

Drama

VCE Solo Performance Examination

Monday 6 October to Monday 27 October 2025

Guidelines for students and teachers

Relevant references

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

The 2025 Drama solo performance examination is to be used in conjunction with the following documents:

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

Format of the performance examination

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

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

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

Students must adhere to the following timing allocations:

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

Statement of Intention

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

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

The Statement of Intention may include:

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

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

Additional information

1. The VCE Drama solo performance examination is not a public performance and therefore is not subject to current community standards. Students are encouraged to consider all 10 prescribed structures before making a final selection, regardless of their own or a character's identity (for example, cultural background, race, gender or sexual orientation). Careful and sensitive consideration of the portrayal of any character should be paramount but not a deterrent when creating a solo performance.
2. It is recommended that suitable and considered research is undertaken when students are creating a performance that contains First Nations cultures and/or perspectives.
3. Reading from a script or any written notes does not constitute a solo performance and will be considered off-task.
4. Where a plural is used in the wording of a structure, two or more moments/examples must be evident, unless a specific number is stated.
5. All prescribed structures must be informed by the stimulus material and wider research.
6. When the terms 'real', 'fictional' or 'historical' are used, it means that students are expected to choose known examples from history, from real life or from literary material, film, television, etc.

Instructions

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. Using the performance style(s), convention(s) or dramatic element(s) only once does not constitute compliance. There is a suggested convention and dramatic element for each prescribed structure. These are suggestions only; any of the eight listed below can be selected.

Conventions

The conventions of transformation of character, time and place, and application of symbol must be used and will be assessed in every solo performance. In addition to these, students are required to select **one** convention from the following list and apply it throughout their solo performance:

- caricature
- exaggerated movement
- pathos
- satire
- song
- stylised movement
- tableau
- 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
- space
- sound
- tension

Write your selected dramatic element on your Statement of Intention.

Prescribed structure 1

Character The Villain (Captain Hook or Cruella de Vil or Hades or Ursula)

Stimulus material

Select **one** character from one of the films listed below and write your selection on your Statement of Intention.

Film, *Peter Pan* (Walt Disney Productions), 1953, directed by Hamilton Luske, Clyde Geronimi and Alfred Jackson **OR**

Film, *One Hundred and One Dalmatians* (Walt Disney Productions), 1961, directed by Wolfgang Reitherman, Hamilton Luske and Clyde Geronimi **OR**

Film, *Hercules* (Walt Disney Feature Animation), 1997, directed by John Musker and Ron Clements **OR**

Film, *The Little Mermaid* (Walt Disney Feature Animation), 1989, directed by John Musker and Ron Clements

Performance focus

Create a solo performance based on the character of the Villain (Captain Hook or Cruella de Vil or Hades or Ursula).

On set for the remake of their story, the Villain is seething because they have yet again been vilified and portrayed as the 'baddie' in the script. Bursting into the production team meeting, the Villain refuses to go onto set until they have been rewritten in a more favourable light.

The Villain does this by:

- recreating key moments from their story and that of one other villain from a different film listed above, showing how both characters have been negatively represented
- showing what the remake might look like when the Villain is reimagined as the 'goodie'
- creating a parallel to a real person who has reinvented themselves to be perceived in a positive light.

Contemporary drama practices and performance style

Contemporary drama practices including a performance style chosen by the student (see page 6)

Suggested convention

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

Suggested dramatic element

Climax (or select **one** of the listed dramatic elements on page 4)

Resources

Film, *Peter Pan* (Walt Disney Productions), 1953, directed by Hamilton Luske, Clyde Geronimi and Alfred Jackson

Film, *One Hundred and One Dalmatians* (Walt Disney Productions), 1961, directed by Wolfgang Reitherman, Hamilton Luske and Clyde Geronimi

Film, *Hercules* (Walt Disney Feature Animation), 1997, directed by John Musker and Ron Clements

Film, *The Little Mermaid* (Walt Disney Feature Animation), 1989, directed by John Musker and Ron Clements

[<https://screenrant.com/things-every-disney-villain-does/>](https://screenrant.com/things-every-disney-villain-does/)

[<https://au.lifehacker.com/news/92519/the-biggest-failures-of-successful-people-and-how-they-got-back-up>](https://au.lifehacker.com/news/92519/the-biggest-failures-of-successful-people-and-how-they-got-back-up)

Prescribed structure 1 – continued

Character The Villain (Captain Hook or Cruella de Vil or Hades or Ursula)

Performance style chosen by the student

Students can choose any non-realistic style that supports their interpretation of the prescribed structure. This could be a style such as Bouffon, Cabaret, Gothic Horror, Poor Theatre, Magic Realism or any other style that is appropriate to their performance.

Prescribed structure 2

Character Marie Antoinette

Stimulus material

Documentary, *Marie Antoinette: Queen of Versailles*, 2006, directed by Liam Dale

Performance focus

Create a solo performance based on the person of Marie Antoinette.

Fearing that 'the peasants are revolting', a scheming and conniving Marie Antoinette plots to increase her popularity with the common people of France at the expense of King Louis XVI. Dismissing objections from the King's advisors, she proclaims that she will become the most popular queen of France.

Marie Antoinette does this by:

- recreating her ascension to the throne and aspects of her relationship with King Louis XVI
- showing examples of her masterful plan to increase her popularity with the people of France at the expense of King Louis XVI
- creating a parallel to another powerful woman, either real or fictional, who has ruled despite adversity.

Contemporary drama practices and performance style

Contemporary drama practices including a performance style chosen by the student*

Suggested convention

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

Suggested dramatic element

Conflict (or select **one** of the listed dramatic elements on page 4)

Resources

Documentary, *Marie Antoinette: Queen of Versailles*, 2006, directed by Liam Dale

<www.britannica.com/biography/Marie-Antoinette-queen-of-France>

<www.thoughtco.com/powerful-women-rulers-everyone-should-know-3530278>

***Performance style chosen by the student**

Students can choose any non-realistic style that supports their interpretation of the prescribed structure. This could be a style such as Bouffon, Cabaret, Gothic Horror, Poor Theatre, Magic Realism or any other style that is appropriate to their performance.

Prescribed structure 3

Character The Children’s Book Character

Stimulus material

Select **one** character from one of the books listed below and write your selection on your Statement of Intention.

Book, *Possum Magic* by Mem Fox (any edition) **OR**

Book, *Koala Lou* by Mem Fox (any edition) **OR**

Book, *The Rainbow Serpent* by Dick Roughsey (any edition)

Performance focus

Create a solo performance based on the character of the Children’s Book Character.

Frustrated that their story has been left unread and sitting on a shelf at the local library, the Children’s Book Character rips themselves off the page and pounces on the unsuspecting children whose eyes are glued to their screens. Attempting to draw them away from their devices and to reignite a love of reading, the Children’s Book Character dazzles those assembled with a performance highlighting the importance of books.

The Children’s Book Character does this by:

- recreating the important message(s) of their story and that of one other character from a different children’s book listed above
- presenting a new children’s story about the consequences of too much screen time
- creating an example(s) of how Australian children’s literature has changed over time.

Contemporary drama practices and performance style

Contemporary drama practices including Children’s Theatre*

Suggested convention

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

Suggested dramatic element

Space (or select **one** of the listed dramatic elements on page 4)

Resources

Book, *Possum Magic* by Mem Fox (any edition)

Book, *Koala Lou* by Mem Fox (any edition)

Book, *The Rainbow Serpent* by Dick Roughsey (any edition)

<www.nu.edu/blog/negative-effects-of-technology-on-children-what-can-you-do/>

<<https://maygibbs.org/news/australian-childrens-literature/>>

*Children’s Theatre

Children’s Theatre is a hybrid form of theatre that is designed specifically for entertaining children. Its purpose is usually educational and generally provides a moral or lesson for those watching.

Children’s Theatre is exemplified by:

- large, loose storylines that may involve magic, fairytales and fantastical characters and/or creatures
- use of song, dance, music and acrobatics
- bright, colourful costumes, use of puppetry/mask and audience participation.

Prescribed structure 4

Character Frederick Federici

Stimulus material

<https://blogs.slv.vic.gov.au/such-was-life/federicis-ghost/>

Performance focus

Create a solo performance based on the character of Frederick Federici.

At the inaugural PHANTOM (Post-Human Apparitions Navigating Theatres of Melbourne) Conference, Frederick Federici complains that ghosts are no longer respected and that the standard of theatre has declined since his time on the stage. In a call to action, he galvanises other theatre ghosts to create a scene 'not to be believed' by demonstrating a range of haunting strategies designed to disrupt the theatres of Melbourne.

Frederick Federici does this by:

- recreating moments from his acting career, his time spent haunting and his lasting legacy at the Princess Theatre
- demonstrating how he and/or another ghost will create mayhem during a production being staged at a Melbourne theatre in 2025
- creating two or more examples of other theatre mishaps throughout history.

Contemporary drama practices and performance style

Contemporary drama practices including a performance style chosen by the student*

Suggested convention

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

Suggested dramatic element

Tension (or select **one** of the listed dramatic elements on page 4)

Resources

<https://blogs.slv.vic.gov.au/such-was-life/federicis-ghost/>

www.stagewhispers.com.au/history/ghosts-theatre-past

<https://ew.com/article/2014/11/04/10-big-broadway-disasters-according-to-seth-rudetsky/>

***Performance style chosen by the student**

Students can choose any non-realistic style that supports their interpretation of the prescribed structure. This could be a style such as Bouffon, Cabaret, Gothic Horror, Poor Theatre, Magic Realism or any other style that is appropriate to their performance.

Prescribed structure 5

Character Agent 99 and/or Agent 86

Stimulus material

Television series, *Get Smart*, Season 1, Episode 17 ('Kisses for KAOS'), directed by Gary Nelson

Performance focus

Create a solo performance based on the character(s) of Agent 99 and/or Agent 86.

In 1968, following a tip-off about KAOS's new dangerous plot for world domination, Agent 99 and/or Agent 86 attempt to convince the dubious Chief that they should be assigned to the case, despite the shortcomings of their work on a previous case. Agent 99 and/or Agent 86 attempt to demonstrate that they are best suited to foil KAOS's plan; after all, they have long been facing every possible danger imaginable, '... and loving it!'

Agent 99 and/or Agent 86 do/does this by:

- recreating key moments from the case of the exploding paintings, demonstrating their skills as an agent(s)
- creating another case involving a previously unknown threat by KAOS, where they 'missed it by that much'
- showing how they attempted to solve the mysterious disappearance of former Australian Prime Minister Harold Holt.

Contemporary drama practices and performance style

Contemporary drama practices including Comedy*

Suggested convention

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

Suggested dramatic element

Climax (or select **one** of the listed dramatic elements on page 4)

Resources

Television series, *Get Smart*, Season 1, Episode 17 ('Kisses for KAOS'), directed by Gary Nelson

www.wouldyoubelieve.com/

www.9news.com.au/national/a-list-of-holt-disappearance-theories/3565c411-99c7-477e-97da-3e8f3c60ec5c

*Comedy

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

Comedy is exemplified by:

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

Prescribed structure 6

Character The Director

Stimulus material

Film, *Picnic at Hanging Rock* (Producers Hal McElroy and Jim McElroy, and Executive Producer Patricia Lovell), 1975, directed by Peter Weir **AND**

The campaign #MirandaMustGo

Performance focus

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

During a workshop for the new stage production 'Hanging Rock', the Director offers alternative approaches that reflect more culturally diverse perspectives than the original film. Facing numerous challenges and petty disputes among the cast and crew, the Director demonstrates their vision with the intention of both educating and uniting cast and audience.

The Director does this by:

- recreating key moments that led to the disappearances of the schoolgirls in *Picnic at Hanging Rock*, and from the campaign #MirandaMustGo
- presenting a scene(s) from the new stage production 'Hanging Rock' that emphasises the importance of First Nations cultures
- creating an example of an aspect of Australia that has been re-examined from a First Nations perspective.

Contemporary drama practices and performance style

Contemporary drama practices including Epic Theatre*

Suggested convention

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

Suggested dramatic element

Mood (or select **one** of the listed dramatic elements on page 4)

Resources

Film, *Picnic at Hanging Rock* (Producers Hal McElroy and Jim McElroy, and Executive Producer Patricia Lovell), 1975, directed by Peter Weir

<https://mirandamustgo.com.au/>

www.theguardian.com/commentisfree/2018/may/17/we-must-return-all-our-landmarks-to-their-indigenous-names

*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 placards, mask, stylised gesture and movement
- deliberate and conscious choices intended to remind the audience that they are watching a play.

Prescribed structure 7

Character Captain Haddock

Stimulus material

Comic book, *Red Rackham's Treasure* by Hergé (any edition)

Performance focus

Create a solo performance based on the character of Captain Haddock.

At the grand opening of the Maritime Gallery's exhibition of the *Unicorn's* relics and discovered treasures, an outraged Captain Haddock challenges the sceptical visitors who are disbelieving of his adventures. Seasoning his stories with some of his famous exclamations and curses, he attempts to convince the pompous and dubious crowd that his tales are true.

Captain Haddock does this by:

- recreating moments from his adventures with Tintin to find Sir Francis Haddock's treasure
- creating two or more highlights of an untold adventure in which he used one of Professor Calculus's new inventions
- comparing himself to another fictional treasure hunter.

Contemporary drama practices and performance style

Contemporary drama practices including Physical Theatre*

Suggested convention

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

Suggested dramatic element

Space (or select **one** of the listed dramatic elements on page 4)

Resources

Comic book, *Red Rackham's Treasure* by Hergé (any edition)

<www.tintin.com/en/characters/captain-haddock>

<www.ranker.com/list/best-treasure-hunters/ranker-entertainment>

***Physical Theatre**

Physical Theatre is a style of theatre that pursues storytelling primarily through physical means rather than the use of words or text. The primary focus is on the physical work of the actor through the use of the body. It is a highly visual form of theatre.

Physical Theatre is exemplified by:

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

Prescribed structure 8

Character The Advertising Executive

Stimulus material

www.tourism.australia.com/en/resources.html#campaign-resources

Performance focus

Create a solo performance based on the character of the Advertising Executive.

Seizing an opportunity to advance their career, the flashy and pretentious Advertising Executive gatecrashes Tourism Australia's Annual General Meeting to reveal a new and exciting campaign. Vehemently proclaiming that too much attention is paid to Australia's most popular tourist attractions, the Advertising Executive pitches an over-the-top campaign promoting an 'under-appreciated' aspect of Australia, to a less-than-impressed crowd.

The Advertising Executive does this by:

- recreating examples from two or more past iconic Tourism Australia campaigns
- showing highlights from their fresh and new campaign that promotes an 'under-appreciated' aspect of Australia
- creating an example of how existing advertising can distort reality.

Contemporary drama practices and performance style

Contemporary drama practices including a performance style chosen by the student*

Suggested convention

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

Suggested dramatic element

Contrast (or select **one** of the listed dramatic elements on page 4)

Resources

www.tourism.australia.com/en/resources.html#campaign-resources

www.adnews.com.au/news/thirty-years-of-tourism-australia-a-history-of-iconic-ads

<https://digitalsynopsis.com/advertising/reality-vs-advertising-deceptive-food-hotels-models/>

***Performance style chosen by the student**

Students can choose any non-realistic style that supports their interpretation of the prescribed structure. This could be a style such as Bouffon, Cabaret, Gothic Horror, Poor Theatre, Magic Realism or any other style that is appropriate to their performance.

Prescribed structure 9

Character Oiwa (The Onryō or Vengeful Ghost)

Stimulus material

Traditional Japanese Ghost Story: Oiwa,

<https://seeksghosts.blogspot.com/2012/03/traditional-japanese-ghost-story-oiwa.html>

Performance focus

Create a solo performance based on the character of Oiwa.

At the site of her sacred shrine, an angry and vengeful Oiwa suddenly appears before a group of greedy developers. Outraged that they plan to demolish her shrine to make way for a shonky new apartment building, she forewarns that their greedy plans will lead to dire, nightmarish consequences.

Oiwa does this by:

- recreating moments from her story that show how greed ruined her life and led to her becoming a ghost
- creating a vision of what will happen to the residents of the new apartment building if her shrine is demolished
- showing an example(s) of another person, either real or fictional, who has been affected by greed.

Contemporary drama practices and performance style

Contemporary drama practices including Butoh*

Suggested convention

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

Suggested dramatic element

Rhythm (or select **one** of the listed dramatic elements on page 4)

Resources

Traditional Japanese Ghost Story: Oiwa,

<https://seeksghosts.blogspot.com/2012/03/traditional-japanese-ghost-story-oiwa.html>

<https://helpfulprofessor.com/greed-examples/>

Video, 'The Art of Butoh from Japan to Australia', the Japan Foundation, Sydney

*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 10

Character Professor Filius Flitwick or Professor Pomona Sprout

Stimulus material

Any reference to Professor Filius Flitwick or Professor Pomona Sprout in the Harry Potter series of books and/or films

Performance focus

Create a solo performance based on the character of Professor Filius Flitwick or Professor Pomona Sprout.

While showing a group of prospective students around the Australian Wizarding School, Professor Flitwick or Professor Sprout tries to downplay the recent unfortunate events that resulted in several magical maladies and the departure of a number of students. Concerned that the school may close, the professor, who has been newly appointed as principal, desperately attempts to allay fears in order to secure enrolments.

Professor Flitwick or Professor Sprout does this by:

- recreating key moments and events from Harry Potter’s time at Hogwarts, which demonstrate that the professor can endure challenging times
- showing the unfortunate magical events that led to the recent chaos at the Australian Wizarding School
- creating an example(s) of a real Australian who is secretly an alumnus from the Australian Wizarding School, showcasing their particular magical skills.

Contemporary drama practices and performance style

Contemporary drama practices including a performance style chosen by the student*

Suggested convention

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

Suggested dramatic element

Sound (or select **one** of the listed dramatic elements on page 4)

Resources

Any reference to Professor Filius Flitwick or Professor Pomona Sprout in the Harry Potter series of books and/or films

www.harrypotter.com/features/harry-potter-101-the-hogwarts-teachers

www.britannica.com/topic/Harry-Potter

***Performance style chosen by the student**

Students can choose any non-realistic style that supports their interpretation of the prescribed structure. This could be a style such as Bouffon, Cabaret, Gothic Horror, Poor Theatre, Magic Realism or any other style that is appropriate to their performance.

Terminology

The explanations below provide direction for teachers and students in the development of the VCE Drama solo performance examination. This information should be read together with pages 12–16 of the *VCE Drama Study Design (From 2025)*.

Performance styles

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.

Children's Theatre

Children's Theatre is a hybrid form of theatre that is designed specifically for entertaining children. Its purpose is usually educational and generally provides a moral or lesson for those watching.

Children's Theatre is exemplified by:

- large, loose storylines that may involve magic, fairytales and fantastical characters and/or creatures
- use of song, dance, music and acrobatics
- bright, colourful costumes, use of puppetry/mask and audience participation.

Comedy

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

Comedy is exemplified by:

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

Epic Theatre

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

Epic Theatre is exemplified by:

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

Physical Theatre

Physical Theatre is a style of theatre that pursues storytelling primarily through physical means rather than the use of words or text. The primary focus is on the physical work of the actor through the use of the body. It is a highly visual form of theatre.

Physical Theatre is exemplified by:

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

Conventions

Application of symbol

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

Caricature

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

Exaggerated movement

Exaggerated movement includes action that is overstated or drawn larger than life, often for the purpose of emphasis or to intensify meaning/lyricism.

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).

Stylised movement

Stylised movement refers to highly controlled whole or partial body movements that express an abstract idea through the manipulation of balance, speed, timing, positioning, use of levels, use of space, rhythm, stance or use of direction.

Tableau

A tableau is a 'living picture': that is, a representation of a dramatic scene by a person posing silently without moving. During a performance the actor freezes action and sound at a premeditated time to enhance the artistic representation of a time, place and/or moment.

Transformation of character

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

Transformation of place

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

Transformation of time

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

Use of fact

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

Dramatic elements**Climax**

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

Conflict

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

Contrast

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

Mood

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

Rhythm

Rhythm is a regular pattern of words, sounds or actions that may be created by an actor. Performances also have their own rhythm 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 and/or manipulate actor–audience relationships. This may be achieved through levels, proximity and depth. The use of space may be symbolic.

Tension

Tension is the suspense that holds an audience's attention as a performance unfolds. It may be constructed through mood or the use of other elements. The release of tension may have a comic or a dramatic effect.

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