus**

Create a solo performance based on the character of Pinocchio.

Finding himself trapped inside 'The Attila of the Sea', Pinocchio tries to convince the Tunny of the need to escape. To do this he

- re-creates a scene which shows a previous successful escape during his adventures
- creates a scene which demonstrates what he has learned from his encounters with the Fox and the Cat
- creates a new fairytale which shows a public figure becoming more impossible to believe the more she/he tries to cover up an indiscretion.

### **Performance style**

Non-naturalistic with aspects of commedia dell'arte

### **Theatrical convention**

Exaggerated movement

### **Dramatic element**

Climax

### **Reference material**

[http://www.pagebypagebooks.com/C\\_Collodi/The\\_Adventures\\_of\\_Pinocchio/](http://www.pagebypagebooks.com/C_Collodi/The_Adventures_of_Pinocchio/)

<http://history.howstuffworks.com/american-history/10-biggest-lies-in-history2.htm>

<http://actionmatrix.com/Articles/Lies/GreatLies.htm>



## **PRESCRIBED STRUCTURE 5**

### **Character**

The Imposter

### **Stimulus**

The life and times of Frank Abagnale

### **Performance focus**

Create a solo performance based on the person Frank Abagnale.

While running a workshop for new staff at his security company, Frank marvels at how easily humans can be duped, deceived and defrauded. While doing this he

- re-creates a montage of dramatic images which demonstrate his success as a confidence trickster
- creates a scene which shows how he trained FBI agents to identify and catch one type of fraudster
- creates a scene which explores how another imposter has created a scam to exploit the gullibility of the ‘common man’.

### **Performance style**

Non-naturalistic

### **Theatrical convention**

Caricature

### **Dramatic element**

Climax

### **Reference material**

[http://en.wikipedia.org/wiki/Frank\\_Abagnale](http://en.wikipedia.org/wiki/Frank_Abagnale)

*Catch Me If You Can*, directed by Steven Spielberg, 2002, [M]

[http://www.cracked.com/article\\_15892\\_the-5-ballsiest-con-artists-all-time.html](http://www.cracked.com/article_15892_the-5-ballsiest-con-artists-all-time.html)

<http://www.scamwatch.gov.au>

## **PRESCRIBED STRUCTURE 6**

### **Character**

The Tourist

### **Stimulus**

The image found at

<http://image.guardian.co.uk/sys-images/Guardian/Pix/gallery/2001/12/04/Hanson1.jpg>

and the website [http://www.australianexplorer.com/australian\\_big\\_icons.htm](http://www.australianexplorer.com/australian_big_icons.htm)

### **Performance focus**

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

While dealing with the frustrating challenges posed by presenting a slide show ‘Big Things I’ve Seen While Camping’ at the SWAMP (Seriously Wacky And Mostly Pleasant) Camping Grounds, the Tourist

- re-creates a hilarious moment she/he experienced at one of the ‘Big Icons’
- creates a series of impersonations of characters she/he has met at camping grounds
- creates a scene which explores an environmental issue affecting tourists in their travels.

### **Performance style**

Non-naturalistic

### **Theatrical convention**

Caricature

### **Dramatic element**

Sound

### **Reference material**

<http://image.guardian.co.uk/sys-images/Guardian/Pix/gallery/2001/12/04/Hanson1.jpg>

<http://www.thegreynomads.com.au> (Click through to Features pages and then Issues)

[http://www.australianexplorer.com/australian\\_big\\_icons.htm](http://www.australianexplorer.com/australian_big_icons.htm)

## **PRESCRIBED STRUCTURE 7**

### **Character**

The Hotel Guest

### **Stimulus**

The film *Hotel Rwanda*

### **Performance focus**

Create a solo performance based on the character of the Hotel Guest.

While being interviewed by a documentary film-maker, and determined to raise international awareness for the plight of the Rwandans, the Hotel Guest demonstrates the experiences she/he had in Rwanda in 1994. To do this she/he

- re-creates a montage of dramatic images which show what she/he witnessed as the Hôtel des Mille Collines became a safe haven
- creates a scene which demonstrates how she/he was instrumental in securing an escape route out of Rwanda
- creates a scene which demonstrates a parallel with another conflict where the world's response has been 'too little, too late'.

### **Performance style**

Non-naturalistic

### **Theatrical convention**

Stillness and silence

### **Dramatic element**

Rhythm

### **Reference material**

*Hotel Rwanda*, directed by Terry George, 2004, [M]

[http://www.amnestyusa.org/sites/default/files/rwanda\\_brochuredivided\\_0.pdf](http://www.amnestyusa.org/sites/default/files/rwanda_brochuredivided_0.pdf)

<http://conflicthistory.com/>

## **PRESCRIBED STRUCTURE 8**

### **Character**

Eleanor of Aquitaine

### **Stimulus**

The life and times of Eleanor of Aquitaine

### **Performance focus**

Create a solo performance based on the person Eleanor of Aquitaine.

On her return to Fontevraud Abbey in the year 1201, Eleanor attempts to convince the Abbess that she wishes to seek peace by taking the veil, and so leave her colourful past behind her. To do this she

- re-creates a montage of dramatic images which depict some of her most daring achievements as a powerful woman in the Middle Ages
- creates a scene which shows how her role in Henry's Revolt of 1173–1174 led to her 16-year imprisonment
- creates a scene which demonstrates a parallel with a future powerful female political leader.

### **Performance style**

Non-naturalistic with aspects of Elizabethan theatre

### **Theatrical convention**

Heightened use of language

### **Dramatic element**

Conflict

### **Reference material**

[http://en.wikipedia.org/wiki/Eleanor\\_of\\_Aquitaine](http://en.wikipedia.org/wiki/Eleanor_of_Aquitaine)

<http://www.womeninworldhistory.com/rulers.html>

## **PRESCRIBED STRUCTURE 9**

### **Character**

The Spirit of Colonisation

### **Stimulus**

The picture book *The Rabbits*

### **Performance focus**

Create a solo performance based on the character of The Spirit of Colonisation.

While addressing the first meeting of the United Nations Commission on Human Rights in 1946, the Spirit entreats member countries to recognise the rights of Indigenous peoples and to minimise the impact of colonisation. To do this the Spirit

- re-creates an example of the disruption to the lifestyle and traditions of a people whose ancestral lands were first colonised by a foreign power in the 18th century
- creates a scene which shows how respectful coexistence could have benefitted both occupying and occupied peoples
- creates a montage of dramatic images which demonstrate how, in the 21st century, globalisation will result in the gradual spread of one country's cultural influence throughout the world.

### **Performance style**

Non-naturalistic

### **Theatrical convention**

Pathos

### **Dramatic element**

Symbol

### **Reference material**

*The Rabbits* by John Marsden and Shaun Tan, published by Lothian Books, 1998

<http://en.wikipedia.org/wiki/Globalization>

**PRESCRIBED STRUCTURE 10****Character**

Karma

**Stimulus**

<http://www.comicvine.com/karma/29-9849/>

**Performance focus**

Create a solo performance based on the character of Karma.

After leaving the college in Chicago, Karma arrives at the Institute for Higher Learning with her siblings Leong and Nga. She uses a quiet moment to impress upon them her need to use her powers responsibly. To do this she

- re-creates a montage of dramatic images which show how she developed her powers over time
- creates a scene which shows aspects of her life in Vietnam before her brother discovered his powers
- dramatically explores another comic book character's misuse of power which led to a link between action and consequence.

**Performance style**

Non-naturalistic

**Theatrical convention**

Freeze frame

**Dramatic element**

Conflict

**Reference material**

<http://www.comicvine.com/karma/29-9849/>

<http://www.buddhanet.net/e-learning/karma1.htm>

[http://www.dccomics.com/dcu/heroes\\_and\\_villains/](http://www.dccomics.com/dcu/heroes_and_villains/)

## TERMINOLOGY

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

### Non-naturalistic

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

### Create

To enact for an audience situations and conversations that may be informed by material other than the stimulus, such as reference material. The emphasis in the creation must be on action rather than narration – doing rather than telling.

### Re-create

To re-enact situations and conversations which are informed by the stimulus. The emphasis in the re-creation must be on action rather than narration – doing rather than telling.

### Caricature

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

### Climax

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

### Commedia dell'arte

A form of theatre characterised by masked 'types' or stock characters, high energy performance, and often includes basic plots, pantomimic acting, buffoonery, juggling and acrobatic feats.

### Conflict

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

### Contrast

Highlight differences through the juxtaposition of dramatic action and sound.

### Disjointed time sequences

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

### Dramatic metaphor

The endowment of a word, object or feeling with an intensity of meaning other than the literal. Emphasis is on isolating specifics within the performance that best provide an enhancement of meaning for the work, or at least indicate the complexity of the intended meaning.

**Elizabethan theatre**

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

**Exaggerated movement**

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

**Freeze frame**

A freeze frame is a frozen moment of a scene. During a performance the actor freezes action and sound at a premeditated time to enhance dramatic tension and/or to highlight an important moment in a scene. It can be compared to pressing 'pause' on a video at a significant moment in the narrative.

**Heightened use of language**

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

**Montage**

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

**Mood**

The emotional feeling created in a performance.

**Pathos**

Pathos is a state which evokes a feeling of pity or sadness in the audience; for example, the power of stirring tender or melancholy emotion. Pathos may be associated with comedy and tragedy.

**Parable**

A short allegorical story designed to illustrate or teach some truth, principle or moral lesson.

**Rhythm**

A regular pattern of sounds, words or actions.

**Satire**

The use of wit and comedy to attack, denounce or deride a target. Satire exposes or questions the presence of vice, folly, abuse or pretence. It can 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.

**Stillness and silence**

To be found where there is an absence of sound and absence of movement – used to enhance dramatic effect.



**Sound**

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

**Symbol**

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

**Transformation of character**

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

**Transformation of object**

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

**Transformation of place**

The actor creates more than one place or setting during the performance and does so without the use of scenery. The actor can communicate transformation of place to an audience through the context 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.

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# VCE Drama

## Solo Performance Examination 2012

### STATEMENT OF INTENTION

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Student number

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Prescribed structure number

Name of character (from prescribed structure)

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

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

**DO NOT SIMPLY REWRITE THE PERFORMANCE FOCUS**

*These comments should not exceed 100 words*

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

