**Kamo High School Drama**

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

Credits – 6

**“Fraction Too Much Friction”**

**Instructions**

This activity will take place over 10 weeks in Term 3 and Term 4, using in-class and out-of-class time. The performance will take place in week 2 of Term 4.

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

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
* 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.

**Task One**

Read through *Niu Sila*. Record your impressions of the play on the worksheet provided. 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 playwright(s)
* the world of the play (historical, sociological, political and geographical – see worksheet)
* Pacific theatre in NZ

**Task Two**

Your role(s) 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 on the sheet provided. What is your initial impression of the character? What questions do your have about him or her?

As a class, discuss the director’s concept for the production. Record ideas on the worksheet.

**Task Three**

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 (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 your objective and 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 Three**

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 Four**

**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 Five**

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
* Director’s concept
* Notes on exploration of character
* Research on the world of the play
* Notes on the development of role
* Reflection

**Achievement Criteria from the Achievement Standard**

| **Achievement with Excellence** | **Achievement with Merit** | **Achievement** |
| --- | --- | --- |
| * Research, identify and interpret relevant information. | * Research and identify relevant information. | * Research relevant information. |
| * Record the development of role to show understanding and insight. | * Record the development of role to show understanding. | * Record the development of role to show understanding. |
| * 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, with outstanding skill and impact. | * 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. |

**STUDENT WORKSHEETS**

These worksheets will form most of your portfolio of evidence.

**Task One**

**Record your first impressions of the play**:

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**Themes:**

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**Setting:**

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**Characters I relate to and why:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
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**Characters I don’t relate to and why not**:

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**Research into the playwrights:**

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**Research into the world of the play.**

PACIFIC THEATRE IN NZ 1990 - 2010 - What was happening in NZ and the Pacific when this play was set and written?

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SOCIOLOGY

Who were the Anthill Mob and Penelope Pittstop and why does Ioane mention them?

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What was Brylcream? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Who wrote The Female Eunuch and what was it about? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

What are some of the examples of prejudice that the play mentions\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
  
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HISTORY

What was the legal status of homosexuals in the 70s? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
  
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What happened in the Wahine disaster and when? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
  
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Why did Samoans come to NZ? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

What and when were the Dawn Raids? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Task Two**

Role you have been cast as in *Niu Sila*: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Your initial impression of the character:

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Questions you have about him/her:

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Director’s concept: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
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**Task Three**

Notes on role development – keep an on-going record of how you see your character(s) and what ideas and knowledge you gain about them through rehearsals:

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**Assessment schedule: Drama/3/5 – Version 3: Fraction Too Much Friction**

|  |  |  |  |
| --- | --- | --- | --- |
| **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 the politics of New Zealand from the 1980s to early 2000s that is relevant to the behaviour of their character in *Niu Sila;* the student playing Ioane researches what it was like to be a Samoan in NZ society at that time. | The portfolio record of research contains and identifies relevant  information  For example the student completes research on the politics of New Zealand from the 1980s to early 2000s that is relevant to the behaviour of their character in *Niu Sila;* the student playing Ioane researches what it was like to be a Samoan in NZ society at that time and relates this to Ioane’s actions and reactions throughout the play. | The portfolio record of research contains and identifies, and interprets relevant information  For example the student completes research on the politics of New Zealand from the 1980s to the early 2000s that is relevant to the behaviour of their character in *Niu Sila;* the student playing Ioane researches what it was like to be a Samoan in NZ society at that time, and relates this back to Ioane‘s actions and reactions. The student make links to his behaviour as a character and has a thorough understanding of the character. |
| The student’s portfolio shows a record of the development of their role. | The portfolio shows understanding of the role’s development. | The portfolio shows understanding of the role’s development. | The portfolio shows 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 | The student participates actively in the production process by completing the tasks set. | The student participates actively in the production process by completing the tasks set. | The student participates actively in the production process by completing the tasks set. |
| The student performs and sustains a role in a significant production | The student sustains a performance role in *Niu Sila*  For example the student playing Ioane is well prepared, knows his lines, interacts with other actors while on stage and stays in role throughout the performance. | The student sustains a performance role in *Niu Sila* with skill and confidence  For example the student playing Ioane 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. | The student sustains a performance role in *Niu Sila* with outstanding skill and impact  For example the student playing Ioane 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. |

**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.

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 squiress, 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**

**Centre stage talking to guests**

**Pitch up at end of Q**

**Problem**

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

**Gesture to house**

**Pace slows**

**Pause**

**Gesture to land**

**Beat. Pause**

**Joking tone**

**UNIT**

**Action**