

KamoHigh School Drama

Drama 3.5 – Research and carry out a performance or technical/production role in a significant production

Credits – 6

“How absurd, to swallow a bird!”

Instructions

This activity will take place over 10 weeks in Term 3, using in-class and out-of-class time. The performance will take place in week 10 of Term 3. There will be two night performances and one school matinee.

You will research and carry out the performance of a character from the chosen play.

You will perform the production to an audience of your family, friends and/or the wider community.

You will keep a portfolio record of

- your research
- development of your role
- preparation
- performance
- reflection

Each student will be assessed as an individual on their preparation and performance of their role. To gain excellence, one of the things you must do is interpret your research, i.e. read, identify and find meaning in what you discover.

Regular attendance is required – 80% of the rehearsal period (30 periods). Absence for school activities or sickness must be notified to the teacher.

You are expected to meet deadlines, be punctual and focused, accept direction and contribute to the ensemble.

Task One

Read through **Cow** and **Fold**. Record your impressions of the play. Make brief notes about the themes, setting and characters of the play. Reflect on characters you relate to and those you don't.

You should carry out research into:

- the world of the play (historical, sociological, political and geographical) – whichever is appropriate.
- Jo Randerson and her works. You should also research contemporary theatre, particularly Theatre of the Absurd, but also other types of theatre from the twentieth and twenty first century. You should have some knowledge of Stanislavski and his influence on theatre in the twentieth century.

Task Two

Your role will be decided by audition or negotiation. Select a role you would like to play and prepare a short audition piece. As you prepare, try to demonstrate some use of body, movement, voice and use of space. Also, keep in mind what you learnt from Task One and how it might affect your chosen character in the way they think, speak, behave and react.

Once roles have been determined, reflect on your role. What is your initial impression of the character? What questions do you have about him or her?

As a class, discuss the director's concept for the production. Record ideas.

Task Three

As part of **developing your role**, you will need to annotate your script as you rehearse. Always use soft pencil.

Complete the following exercises:

(a) Record your character's blocking using the symbols given for movement and voice (or use your own):

Pitch ↑ ↓
Pause / or //
Volume < >

Pace, e.g. fast, slow

Tone, e.g. angrily, sadly

Movement SR (stage right), SL (stage left), CS (centre stage), arrows and stage diagrams.

(b) Make notes about your character. What does your character want? What actions does your character take to achieve his or her objective and how do other characters try to prevent that?

Task Four

Continue to reflect in your portfolio on:

- **discoveries you make about the role**
- **research into the role**
- **development of the role**

Record any feedback from the director and peers on your progress so far.

Return to the director's concept, your character notes and your research. Are there direct links you can make to your performance? How is your understanding of your role developing?

Commit to the rehearsal process by:

- **memorising your lines by the deadlines set,**
- **attending rehearsals**
- **participating positively in the process.**

Task Five

Perform your character as rehearsed to an audience, sustaining your performance. Take note of any reactions and comment given to you by the audience, fellow actors and the director. Record these in your portfolio.

Task Six

Organise your portfolio for assessment. There should be evidence of:

- your research
- understanding and insight into your development of role
- how useful your research into the world of the play was in understanding your role and preparing for the performance.

Your portfolio should contain

- ✓ Your annotated script
- ✓ Notes on director's concept
- ✓ Notes on exploration of character and development of role
- ✓ Research on the world of the play
- ✓ Your rehearsal grid, completed honestly
- ✓ Reflection

Achievement Criteria from the Achievement Standard

Achievement with Excellence	Achievement with Merit	Achievement
<ul style="list-style-type: none">• Research, identify and interpret relevant information.• Record the development of role to show understanding and insight.• Participate actively in the production process.• Sustain a performance or technical/production role in a significant production, with outstanding skill and impact.	<ul style="list-style-type: none">• Research and identify relevant information.• Record the development of role to show understanding.• Participate actively in the production process.• Sustain a performance or technical/production role in a significant production, with skill and confidence.	<ul style="list-style-type: none">• Research relevant information.• Record the development of role to show understanding.• Participate actively in the production process.• Sustain a performance or technical/production role, in a significant production.

Assessment schedule: Drama 3/5 – Version 3: How Absurd, to Swallow a Bird

Task or question	Evidence towards achievement	Evidence towards merit	Evidence towards excellence
<p>The student presents their portfolio with a record of the written tasks set:</p> <ul style="list-style-type: none"> Research into the world of the play Notes on the director's concept 	<p>The portfolio record of research contains relevant information</p> <p>For example the student completes research on 20th and 21st century world theatre, particularly Theatre of the Absurd; the student includes ideas in keeping with the directors' concept for the production.</p>	<p>The portfolio record of research contains and identifies relevant information</p> <p>For example the student completes research on 20th and 21st century world theatre, particularly Theatre of the Absurd; the student includes ideas in keeping with the directors' concept for the production.</p>	<p>The portfolio record of research contains, identifies and interprets relevant information</p> <p>For example the student completes research on 20th and 21st century world theatre, particularly Theatre of the Absurd; the student includes ideas in keeping with the directors' concept for the production.</p>
<p>The student's portfolio shows a record of the development of their role.</p>	<p>The portfolio shows understanding of the role's development.</p>	<p>The portfolio shows understanding of the role's development.</p>	<p>The portfolio shows an insightful understanding of the role's development.</p>
<p>The student actively participates in the production process by:</p> <ul style="list-style-type: none"> attending rehearsals meeting deadlines completing the tasks set showing a positive approach to the ensemble 	<p>The student participates actively in the production process by completing the tasks set.</p>	<p>The student participates actively in the production process by completing the tasks set.</p>	<p>The student participates actively in the production process by completing the tasks set.</p>
<p>The student performs and sustains a role in a significant production</p>	<p>The student sustains a performance role in <i>Cow</i> or <i>Fold</i>.</p> <p>For example the student is well prepared, knows his lines, interacts with other actors while on stage and stays in role throughout the performance.</p>	<p>The student sustains a performance role in <i>Cow</i> or <i>Fold</i> with skill and confidence.</p> <p>For example the student is well prepared, knows his lines, interacts with other actors while on stage and stays in role throughout the performance. He maintains focus and drives the action forward in a believable manner, while also supporting his fellow actors if mistakes are made.</p>	<p>The student sustains a performance role in <i>Cow</i> or <i>Fold</i> with outstanding skill and impact</p> <p>For example the student is well prepared, knows his lines, interacts with other actors while on stage and stays in role throughout the performance. He maintains focus and drives the action forward in a believable manner, while also supporting his fellow actors if mistakes are made. His performance makes a strong impression on the audience, perhaps highlighting a particular theme or idea in an outstanding way.</p>

Appendix B

Example of an annotated script for Task Four:

The following is an example of one way you might annotate your script. It uses an extract from *The Pohutukawa Tree*, Act 1 Scene 2. The character is that of Johnson as he speaks at Sylvia Atkinson's wedding.

Centre stage talking
to guests

Gesture to land

Pause

Pace slows

Pitch up at end of Q

Problem

Action

JOHNSON: Yeh, that's it. Never could get
my tongue round Maori. /Beat

*The guests, as if by accident, clear to reveal
the sombre face of AROHA.*

The very land we're standing on was thick in
virgin bush. It had to be cleared by hand, cut
down, burnt off. /And when the land was
clear it all had to be grassed: only tussock
here, so the seed had to be brought from
England, twelve thousand miles by sail:
makes you think doesn't it? And you know,

in two generations, it looks like rolling
English countryside. This fine old house: it'll
last as long as an English castle and it's full
of memories; built out of the best Te Parenga
totara. It'll see all of us out, you bet/ Well,
Clive and Isobel stayed on at Te Parenga.

Squire and squires, they stayed on! I didn't
you know. Haven't lived here for thirty
years. Nothing to keep me! I don't work the
land: I only sell it. And every Christmas, I
say to Clive: come on, you old sod, get out
and see the world! What's this little one-
horse joint forty miles from town, what's it
got? Sell, boy, sell! Leave it to your Uncle
Claude. He'll get you a good price for it!

UNIT

He wants to turn
N.Z. into a copy of
England; Colonial
perspective. Is he an
immigrant?

Gesture to house

Beat. Pause

Joking tone

UNIT