



**Victorian Certificate of Education  
2014**

**DRAMA**

**Solo performance examination**

**Monday 6 October to Sunday 2 November 2014**

## INSTRUCTIONS TO STUDENTS

### Performance examination conditions

1. The examination will be set and assessed by panels appointed by the VCAA.
2. VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
3. The performance examination venue is set annually by the VCAA.
4. The solo performance will be presented as a single uninterrupted performance and last **not more than seven minutes**.
5. If a performance exceeds the prescribed time limit, the student will be asked to stop. A timing device will indicate when the seven minutes have elapsed.
6. A total of **10 minutes** per student will be allocated for preparation, performance and clearing the space. No additional time is allowed. Students should be mindful of these time restrictions when preparing stagecraft for the solo performance.
7. The performance will use a single clearly lit space. No changes to the lighting grid are permitted.
8. Only **two** chairs will be provided in the examination room for students to use in the performance, if they wish. Any additional properties, if required, must be carried into the examination room by the **student alone** and within the allotted time.
9. Students are **not** permitted to bring any objects or substances deemed hazardous or illegal into the performance examination venue. **All actual and imitation weapons are prohibited**. The use of such items is **not** permitted in the performance. Students are advised not to use any materials or properties in the performance that may cause, or that may be seen to cause, injury to themselves or others.
10. The use of open flames, including candles and matches, is **not** permitted in the performance.
11. Students must ensure that any properties, costumes (including footwear) or other aspects of their performance **do not**, in any way, damage the performance space. Students are responsible for the cleaning up and removal of any materials they bring into the space for their performance.
12. Students will be allocated an examination room at the performance examination venue in which to perform. Students and their teachers are **not** permitted to request a change of room.
13. Only the panel of assessors and any personnel authorised by the VCAA will be permitted in the examination room with the student during the examination.
14. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
15. Students must **not** walk behind and/or touch and/or approach the assessors during the examination.
16. The assessors' table is for assessment purposes. Students are not to place objects on the assessors' table or use the table in any way as part of their performance.

### Statement of Intention

1. A Statement of Intention form is published on page 19.
2. Immediately prior to their performance, students are required to present **three copies** of the Statement of Intention to the panel of assessors. The statement should not exceed 100 words.
3. The purpose of the Statement of Intention is to highlight aspects of the student's interpretation that they would like to bring to the assessors' attention. This may include:
  - an explanation/clarification of decisions made in their interpretation of the prescribed structure
  - reasons for choices made (for example, for the use of costume, properties, accent, symbol)
  - where and how a specific convention, element or dot point is demonstrated in the performance.
4. Students should not simply describe their character by rewriting the performance focus.
5. The Statement of Intention will **not** be assessed.

## Advice

1. Students are required to prepare a solo performance using one of the following 10 prescribed structures. Marks will **not** be awarded for performances that do not use one of the prescribed structures.
2. Each prescribed structure is composed of the following: character, stimulus, performance focus, performance style, convention, dramatic element and reference material. The following explanations should be used when preparing the solo performance:

- **Character** – the main character to be depicted in the performance
- **Stimulus** – the source of information that **must** be used in the development of the character and **must** be evident throughout the performance
- **Performance focus** – information that provides a context for the character  
Students are required to present this information in their performance, incorporating the specific details that are identified in the three dot points and in the opening sentences.

### The three dot points (DP)

- **DP1** begins with the word **recreates** and requires students to present material that is researched directly from the stimulus.
- **DP2** begins with the word **creates** and requires students to invent material that might or could have happened.
- **DP3** requires students to move beyond the stimulus and to respond to the scenario outlined using imagination and creativity.

### The opening sentences

- The opening sentences provide background to the character.
- They indicate where and when the performance takes place.
- They establish the audience.
- They provide insight into the emotional state or motivation of the character.

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

Each aspect of the performance focus does not have to be given equal emphasis during the performance.

Unless otherwise indicated, aspects of the performance focus may be performed in any order.

- **Performance style** – The prescribed performance style(s) is explained in the ‘Terminology’ section of the examination materials and on each prescribed structure where an additional style is listed. The prescribed style(s) must be used throughout the performance. Where features are listed for a particular non-naturalistic style, students can use **some or all** of the features listed, as appropriate to their performance.
  - **Convention** – The following conventions **will be assessed in all performances**: transformation of character, time, place and object. In addition, one convention will be specifically prescribed for each character and it **must** be used during the performance. Other conventions may be added as appropriate.
  - **Dramatic element** – One dramatic element will be prescribed for each character and it **must** be used during the performance. The dramatic element to be prescribed will be selected from the following list: climax, conflict, contrast, mood, rhythm, sound, space, symbol and tension. Students may use additional elements as appropriate.
  - **Reference material** – Students should undertake research when developing their character(s) for performance. Resources are provided as recommendations; this list is not exhaustive.  
Please note: If a resource is also listed under **Stimulus**, it **must** be used in the development of the character and **must** be evident throughout the performance.
3. The emphasis in performance must be on action rather than narration; ‘doing’ rather than ‘telling’.
  4. A ‘Terminology’ section is provided. Students should consult this for explanations of performance styles and conventions, as prescribed in the examination. Where an additional performance style is listed, a definition is included in both the prescribed structure and in the ‘Terminology’ section of the examination.

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**Notes for VCE Drama solo performance examination**

1. While the VCAA considers all the prescribed structures suitable for study, teachers should be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored. Teachers should ensure they are aware of the issues and themes that are contained in the structures prior to the commencement of Unit 4 so that they can provide appropriate advice to students.
2. Schools should check the local availability of required stimulus materials and resources prior to beginning Unit 4. Some materials may not be immediately available.
3. Students and teachers should be aware that websites, including Wikipedia, may contain information that has been altered since the publication of the examination materials.
4. Where a dot point in a particular structure requires moments or aspects, **at least two** instances of the requirement must be evident in the performance.
5. Where a dot point in a particular structure requires a montage of dramatic images or a series of vignettes, **three or more** images or vignettes must be evident in the performance.
6. Students and teachers are reminded that, in addition to the one convention prescribed in each structure, **transformation of character, time, place and object** must be demonstrated in every performance.
7. When making performance choices, students and teachers should note that all characters **must** be portrayed in the gender identified in the prescribed structure.
8. Students and teachers should note that a table will **not** be provided in the examination space.
9. All enquiries regarding the VCE Drama solo performance examination should be forwarded to Helen Champion, Curriculum Manager, telephone: (03) 9032 1723 or Glenn Martin, Project Manager, Assessment, telephone: (03) 9225 2212.

## **PRESCRIBED STRUCTURE 1**

### **Character**

The Aspiring ‘Artist’

### **Stimulus**

‘The Mystery of the *Weeping Woman*’, *The Melbourne Magazine*, *The Age*, 30 August 2013

### **Performance focus**

Create a solo performance based on the character of the Aspiring ‘Artist’.

At a meeting of a Melbourne artists’ collective, those gathered are angered by the vast sums of money local galleries spend on acquiring non-Australian artworks. In a call to arms, the Aspiring ‘Artist’, who has yet again been overlooked for an arts grant, goads others into action and hatches a plot that will gain media attention. In doing so, he/she:

- recreates a montage of dramatic images that shows the responses of the decadent art establishment and the philistine authorities to the theft of the painting the *Weeping Woman*
- creates a scene(s) that shows his/her involvement in the theft of the painting
- creates a scene(s) of ‘performance art’ that explores how the nature and purpose of art has changed over time.

### **Performance style**

Non-naturalistic with aspects of Cabaret Voltaire\*

### **Convention**

Heightened use of language

### **Dramatic element**

Symbol

### **Reference material**

Chris Womersley, ‘The Mystery of the *Weeping Woman*’, *The Melbourne Magazine*, *The Age*, 30 August 2013

[www.youtube.com/watch?v=fkl92oV1kMc](http://www.youtube.com/watch?v=fkl92oV1kMc)

[www.youtube.com/watch?v=oZOsR0TzbJ8&list=PLVi7sdAfeSjKrGEQgZfW7lqiSKEXWy48c](http://www.youtube.com/watch?v=oZOsR0TzbJ8&list=PLVi7sdAfeSjKrGEQgZfW7lqiSKEXWy48c)

#### **\*Cabaret Voltaire**

This is an early 20th-century European avant-garde movement closely associated with Dadaism. It is exemplified by:

- the use of music, movement, dance and experimental poetry
- the use of highly symbolic and esoteric costume and properties
- the use of chaotic and often discordant imagery, sounds and words.

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[www.theallpapers.com](http://www.theallpapers.com)

## **PRESCRIBED STRUCTURE 2**

### **Character**

Professor Lucifer Gorgonzola Butts, AK

### **Stimulus**

[www.rubegoldberg.com](http://www.rubegoldberg.com)

AND

‘It’s the Little Things That Matter’ by Rube Goldberg

### **Performance focus**

Create a solo performance based on the character of Professor Lucifer Gorgonzola Butts, AK.

While attempting to sell his latest invention on a home-shopping television channel, Professor Butts boasts about how he, unlike other inventors, is saving society with his inventions. In doing so, he:

- recreates a montage of dramatic images of one (or more) of his most-loved inventions and why he developed it (them)
- creates a scene(s) where he compares another of his inventions to the invention(s) of a great inventor listed at <[www.biographyonline.net/scientists/top-10-inventors.html](http://www.biographyonline.net/scientists/top-10-inventors.html)> or <[www.women-inventors.com](http://www.women-inventors.com)>
- creates a scene(s) that demonstrates how a famous invention has had an adverse effect on humankind.

### **Performance style**

Non-naturalistic with aspects of physical theatre\*

### **Convention**

Exaggerated movement

### **Dramatic element**

Space

### **Reference material**

[www.rubegoldberg.com](http://www.rubegoldberg.com)

‘It’s the Little Things That Matter’ by Rube Goldberg,  
<http://www.screwballcomics.blogspot.com.au/p/rube-goldberg.html>

[www.rube-goldberg.com/wiki/rube-tales.html](http://www.rube-goldberg.com/wiki/rube-tales.html)

[www.biographyonline.net/scientists/top-10-inventors.html](http://www.biographyonline.net/scientists/top-10-inventors.html)

[www.women-inventors.com](http://www.women-inventors.com)

#### **\*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. It is exemplified by:

- the use of mime
- the use of acrobatics/circus skills
- the use of mask
- commedia dell’arte
- visual theatre
- the use of dance.

**PRESCRIBED STRUCTURE 3****Character**

The Socialite

**Stimulus**

The song 'The Ladies Who Lunch' from the musical *Company* by Stephen Sondheim

**Performance focus**

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

Following an economic downturn in which she lost everything, a former socialite gatecrashes a luncheon and proposes a toast to the assembled guests, accusing each of them of being shallow and leading empty lives. In doing so, she:

- recreates a series of vignettes that shows the types of ladies and girls depicted in the song
- creates a scene(s) that explores the political and/or social and/or economic reasons why two or more types of Australian women are unable to lunch
- creates a scene(s) that demonstrates how an actual woman, either past or present, has used her power and influence to improve the lives of others.

**Performance style**

Non-naturalistic with aspects of musical theatre\*

**Convention**

Satire

**Dramatic element**

Climax

**Reference material**

'The Ladies Who Lunch', from the musical *Company* by Stephen Sondheim, 1970

[www.youtube.com/watch?v=\\_eSoM3s87FM](http://www.youtube.com/watch?v=_eSoM3s87FM)

[www.biographyonline.net/people/women-who-changed-world.html](http://www.biographyonline.net/people/women-who-changed-world.html)

**\*Musical theatre**

This is a style of theatre that comprises a mixture of song, dance, music and spoken dialogue. It is exemplified by:

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

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[www.theallpapers.com](http://www.theallpapers.com)

## **PRESCRIBED STRUCTURE 4**

### **Character**

The Worker

### **Stimulus**

The film *Metropolis*

### **Performance focus**

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

At a rally in 2020, when androids are set to completely take over all Australian production lines, an outspoken worker uses the prescience of Fritz Lang in his 1927 film to forewarn others about the consequences of new technology. In doing so, he/she:

- recreates a montage of dramatic images that shows the contrast between the lifestyles of the workers below the ground and those of the rich who live above it
- creates a scene(s) that demonstrates how science has progressed at the expense of humankind
- creates a scene(s) that shows how workers in modern times can be exploited.

### **Performance style**

Non-naturalistic with aspects of German expressionism\*

### **Convention**

Symbol

### **Dramatic element**

Tension

### **Reference material**

*Metropolis*, directed by Fritz Lang, 1927 [G]

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

#### **\*German expressionism**

This is a cinematic and theatrical style often associated with the silent films of Germany and other central European countries prior to the 1920s. It is exemplified by:

- the use of distortion in expression to show the inner emotional reality or turmoil
- the use of unrealistic, geometric or angular properties or sets
- the use of stark, rigid and angular movement
- the use of symbolic costume and make-up, such as white face and blackened eyes
- a sense of menace, gloom and darkness.



## **PRESCRIBED STRUCTURE 5**

### **Character**

Percy Jackson

### **Stimulus**

The novel *Percy Jackson and the Lightning Thief*

### **Performance focus**

Create a solo performance based on the character of Percy Jackson.

Upon arriving at Olympus, after completing yet another quest to restore harmony among the gods, a defiant Percy attempts to compel them to reach a lasting accord and cease wreaking havoc on humankind. In doing so, he:

- recreates a montage of dramatic images that shows how he came to realise he was a demigod
- creates a scene(s) demonstrating how he and his friends, Annabeth and Grover, defeated modern-day incarnations of Greek monsters at the Hill of Cleito in order to complete his recent quest
- creates a scene(s) that links the quarrels of the gods to a natural disaster or human conflict, past or present.

### **Performance style**

Non-naturalistic\*

### **Convention**

Exaggerated movement

### **Dramatic element**

Conflict

### **Reference material**

*Percy Jackson and the Lightning Thief* by Rick Riordan, 2005 (any edition)

[http://en.wikipedia.org/wiki/List\\_of\\_Greek\\_mythological\\_creatures](http://en.wikipedia.org/wiki/List_of_Greek_mythological_creatures)

<http://worldhistoryproject.org/topics/natural-disasters>

[www.historytoday.com/blog/2011/09/conflict-history-interactive-map-timeline](http://www.historytoday.com/blog/2011/09/conflict-history-interactive-map-timeline)

#### **\*Non-naturalistic**

Non-naturalism is a broad term for all performance styles that are not dependent on a life-like representation of everyday life. It is based on the work of Antonin Artaud (theatre of cruelty), Bertolt Brecht (epic theatre) and Jerzy Grotowski (poor theatre). Non-naturalism can allow an actor to explore and present ideas or stories conceptually.

Non-naturalism does not seek to recreate life as it is lived, but is focused more on passing comment on, or responding to, aspects of the real world. Non-naturalistic performance can occur in any space and is not dependent on specific resources. Non-naturalistic performance work might include the manipulation of both naturalistic and non-naturalistic conventions.

A non-naturalistic performance may be defined by the non-naturalistic:

- use of stagecraft
- acting style of the performers
- use of dramatic elements
- use of conventions, including transformation of character and/or time and/or place and/or object.

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[www.theallpapers.com](http://www.theallpapers.com)

## **PRESCRIBED STRUCTURE 6**

### **Character**

Midge Macpherson

### **Stimulus**

The novel *A Rose for the Anzac Boys*

### **Performance focus**

Create a solo performance based on the character of Midge Macpherson.

On the eve of World War II, Australia is bracing for its involvement in yet another conflict. At a community gathering in Biscuit Creek, the passionate Midge rallies the apprehensive women into wartime service. In doing so, she:

- recreates a montage of dramatic images that shows her experiences in World War I
- creates a scene(s) that explores the impact of World War I on women's lives after 1918
- creates a scene(s) that demonstrates the contribution of Australian volunteers to those in need from 1914–2014.

### **Performance style**

Non-naturalistic with aspects of epic theatre\*

### **Convention**

Use of fact

### **Dramatic element**

Mood

### **Reference material**

*A Rose for the Anzac Boys* by Jackie French, 2008 (any edition)

<http://australianaidvolunteers.gov.au>

[www.skwirk.com/p-c\\_s-14\\_u-42\\_t-48\\_c-142/the-roles-of-women-in-the-war/nsw/the-roles-of-women-in-the-war/australia-and-world-war-i/women-and-the-war](http://www.skwirk.com/p-c_s-14_u-42_t-48_c-142/the-roles-of-women-in-the-war/nsw/the-roles-of-women-in-the-war/australia-and-world-war-i/women-and-the-war)

#### **\*Epic theatre**

Sometimes called Brechtian theatre, epic 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. It is exemplified by:

- direct address and/or the use of narration and song
- the use of signs
- the use of mask and movement
- the creation of a large range of characters, often transformed using minimal costume or properties
- stylised gesture and movement
- deliberate and conscious choices intended to remind the audience that they are watching a play.

## **PRESCRIBED STRUCTURE 7**

### **Character**

The Cyclist

### **Stimulus**

<http://www.thecultureconcept.com/circle/the-anti-lycra-brigade-cycling-in-style-at-melbourne>

AND

Heath Gilmore and Rocco Fazzari, 'The social history of cycling in Australia', *The Sydney Morning Herald*, 22 July 2013

### **Performance focus**

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

During heavy, peak-hour gridlock, the brazen and idealistic cyclist tries to convince tired and irritable motorists to stop relying on their vehicles and to take part in a cycling revolution. In doing so, he/she:

- recreates a series of vignettes that demonstrates some of the types of people who cycle, and the social and personal advantages cycling offers them
- creates a scene(s) that shows his/her transformation from a sedentary lifestyle
- creates a scene(s) that promotes the propaganda of the Cyclists Riding Against Pollution campaign, which aims for a more environmentally friendly transport system.

### **Performance style**

Non-naturalistic\*

### **Convention**

Caricature

### **Dramatic element**

Rhythm

### **Reference material**

Heath Gilmore and Rocco Fazzari, 'The social history of cycling in Australia', *The Sydney Morning Herald*, 22 July 2013

<http://www.thecultureconcept.com/circle/the-anti-lycra-brigade-cycling-in-style-at-melbourne>

[www.bikeradar.com/au/road/gear/article/30-reasons-to-take-up-cycling-23965/](http://www.bikeradar.com/au/road/gear/article/30-reasons-to-take-up-cycling-23965/)

#### **\*Non-naturalistic**

Non-naturalism is a broad term for all performance styles that are not dependent on a life-like representation of everyday life. It is based on the work of Antonin Artaud (theatre of cruelty), Bertolt Brecht (epic theatre) and Jerzy Grotowski (poor theatre). Non-naturalism can allow an actor to explore and present ideas or stories conceptually.

Non-naturalism does not seek to recreate life as it is lived, but is focused more on passing comment on, or responding to, aspects of the real world. Non-naturalistic performance can occur in any space and is not dependent on specific resources. Non-naturalistic performance work might include the manipulation of both naturalistic and non-naturalistic conventions.

A non-naturalistic performance may be defined by the non-naturalistic:

- use of stagecraft
- acting style of the performers
- use of dramatic elements
- use of conventions, including transformation of character and/or time and/or place and/or object.

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**PRESCRIBED STRUCTURE 8****Character**

Vivian Vance

**Stimulus**

The career of Vivian Vance

**Performance focus**

Create a solo performance based on the person Vivian Vance.

On set for a reunion show of *I Love Lucy* in 1977, a nostalgic Vivian recalls for other cast and crew members moments from her career, and reflects on how comedy has changed since she first began, particularly for women. In doing so, she:

- recreates a scene(s) that shows the difficulties she faced professionally, especially while in the shadow of Lucille Ball
- creates a scene(s) that demonstrates the unacknowledged contribution(s) she made to *I Love Lucy* and/or *The Lucy Show*.
- creates a montage of dramatic images that explores how the nature of comedy will change for Australian female comedians after 1977.

**Performance style**

Non-naturalistic with aspects of comedy\*

**Convention**

Caricature

**Dramatic element**

Contrast

**Reference material**

[www.news.com.au/entertainment/denise-scott-says-funny-women-have-a-come-a-long-way-in-australia/story-e6frfmq9-1226667532144](http://www.news.com.au/entertainment/denise-scott-says-funny-women-have-a-come-a-long-way-in-australia/story-e6frfmq9-1226667532144)

[http://en.wikipedia.org/wiki/The\\_Lucy\\_Show](http://en.wikipedia.org/wiki/The_Lucy_Show)

**\*Comedy**

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

- characters or situations that are often silly, ludicrous or absurd
- the use of words, jokes or stories that have a punchline
- the use of parody, caricature, visual or physical gags and other comedic styles
- the use of references to current events, famous people or politicians
- the use of costume or properties to enhance comedy.

## **PRESCRIBED STRUCTURE 9**

### **Character**

The Late-night Movie Host

### **Stimulus**

[www.youtube.com/watch?v=ts8H7Z5PNDY](http://www.youtube.com/watch?v=ts8H7Z5PNDY)

AND

<http://listverse.com/2011/07/18/top-10-tv-horror-hosts/>

### **Performance focus**

Create a solo performance based on the character of the Late-night Movie Host.

Aware of declining ratings and a television network's plans to run a late-night show devoted to movies listed as Hollywood 'B' grade, an opportunistic and egotistical host decides to seize the moment. He/She makes a spirited pitch to the assembled executives. In doing so, he/she:

- recreates a montage of dramatic images of 'B' grade movies that highlights the host's favourite moments
- creates a scene(s) that demonstrates how the host will advertise potential products and/or sponsors in breaks throughout a movie
- creates a scene(s) that shows how the horror movie genre has changed since the 1920s.

### **Performance style**

Non-naturalistic\*

### **Convention**

Caricature

### **Dramatic element**

Sound

### **Reference material**

[www.youtube.com/watch?v=ts8H7Z5PNDY](http://www.youtube.com/watch?v=ts8H7Z5PNDY)

<http://retrorocket.tripod.com/Deadly/DE-MEL1.html>

[http://en.wikipedia.org/wiki/Horror\\_film](http://en.wikipedia.org/wiki/Horror_film)

<http://listverse.com/2011/07/18/top-10-tv-horror-hosts/>

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## PRESCRIBED STRUCTURE 10

### Character

Lady Eboshi

### Stimulus

The film *Princess Mononoke*

### Performance focus

Create a solo performance based on the character of Lady Eboshi.

After the rebuilding of Irontown, a furious Princess Mononoke and a bewildered Ashitaka encounter Lady Eboshi culling animals in the forest. An indignant Lady Eboshi explains why she has chosen to destroy her harmonious relationship with nature. In doing so, she:

- recreates a montage of dramatic images that shows some of the events leading up to her arm being bitten off
- creates a scene(s) that demonstrates how her unusual childhood made her the woman she is
- creates a scene(s) that demonstrates how the production of iron and/or steel has altered the course of history.

### Performance style

Non-naturalistic with aspects of kabuki theatre\*

### Convention

Pathos

### Dramatic element

Rhythm

### Reference material

*Princess Mononoke*, directed by Hayao Miyazaki, 1997 [M]

<http://www.anselm.edu/homepage/dbanach/h-carnegie-steel.htm>

[https://www.youtube.com/watch?v=eaHREgVK\\_G8](https://www.youtube.com/watch?v=eaHREgVK_G8)

<https://www.youtube.com/watch?v=67-bgSFJiKc>

#### \*Kabuki theatre

This is a type of popular Japanese drama where tales of comedy and tragedy, depicting the struggle between good and evil, are theatricalised in a larger-than-life manner. It is exemplified by:

- the use of stylised movement and pantomime
- episodic structure
- the use of heightened tableau (*mie*)
- the use of dance, music and song
- elaborate make-up and costume
- the symbolic use of colour
- the use of animal or supernatural masks.

## TERMINOLOGY

The explanations listed below provide direction for teachers and students in the development of the VCE Drama solo performance examination. This information should be read with pp. 10–12 of the *VCE Drama Study Design 2014–2018*.

### Non-naturalistic

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- use of dramatic elements
- use of conventions, including transformation of character and/or time and/or place and/or object.

### Create

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

### Recreate

To recreate is to re-enact situations and conversations that are informed by the stimulus. The emphasis in the recreation must be on action rather than narration; ‘doing’ rather than ‘telling’.

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### Cabaret Voltaire

This is an early 20th-century European avant-garde movement closely associated with Dadaism. It is exemplified by:

- the use of music, movement, dance and experimental poetry
- the use of highly symbolic and esoteric costume and properties
- the use of chaotic and often discordant imagery, sounds and words.

### Caricature

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

### Climax

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

**Comedy**

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

- characters or situations that are often silly, ludicrous or absurd
- the use of words, jokes or stories that have a punchline
- the use of parody, caricature, visual or physical gags and other comedic styles
- the use of references to current events, famous people or politicians
- the use of costume or properties to enhance comedy.

**Conflict**

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

**Contrast**

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

**Epic theatre**

Sometimes called Brechtian theatre, epic 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. It is exemplified by:

- direct address and/or the use of narration and song
- the use of signs
- the use of mask and movement
- the creation of a large range of characters, often transformed using minimal costume or properties
- stylised gesture and movement
- deliberate and conscious choices intended to remind the audience that they are watching a play.

**Exaggerated movement**

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

**German expressionism**

This is a cinematic and theatrical style often associated with the silent films of Germany and other central European countries prior to the 1920s. It is exemplified by:

- the use of distortion in expression to show the inner emotional reality or turmoil
- the use of unrealistic, geometric or angular properties or sets
- the use of stark, rigid and angular movement
- the use of symbolic costume and make-up, such as white face and blackened eyes
- a sense of menace, gloom and darkness.

**Heightened use of language**

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



**Kabuki theatre**

This is a type of popular Japanese drama where tales of comedy and tragedy, depicting the struggle between good and evil, are theatricalised in a larger-than-life manner. It is exemplified by:

- the use of stylised movement and pantomime
- episodic structure
- the use of heightened tableau (*mie*)
- the use of dance, music and song
- elaborate make-up and costume
- the symbolic use of colour
- the use of animal or supernatural masks.

**Montage**

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

**Mood**

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

**Musical theatre**

This is a style of theatre that comprises a mixture of song, dance, music and spoken dialogue. It is exemplified by:

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

**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 tragedy.

**Performance art**

This is an interdisciplinary art form that combines visual art with dramatic performance.

**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.

It is exemplified by:

- the use of mime
- the use of acrobatics/circus skills
- the use of mask
- commedia dell'arte
- visual theatre
- the use of dance.

**Rhythm**

Rhythm is a regular pattern of sounds, words or actions. Performances can also have their own rhythm that can be influenced by the emotional nature of the plot, the pace of line delivery, the pace of scene transitions, and the length of those scenes and the dialogue within them.

**TURN OVER**

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**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 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.

**Sound**

Sound is created by the performer through the possible use of voice, body percussion and objects to create an effect in performance and enhance meaning. Sound may include silence or the deliberate absence of sound.

**Space**

Space involves the way the actor(s) uses the performance area 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.

**Symbol**

Symbol is used to create meaning that is not literal. Symbol allows performers to communicate ideas and themes through words, stagecraft and expressive skills.

**Tension**

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

**Transformation of character**

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

**Transformation of object**

This occurs when an object(s) is endowed with a variety of meanings by the actor.

**Transformation of place**

The actor creates more than one place or setting during the performance and does so without the use of scenery. The actor can communicate transformation of place to an audience through the context that they create for the performance, and through the use of objects and space in symbolic ways. Transformation of place can be achieved through the transformation of properties (real and imagined) and/or through the use of expressive skills alone.

**Transformation of time**

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

**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.

**Vignette**

A vignette is a short scene or sketch based on a character.



# VCE Drama 2014

## Solo performance examination

### STATEMENT OF INTENTION

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Student number

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Prescribed structure number

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Name of character (from prescribed structure)

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

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

**DO NOT SIMPLY REWRITE THE PERFORMANCE FOCUS.**

*These comments should not exceed 100 words.*

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

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