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**PNBHS 2020**

**DRAMA 3.6 (91517) v2**

Perform a substantial acting role in a significant production

**Credits: 5**

**Student Resource**

**From Foreskin**



**with**

**Love**

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Modified by Chris Burton for PNBHS Drama, June 2020

**Student Instructions**

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| **Timeline with Rehearsal Schedule and Assessment Deadlines** | |
| **Term 2**  **Weeks**  **7-10** | In class: Research, read play and discuss the world of the play – audition. Complete Tasks 1 and 2. Begin blocking  Homework: prepare for auditions, learn lines over hols |
| **Term 3**  **Weeks**  **1-5** | **Sunday 26/7 Blocking day 10am – 3pm Little Theatre**  In class: blocking, annotation of ALL director’s stage directions on working script  Homework: lines, drafting SOI and ANS  **Deadlines:**  **SCRIPTS DOWN Monday Aug 17, Term 3 Week 5** |
| **Weeks 1-5** | Rehearse both casts; costuming, props; finalisation of SOI and assessment script |
| **Week**  **6** | Achievement requires that you are present for all 3 DRs below unless you have leave granted by Mr Burton  Dress rehearsal 1: Weds 26/8 Roll call, assembly, P1 &2  Dress rehearsal 2: Thurs 27/8 1.45 – 3.20pm  **Deadline: SOI and assessment script due Thursday 27/8 in class** |
| **Week**  **7** | **Achievement requires that you are present for all Tech/DRs and performances below unless you have leave granted by Mr Burton**  **Tech/Dress 1: Sunday 30/8 10am – 4pm**  **Tech/Dress 2: Monday 31/8 4.00 (start time) – 730pm**  **Performance 1: Tues 1/9 7.30pm CAST MUST REPORT BY 6.30PM.**  **Performance 2: Weds 2/9 730pm CAST MUST REPORT BY 630PM.** |

**Achievement criteria**

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| Achievement | Achievement with Merit | Achievement with Excellence |
| Perform a substantial acting role in a significant production. | Perform a substantial acting role skilfully in a significant production. | Perform a substantial acting role effectively in a significant production. |

This activity will take place over about 8 weeks, using class time and out-of-class time.

You will research, rehearse and present in performance to an audience, a character from the NZ Drama Foreskin’s Lament by Greg McGee. You will explore and develop your character and annotate your script and will perform the production to an audience of your family and the wider community.

**Read the Achievement Criteria above and the Assessment Schedule on p6-7 and ensure you understand them and what they require. If in doubt ask your teacher.**

You will be assessed on how skilfully and effectively you perform your role in the play.

You will support your performance with a **Statement of Intention** **(SOI)** including a dramatic intention, on your interpretation of your role as it fits the Director’s concept and an **annotated** **assessment script** (**ANS)** - an annotated extract from a part of the script where your role is significant).

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

Your teacher will cast the roles in the play.

**Task 1**

As a class, read Foreskin’s Lament by Greg McGee.

Discuss characters, themes and situations and complete these responses

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| Responses to reading the play – you could refer to ideas, characters, events or the research findings. How does the play relate to the research findings of the world of the play? |
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Director’s production concepts:

Overall: to present *Foreskin’s Lament* in a manner which explores the text as a commentary on the social impact rugby had on NZ society prior to the Springbok Tour of 1981.

Design concept: to support the rugby culture inherent in the script in a simple but appropriate manner. This will include a minimal, multi-purpose set which, supported by lighting and sound, can be easily adapted to various settings and naturalistic costuming and props.

Director’s expectations: that all students work productively, both individually and as part of the team to achieve this concept. This will include being present on time for rehearsals with all required materials, demonstrating a positive attitude, following direction and meeting all given deadlines.

To *prepare* for your role (as the AS requires), means attending all rehearsals (or having an acceptable reason for not doing so for which Mr Burton has granted you leave at least ONE WEEK IN ADVANCE), meeting all deadlines, co-operating with the group and accepting direction willingly as well as producing your statement of intent and annotated script by the deadline.

**Task 2 Your Role**

Audition for the director. You could be cast in any role for the production.

Once the roles have been cast, spend time exploring your character by completing the following tasks. Discuss any questions you have with the director and the class.

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| a) Role you have been cast as in: |
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| b) Your initial impression of the character: |
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| Draft dramatic intention for your character: |
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| My character’s super-objective is: |
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| My character’s main obstacle to achieving this (my driving tension) is: |
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Task 4 Blocking, role development, learning lines, rehearsing, finalising SOI

As the director guides you through the blocking, fine detailing, technical/production and dress rehearsals of the play, listen, follow direction, and note in pencil on your **working script** the moves and ideas that are relevant to your role.

Participate appropriately in role development activities.

The director may discuss other Stanislavski features with you such as **beats, motivations** and **emotion memory**. Annotate where and how you used these on your **working script** throughout the rehearsal period. Listen carefully to the director’s notes that are given after the final rehearsals to add the finishing touches to your interpretation of your role.

Finalise your **assessment script** and **statement of intention** for the role using the templates on Stratus and hand them in prior to your first performance. Make sure you follow the annotation requirements of the template.

**Task 5 Perform**

Perform your role as directed and rehearsed to an audience of family, students and the wider community. Your performance should sustain a purposeful, convincing and accomplished role, explore layers of meaning, and enhance the communication of the role and dramatic context.

**Task 6 Reflection**

Complete the survey issued by your teacher

Assessment schedule: Drama 91517 (Note these are deliberately not based on Foreskin’s Lament)

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| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| The student prepares and sustains a substantial acting role appropriately in a performance of *Children of the Poor.* The student submits an annotated script and a statement of intention as supporting material.  **Preparation**  The student attends rehearsals, learns lines to meet deadlines, annotates the performance script as guided, accepts direction willingly, produces supporting material, and participates in the group to enable the production to be realised.  ***Performance***  The student sustains the role appropriately throughout the performance.  Example  The student playing Albany Porcello is well prepared, knows their lines, interacts with other actors while on stage, and sustains the role appropriately throughout the performance as indicated in their statement of intention and as rehearsed.  For example, in the first family scene the student’s physicality and voice support the character’s youth. The pace at which they “attack” the mutton bones supports communication of the poverty in which the family lives. These features are appropriate to the role as described in the statement of intention.  Note: The primary evidence for assessment of the student is their preparation and performance.  *The examples above relate to only part of what is required, and are just indicative.* | The student prepares and sustains a substantial acting role appropriately and skilfully in a performance of *Children of the Poor.* The student submits an annotated script and a statement of intention as supporting material.  **Preparation**  The student attends rehearsals, learns lines to meet deadlines, annotates the performance script as guided, accepts direction willingly, produces supporting material, and participates in the group to enable the production to be realised.  ***Performance***  The student sustains a convincing performance throughout with competence, control, and a sense of purpose.  Example  The student playing Albany Porcello is well prepared, knows their lines, interacts with other actors while on stage, and sustains a convincing role throughout the performance as indicated in their statement of intention and as rehearsed. They maintain focus and drive the action forward in a believable manner, while also supporting their fellow actors.  For example, in the first family scene the student’s physicality clearly communicates the character’s youth. Albany’s innocence and his impressionable nature are demonstrated when they reiterate Rose’s line, “Fingers were made before forks”. They look up at Rose conspiratorially and their vocal tone indicates that they are seeking her approval, as indicated in the statement of intention. The pace at which they “attack” the mutton bones supports communication of the poverty in which the family lives, but a slight hesitation draws out Albany’s innocence further still by showing that he is still looking for permission from Mother to start eating.  Note: The primary evidence for assessment of the student is their preparation and performance.  *The examples above relate to only part of what is required, and are just indicative.* | The student prepares and sustains a substantial acting role appropriately and effectively in a performance of *Children of the Poor.* The student submits an annotated script and a statement of intention as supporting material.  **Preparation**  The student attends rehearsals, learns lines to meet deadlines, annotates the performance script as guided, accepts direction willingly, produces supporting material, and participates in the group to enable the production to be realised.  ***Performance***  The student sustains an accomplished role throughout the performance. This includes communicating depth and breadth of role and exploring layers of meaning to enhance the communication of the role and dramatic context.  Example  The student playing Albany Porcello is well prepared, knows their lines, interacts with other actors while on stage, and sustains a convincing role throughout the performance as indicated in their statement of intention and as rehearsed with accomplishment. They maintain focus and drive the action forward in a believable manner, while also supporting their fellow actors. The performance makes a strong impression on the audience, highlighting a particular theme or idea in an outstanding way.  For example, in the first family scene the student’s physicality clearly communicates the character’s youth. Albany’s innocence and his impressionable nature are drawn out when they reiterate Rose’s line, “Fingers were made before forks”. They look up at Rose conspiratorially and their vocal tone indicates that they are seeking her approval. The student then refers to Mother to check her reaction to his small rebellion, smiling in a placatory manner. The pace at which they “attack” the mutton bones supports communication of the poverty in which the family lives, but a slight hesitation draws out Albany’s innocence further still by showing that he is still looking for permission from Mother to start eating. This continued reference to Mother enhances the communication of Albany’s desire to please and protect his mother. This is in conflict with the choices he finally makes, as noted in the statement of intention.  Note: The primary evidence for assessment of the student is their preparation and performance.  *The examples above relate to only part of what is required, and are just indicative.* |

**Important Explanatory Notes from the Achievement Standard**

1. *Perform a substantial acting role in a significant production* involves preparing for, and sustaining, the role appropriately throughout the performance, as rehearsed, for a live audience.

*Perform a substantial acting role* *skilfully in a significant production* involves sustaining a convincing role throughout the performance. This includes working with competence, control, and a sense of purpose.

*Perform a substantial acting role* *effectively in a significant production* involves sustaining an accomplished role throughout the performance. This includes communicating depth and breadth of role, and exploring layers of meaning to enhance the communication of the role and dramatic context.

1. **Preparing** for a role includes:

* attending rehearsals and being on time
* learning lines to meet deadlines
* participating actively in role development activities
* annotating the working script to indicate the blocking, intention and planning for the performance of the role
* accepting direction willingly
* co-operating with the group to enable the production to be realised.

**Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.**

**Appendix**

This resource contains a list of suggested activities based on Stanislavski’s theories which you could use to help you develop your role. Ask your teacher for more guidance if required.

An **objective** is something the character consciously wishes to achieve at a particular point in time – it may be as simple as opening a door. Generally, this will be an intended or unintended **sub-objective** of achieving their **overall objective** for the play.

A **motivation** is an inner and usually subconscious driving force which influences the character’s behaviour and is a product of his/her life experiences – often revealed by the **subtext**. Stanislavski believed that an actor was influenced by either their mind or their emotion to stimulate their actions. Therefore, motivation has been described as looking to the past actions of the character to determine why they completed physical actions in a script.

<http://www.tariqwest.com/2011/06/29/parallels-in-stanislavskis-system-and-ux-design/>

Motivation refers to the practice of analyzing the underpinnings of every action and line of dialogue. The actor must look beyond a given movement or articulation and construct a picture of the inner life of the character. This is accomplished by searching out clues in past actions of a character and putting together a narrative of self, a presiding emotional logic that is consistent across actions. This can include the “magic if” concept – see Coursebook p15

Some useful tips:

If you are having difficulty finding motivations or DTs at a particular point in the script, divide it into beats and answer these questions for each beat:

* Is it a sub-objective or an obstacle i.e. what meaning do you want the audience to understand from this beat?
* How can you use DT’s to convey this effectively?
* How do all the beats you have identified link together and contribute to the overall objective?

At any point in your script you should be able to answer these questions:

What does my character want now? (OBJECTIVE)

What obstacles might prevent my character from achieving his/her objective? (PROBLEM/OBSTACLE/DRIVING TENSION)

What action does my character take to overcome those particular problems and meet his/her objective? (ACTION)

What else could be underpinning my character’s actions? (MOTIVATIONS)

**Optional tasks**

**An adaptation of the Stanislavski Fundamental questions** (coursebook p16):

Complete a map below for your character which answers the following questions from information you can glean from the text at this stage and your own interpretations :

i) Why am I playing or involved with rugby?

ii) What are my feelings about Foreskin’s opinions?

iii) How does my background influence my opinions?

**Create a map** illustrating your character’s key **relationships** in the play. From this it should be clear how close you are and the reasons for this degree of closeness and what this demonstrates about your character.

**The power of observation**: choose a person from real life who you might model some of your character’s behaviour on and **observe** this person without them knowing. Record any useful findings on the worksheet. (FQ’s: How did they move? Speak? React? Any particular mannerisms?)

**Stanislavski’s “Given Circumstances”**

for building depth and backstory in every character

**Who am I?** Think about what your character is like in terms of personality, appearance, age, family background, beliefs, values, interests and so on.

**What are my relationships?** Consider the relationships to other characters, to events and to the things that surround you, such as the location, or objects. How do they react to you and you to them? Is there a difference?

**What time is it?** Consider the century, the year, the season, the day of the week, the month, the date and the time in which the action of the play takes place. What effects might this context have on your character?

**What are the given circumstances?** This includes details of your recent past (yesterday, today and five minutes ago), how you are feeling now, what is about to happen to you and any other relevant details of your present situation. Circumstances change moment to moment; they are not constant.

**Where am I?** Consider the setting of the play. Does it take place in the country or the city? Does it take place in an area like the one you live in? What kind of house do the characters live in? What kind of neighbourhood? Where does the action occur?



**What is my objective?** Know what you want in each scene, what your motivation, or reason for action is. You will be able to show your objective if you think in terms of **action** and say to yourself, ‘I want to...’ or ‘I must...’ For example, your objective might be *‘I want to convince you’, ‘I will insult you’* or *‘I must defend myself’*

**What is the action?** The action is what you are doing to get what you want. What physical and verbal actions are you using to reach your objective? You play an actionbecause you want to achieve your objective. You shouldhave a reason for doingevery physical action.

**What is my obstacle (driving tension)?** Know what problems you are facing and what problems you must attempt to overcome in order to achieve your objective. The obstacles that stand in your way create conflict in the drama and provide the tension to drive your character.