

KAMO HIGH SCHOOL DRAMA

Internal Assessment Resource 3.2 2013

Hero is not a noun, it's a verb

Supports internal assessment for Achievement Standard 91513 v1

Devise and perform a drama to realise a concept

Credits: 5

Student Instructions Sheet

Introduction

You will be assessed on your ability to devise and perform a drama to realise a concept.

Task: You will work in collaboration with one or two other people to choose a Kiwi hero to research and devise a performance from or about. A list of possible options will be provided by your teacher.

Information from the Achievement Standard

Achievement Criteria

Achievement with Excellence	Achievement with Merit	Achievement
Devise and perform an effective drama to realise a concept.	Devise and perform a coherent drama to realise a concept.	Devise and perform a drama to realise a concept.

Devise and perform a drama to realise a concept involves creating an original and credible drama and realising it in performance.

Devise and perform a coherent drama to realise a concept involves creating an original and convincing drama that has flow and dramatic unity and realising it in performance.

Devise and perform an effective drama to realise a concept involves creating an original and compelling drama that is highly engaging and powerful and realising it in performance.

Concept refers to the underpinning idea(s), and the stylistic choices made to communicate the idea(s).

Your portfolio will contain:

- **comprehensive evidence of your devising process**
- **accurate, on-going documentation of your work**
- **detailed statement of the concept for your drama (intention)**
- **the decisions and changes you make, with reasons**
- **the thinking behind these decisions and links to how these realise your concept**
- **the final script (the format of your performance with annotations)**

This activity will take place over nine weeks and will involve class and out-of-class work. The final performance will be presented to an invited audience at night. It should be between approximately 5 minutes for an individual performance, 10 minutes long for a paired performance, and **at least** 10 minutes for three people.

NB Your completed portfolio must be handed in before your performance.

TASK INSTRUCTIONS

1. Finding the character.

- a. Research your hero. Identify the key qualities/aspects of the person.

2. Selecting the starting point.

Roles in your drama could be:

- Family of the hero **OR**
- Associates of the person **OR**
- Two or even multiple facets of the one character.

Establish a purpose and a point of view for your script. You could try to develop contrasting points of view. You should use appropriate conventions, elements, techniques and technologies to enhance the dramatic structure.

3 Developing the work.

Answer the following questions:

- a. What are the challenges faced by the character/s? (Conflict and tension can be demonstrated rather than stated).
- b. What do your characters value and how can they show it?
- c. Think about how you can show successes, failures or frustrations of your characters?

4 Exploring possibilities through improvisation.

Decide on a likely situation which will allow you to effectively portray your character/s. You may find the following exercises helpful to clarify what you really want to express through your drama.

a. A character exercise: Hot-seating.

In role as first one and then, if applicable, the other of your characters, answer questions from your partner about their motivation. This should deepen your understanding of them.

b. A plot exercise: Advance/extend.

Tell a basic story involving your character/s. Start your story in the role of one of the characters and reflect on the other character at some time. On the command 'advance' from your partner, you must move events along and develop action. On the command 'extend' you must embellish the character or setting by describing and giving more detail. This exercise should give you ideas for action and movement.

c. A confidence exercise: What happens next?

Choose one of your characters. Your partner will suggest a setting – the more remote from your actual plans the better. For example the setting could be the hero in the supermarket queue or at the races. You begin an improvised monologue, trying to use action to develop the story, as well as staying in character until you are stuck. At this point you freeze and ask 'What happens next?' Your partner will tell you and you proceed until the next blank moment. This exercise should free up your creative thinking and allow you to build a bolder action line into your work.

5 Intention/Clarity

List potential scenes and linking devices.

Rank in order 'what the audience must see and hear'.

Consider the logic, the pace and the rhythm of the possible scenes. Adjust the structure. Consider conventions you might use to enhance the structure.

Check that what you have devised so far fits with your statement of intention, which outlines the concept of the devised drama. The statement of intention includes role, time, place, situation, and action, with reference to the concept.

6 Clarifying your performance.

You may find it useful to draft a 'working script' or 'devising outline'. Make notes as you explore your work, noting in particular, how the devising process that you follow links to your intention and overall concept.

7 Production decisions.

Decide on a design concept that realises the intentions of your work. Consider the following:

- What **transitions** will be most effective?
- What performance **space** is available to you?

- What general **form or style** is appropriate? You may decide on a concept which does not try to reproduce naturalistic elements. Your presentation should have an overall concept or a style which will support your script ideas and realise your intentions.
- What **costume** is available and functional? How could you signal a change in character simply and effectively?
- How could **sound, special effects**, and/or **lighting** be used to enhance your work?
- What simple **set** and hand held **properties** will work with your style concept and add depth to the impact of your performance?

Check the manageability and effectiveness of your draft plans with your teacher. Retain your drafts as records as they demonstrate your process.

8 Rehearsal

Working from your devised outline (or working script), prepare a floor plan sketch to chart your planned use of the performance space. Where will you enter and leave the space?

Rehearse your working script, reducing the wordiness wherever possible, using a 'show not tell' approach.

Retain your working scripts in your file as evidence of your first thoughts and intentions.

9 Polishing the performance

At this point the performance itself and the techniques you use will be your main focus.

- Annotate your working script.
- Rehearse with props, costumes and the technologies you will be using as much as possible and in a space of similar size to the performance space.
- Consider the pace of each phase of the work and the interaction between the characters.
- Perform your work.

10 Pulling the threads together

Order your documentation for submission. **Your records must show your process** and that you have understood how to develop source material effectively and perform it with conviction. Your documentation must show your individual contribution to the project.

11 Final Reflection (*To be completed before you perform*).

Record your response to the following questions in your portfolio:

- What part did improvisation play in the devising process?
- How did sequencing affect the shaping of the material into a coherent drama? What decisions on design and genre proved most effective and why?
- Which drama conventions helped you most in preparing your performance?
- Which elements of drama are shown most clearly in your performance piece?
- Which elements and conventions did you gain a deeper understanding of in the process and delivery?

Portfolio Check

Edit and refine your collected preparation material.

Your portfolio should contain:

- ☐ a statement of intention and concept for your drama
- ☐ feedback on the use of drama elements and conventions from improvisations
- ☐ ideas that you used for structuring the content
- ☐ an annotated script, including design notes i.e. sound effects, props, costume
- ☐ a record of decisions about production choices
- ☐ a final reflection on the devising process and performance.

Possible Kiwi Heroes:

Nancy Wake
Lance Corporal Leon Smith
Willie Apiata V.C
Ernest Rutherford
Sir Edmund Hillary
Huria Matenga
Hemi Matenga
Hohapeta Kahupuku
Frank Worsley
David Low
Arthur Bell
Cyril Ellis
John Holman

William Inglis
William Galloway
Alan Pain
John Ross
Alun Williams
Royd Kennedy
Jacinda Amey
John Funnell
Eve van Graffhorst
Brian Pickering
John Funnell
Hone Heke
Sir Keith Park

Charles Upham
Ettie Rout
Kate Sheppard
Mary Ann Colclough
Sandra Coney
Justice Peter Mahon
Phillida Bunkle
David Lange
Marilyn Waring
Fred Hollows
Whina Cooper
Graham Mourie
Paul Holmes

Assessment schedule: Drama 3.2 “Hero is not a noun, it’s a verb”

<p>The student has applied a devising process to a script for solo, duo or trio performance based on an original character, situation or issue.</p>	<p>The student has participated in the devising and performing of an effective drama for an individual, paired or three-person performance based around a Kiwi hero. The work realises a concept.</p> <p>The following evidence of the student’s work is completed:</p> <p><i>Detailed statement of intent. An ongoing reflective record of the devising process is recorded. Ongoing script decisions are recorded with reasons. Ongoing production decisions are recorded with reasons. A coherent drama is scripted and annotated appropriately.</i></p>	<p>The student has participated in the devising and performing of a coherent drama for an individual, paired or three-person performance based around a Kiwi hero. The work realises a concept.</p> <p>The following evidence of the student’s work is completed:</p> <p><i>Detailed statement of intent. An ongoing reflective record of the devising process is recorded. Ongoing script decisions are recorded with reasons. Ongoing production decisions are recorded with reasons. A coherent drama is scripted and annotated appropriately.</i></p>	<p>The student has participated in the devising and performing of a drama for an individual, paired or three-person performance based around a Kiwi hero. The work realises a concept. The following evidence of the student’s work is completed:</p> <p><i>Detailed statement of intent. An ongoing reflective record of the devising process. Ongoing script decisions are recorded with reasons. Ongoing production decisions are recorded with reasons. A coherent drama is scripted and annotated appropriately.</i></p>
<p>The student has performed their piece for solo, duo or trio.</p>	<p>The student performs convincingly, realising the intention of the scripted drama.</p> <p>For example, in a drama based on the Kiwi hero Archibald Baxter the group presents information about him as a documentary drama. The intention, to show what and who contributed to his stance and what he experienced, is realised. A coherent and effective drama, focusing on his physical and emotional journey is devised and written. It is highly engaging, fresh, innovative, powerful and tightly structured. The drama is performed convincingly to realise its intention.</p>	<p>The student performs convincingly, realising the intention of the scripted drama.</p> <p>For example, in a drama based on the Kiwi hero Archibald Baxter the group presents information about him as a documentary drama. The intention, to show what and who contributed to his stance and what he experienced, is realised. A coherent and effective drama, focusing on his physical and emotional journey is devised and written. The drama is performed convincingly to realise its intention.</p>	<p>The student performs convincingly, realising the intention of the scripted drama.</p> <p>For example, in a drama based on the Kiwi hero Archibald Baxter the group presents information about him as a documentary drama. The intention, to show what and who contributed to his stance and what he experienced, is realised. A coherent drama focusing on his physical and emotional journey is devised and written. The drama is performed convincingly to realise its intention.</p>