

KAMO HIGH SCHOOL DRAMA

Internal Assessment Resource

Subject Reference: Drama 3.3

From the Page to the Stage

Supports internal assessment for:
Achievement Standard 90609 v3

Devise, script and perform drama for solo, duo or trio performance

Credits: 5

Student Instructions Sheet

Introduction

You will be assessed on your ability to devise, script and perform a drama for solo, duo or trio performance.

Task: Work with one or two other people to choose a character, situation or issue from an existing scripted play or critically acclaimed novel and use that as a basis for devising a new script for performance. Your devised script may incorporate some of the original lines of the existing work. (Discuss your choice with your teacher).

Information from the Achievement Standard

Achievement Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none">Devise and script coherent drama for solo, duo or trio performance.Realise the intention of the scripted drama through performance in a convincing way.	<ul style="list-style-type: none">Devise and script coherent and effective drama for solo, duo or trio performance.Realise the intention of the scripted drama through performance in a convincing way.	<ul style="list-style-type: none">Devise and script coherent, effective and compelling drama for solo, duo or trio performance.Realise the intention of the scripted drama through performance in a convincing way.

- Evidence must include a portfolio that includes a script and detailed statement of intention for the drama. It must also include evidence of key decisions, collected over an extended period, such as scenarios, annotated scripts, digital imaging, conferencing notes, post-performance feedback, diagnostic recordings, and milestone records. The portfolio is to be submitted to the assessor *before* the performance.
- Definitions:
Devise means using improvisation as a key tool. Improvisation could be in the context of exploring, developing, sequencing, shaping, or refining the drama. Devise could also include using the tools of mapping, scenario, drafting and editing script, and drama elements, conventions, techniques and technologies.
To *script* means to write down the format for performance.
Coherent means the script is able to be realised lucidly in the live performance.
Convincing means dramatically viable.
Compelling could mean highly engaging, fresh, innovative, powerful, tightly structured.
- The devised work could be:
 - monologue, duologue or three-person presentation

- part of a group performance piece
 - a range of role-changed characters performed by one, two or three people
 - documentary drama
 - character or plot-driven drama
 - dream sequence
 - whaikōrero or pakiwaitara/story telling.
- 5 The devised work could use the following conventions:
- structural – conventions that shape, or the sequence of events, eg narration, choral work, visual images;
 - theatre – conventions that determine the relationship between the actor, the audience and the off-stage world, eg performance space, mime, exits/entrances, theatre technologies;
 - textural – conventions that record action/intention, eg textual layout, textual notes/special vocabulary, prose, verse, stage directions, cast lists.

There are two stages to the activity.

1. You will work through several devising processes to shape your drama. You will script the drama.
2. You will rehearse and present your devised work. Script annotation is part of the rehearsal process.

Your portfolio will contain:

- **comprehensive evidence of your process**
- **accurate, on-going documentation of your work**
- **detailed statement of intention for your drama**
- **lines or quotes from the original, if used**
- **the decisions and changes you make, with reasons**
- **the thinking behind these decisions**
- **the final script.**

This activity will take place over six 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 original character, situation or issue.

- a. Read the play or novel from which you have chosen the original character, situation or issue and decide or discuss, if you are working with others, what characters you will use in your drama. Write a 'bare bones' account of the character, situation or issue in the play. Limit yourself to 100 words.
- b. Identify the key qualities/aspects of the character, situation or issue. Record specific lines from the play or quotes from the novel which would demonstrate these.

2. Selecting the starting point.

Roles in your drama could be:

- Characters from the play in a different time or place **OR**
- Your own imagined character/s who have some association with the work but do not appear in the script (for example Ophelia's maid or Queenie's auntie) **OR**
- One character from the work and one from your imagination **OR**
- Two or even multiple facets of the one character.

The new script could be:

- An extension of the original character, situation or issue.

Imagine your character/s at an earlier or later period than that covered by the play, or in a scene or scenes outside the action of the play. Using clues from the key lines you have recorded and your own interpretation, draft some ideas to include in the new script. Explore these ideas through improvisation.

- A reflection on the original character, situation or issue.

For example, Ophelia could discuss, with her life coach, her early meetings with Hamlet, introduced by the "There's rosemary" speech, or one of the speeches from "Ophelia Thinks Harder" OR

Aggie Rose could describe her gradual realisation of Mata's true character.

Establish a purpose and a point of view for your script. You should 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 recording any supporting quotations from the play or novel, or lines which show the perceptions and attitudes of the devised character/s.

- What are the common characteristics of my/our characters? How can I/we emphasise these similarities?
- What are their differences and how can I/we emphasise them?
- What is the "heart's desire" of each character? How can my/our script make that clear? (Consider how people often hide their real desires which are nevertheless clear to onlookers).
- What are the challenges faced by the characters? (Conflict and tension can be demonstrated rather than stated). Is there an opportunity in my/our imagined situation for this to happen?
- What do our characters value and how can they show it?
- What successes, failures or frustrations might my/our character/s embody?

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 Hamlet in the supermarket queue or Juliet 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 Script

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.

Write your draft script. (*Refer back to the information from the AS about the script*).

Invite other students to give you feedback on the coherence and clarity of your work.

Edit your draft to refine the form, the intention and the style of your dramatic interpretation.

Ensure that you have included any appropriate stage directions in italics.

Retain your working scripts in your portfolio as evidence of your intentions.

6 Clarifying your performance.

Redraft your devised script, keeping a blank column at one side. You will use this to make acting and production notes as you begin to rehearse and develop the script in practice.

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 script, prepare a floor plan sketch to chart your planned use of the performance space. Where will you enter and leave the space?

Divide your script into workable sequences.

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.

Acknowledge group decisions indicating the personal development you made as a result of them. However, remember you will be assessed as an individual and 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 for your drama
- ☐ original lines from the chosen play, or quotes, if used.
- ☐ feedback on the use of drama elements and conventions from improvisations
- ☐ ideas that you used for structuring the content
- ☐ an annotated script
- ☐ design notes i.e. sound effects, props, costume
- ☐ a record of decisions about production choices
- ☐ a final reflection on the devising process and performance.

Your work must show the process you went through and that you have understood how to develop material effectively and how to perform with conviction.

Assessment schedule: Drama 3.3 “What a Character”

<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 scripting of a coherent drama for an individual, paired or three-person performance based around a character, situation or issue from a play or novel.</p> <p>The following evidence of the student’s work is completed:</p> <p><i>Detailed statement of intent. Lines are recorded from the original play or quotes included. 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 participated in the devising and scripting of a coherent and effective drama for an individual, paired or three-person performance based around a character, situation or issue from a play or novel.</p> <p>The following evidence of the student’s work is completed:</p> <p><i>Detailed statement of intent. Lines are recorded from the original or quotes included 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 scripting of a coherent, effective and compelling drama for an individual, paired or three-person performance based around a character, situation or issue from a play or novel.</p> <p>The following evidence of the student’s work is completed:</p> <p><i>Detailed statement of intent. Lines are recorded from the original or quotes included. 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 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 Pohutukawa Tree” by Bruce Mason, Queenie has just arrived at Tamatea and is discussing, with her Auntie, the future that is being planned for her. The intentions are to reflect on the situation at Te Parenga, the issue of Queenie’s pregnancy and her reaction to the proposed solution. A coherent drama focusing on these matters 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 Pohutukawa Tree” by Bruce Mason, Queenie has just arrived at Tamatea and is discussing future plans with her Auntie. The intentions are to reflect on the situation at Te Parenga, the issue of Queenie’s pregnancy and her reaction to future possibilities. A coherent and effective drama, focusing on her 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 Pohutukawa Tree” by Bruce Mason, Queenie has just arrived at Tamatea and is discussing future plans with her Auntie. The intentions are to reflect on the situation at Te Parenga, the issue of Queenie’s pregnancy and her reaction to future possibilities. A coherent and effective drama, focusing on her 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>