**Kamo High School Drama**

##### Drama 3.5 – Research and carry out a performance or technical/production role in a significant production Credits – 6

**Happily Ever After**

**INSTRUCTIONS**

This activity will take place over 12 weeks in Term 1 and Term 2, using in-class and out-of-class time.

You will research and carry out the performance of a character from the school musical production or from the class drama.

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

You will keep a portfolio record of your research; development of your role; preparation; performance; and reflection.

Each student will be assessed as an individual on their preparation and performance of their role.

**Task One Beginning**

Your role will be decided by audition. Your audition will consist of singing, reading from the script and following a dance step for *Grease*, or preparing an audition piece for the class drama. (If time does not permit, roles will be assigned by the director). As you prepare, think about incorporating some use of body, movement, voice and use of space.

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?

**Task Two Preparation**

Read through your play. Record your impressions of it. (Note that the stage play of *Grease* is different from the film version). 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 playwrights, and the world of the play (historical, sociological, political and geographical).

Find out about the director’s concept for the production. How will some of your research information be relevant to what the director wants and to your role? Record these under the following headings: **overall style, design and expectations.**

**Task Three Using Stansislavski’s system**

Apply the work we have done on Stanislavski to your script:

Concentration; voice; physical skills; working as an ensemble; analysis; script annotation to discover role; the given circumstances; emotion memory; the magic ‘if’; and observation.

**Task Four Annotating**

As part of **developing your role**, your 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:

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 your objective?
* How do other characters try to prevent that?

Choose a person from real life who you might model some of your character’s behaviour on and observe this person without their knowing. Record any useful findings.

**Task Five Rehearsal**

Complete a rehearsal log after every rehearsal. 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 directors’ 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 Six Performance**

**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 Seven Reflection**

Prepare your portfolio for assessment as a record of your work with Stanislavski’s system. There should be evidence of:

your interpretation of research;

understanding and insight into your development of role;

your participation in the processes of preparation, rehearsal and performance;

Complete the following questions in your portfolio:

* How useful was your research into the world of the play when it came to understanding your role and preparing for the performance?
* How useful as an actor did you find Stanislavski’s system when exploring and developing your role? Record answers next to each of the techniques you used:
  + Voice and physical skills
  + Concentration
  + Working as an ensemble
  + Analysis – super-objective
  + Units and beats breakdown
  + The given circumstances
  + Objective, problem, action analysis
  + Emotion memory
  + The magic ‘if’
  + Observation

**Task Seven**

Prepare your **portfolio** for assessment as a record of your work.

**Your portfolio should contain:**

* **Your annotated script**
* **Notes on the director’s concept**
* **worksheets**
* **Notes on exploration of character**
* **Research**
* **Notes on rehearsals**
* **Notes on the development of role**
* **Reflection**

| **Achievement** | **Achievement with Merit** | **Achievement with Excellence** |
| --- | --- | --- |
| * Research relevant information. | * Research and identify relevant information. | * Research, identify and interpret relevant information. |
| * Record the development of role to show understanding. | * Record the development of role to show understanding. | * Record the development of role to show understanding and insight. |
| * Participate actively in the production process. | * Participate actively in the production process. | * Participate actively in the production process. |
| * Sustain a performance or technical/production role, in a significant production. | * Sustain a performance or technical/production role in a significant production, with skill and confidence. | * Sustain a performance or technical/production role in a significant production, with outstanding skill and impact. |

**Assessment schedule: Drama 3.5 – Happily Ever After**

|  |  |  |  |
| --- | --- | --- | --- |
| Task or question | Evidence towards achievement | Evidence towards merit | Evidence towards excellence |
| The student presents their portfolio with a record of the written tasks set:   * Research into the world of the play * Notes on the director’s concept | The portfolio record of research contains relevant information.  For example the student completes research on life in the 70s and on the playwrights. The student includes ideas in keeping with the directors’ concept for the production. | The portfolio record of research contains and identifies relevant  Information.  For example the student completes research on life in the 70s and on the playwrights. The student includes ideas in keeping with the directors’ concept for the production. | The portfolio record of research  contains, identifies and interprets relevant information.  For example the student completes research on life in the 70s and on the playwrights. The student includes ideas in keeping with the directors’ concept for the production. |
| The student’s portfolio shows a record of the development of their role. | The portfolio records show understanding of the role’s development. | The portfolio records show understanding of the role’s development. | The portfolio records show an insightful understanding of the role’s development. |
| The student actively participates in the production process by:   * attending rehearsals * meeting deadlines * completing the tasks set * showing a positive approach to the ensemble * completing a rehearsal log | The student participates actively in the production process by completing all tasks. | The student participates actively in the production process by completing all tasks. | The student participates actively in the production process by completing all tasks. |
| The student performs and sustains a role in a significant production | The student sustains a performance role in *Grease.*  For example the student playing Rizzo is well prepared, knows her lines, interacts with other actors while on stage and stays in role throughout the performance. | The student sustains a performance role in *Grease* with skill and confidence.  For example the student playing Rizzo is well prepared, knows her lines, interacts with other actors while on stage and stays in role throughout the performance. She maintains focus and drives the action forward in a believable manner, while also supporting her fellow actors if mistakes are made. | The student sustains a performance role in G*rease* with outstanding skill and impact.  For example the student playing Rizzo is well prepared, knows her lines, interacts with other actors while on stage and stays in role throughout the performance. She maintains focus and drives the action forward in a believable manner, while also supporting her fellow actors if mistakes are made. Her performance makes a strong impression on the audience. |

**Student Worksheets**

These worksheets will form part of your portfolio of evidence. Additional work should be done in your student portfolio.

**Task One**

Record your impressions of the play after each session of reading.

**SESSION ONE:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Questions I would like answered:

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Characters I relate to so far and why:

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Characters I don’t relate to and why not:

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**SESSION TWO:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Questions I would like answered:

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**Task Two**

Role you have been cast in: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

My initial impression of the character: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Questions I have about him/her: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Director’s concept and expectations:

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**Task Three**

**The Given Circumstances:**

Who am I?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Where am I? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

When is this taking place? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

What surrounds me? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

What are my relationships? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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My character’s super objective is: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Any other observations:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_