

Drama performance

[Business](#), [Management](#)



Elements belonging to personal stories enable audiences to gain wider insights and respect into stories. Ann Frank is a character who is quite lovable; Frank is a typical teenage girl the responder perceives Frank as a positive persona for the situation she is in. Although Frank is growing up in a corrupting society she is still talking about stereotypical teenage conversation such as boys and fighting with siblings. Despite her situation Frank gets on with her life " I live in a crazy time", Ann Frank shows naivety and needs to be protected this manipulates the audience to empathic her suffering.

Her Diary entries are typical of a thirteen year old such as gossip about school friends and Jokes. Frank is in a terrible situation during WI and theholocaust, Franks positive view intrigues the audience into loving her character. The responder gets an insight into the frightening atmosphere the Frankfamilyendured through Anne Franks use of first person and detail. Ann Franks story is a voice for those who were harmed because of their ethnicity, race or color. The Diary of a Young Girl by Ann Frank reveals the racial segregation Jewish people faced during the Holocaust in the sass's and sass's.

HOC Online Recommendations tort Critical Important questions to ask yourself: Do I enjoy research? Analysis: 7 Do I have access to enough resources? Do I have areas I wish to explore that are within the perimeters or the research criteria? Do I have a clear area of focus within my set topic? Will I be able to make solid conclusions from the materials I research and the topic I have chosen? Do I have the time to do this task adequately? Do I have a solid knowledge of language and clarity in my ideas and expression? 7 Do I

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have access to a computer where I can edit, type and amass my ideas and eventually present them in the correct format? Unique: The Applied Research Project gives you the opportunity to frame your own specific rear of study within a topic of interest to you. It gives you the further opportunity to approach it using any sources or resources at your disposal and to conduct research t your pace. Furthermore, because it is a constant work in progress you do not nave the pressure of performing and being assessed on the 'day but being able to present your months of work in submitted form and thus all your process can be evidenced.

Skills: The ability to synthesis information The ability to communicate ideas The ability to make assumptions and assertions from well-rounded sources and evidence An ability to use language concisely and appropriately Good analytical skills HOC Online Recommendations for Performance Individual Project Christmas holidays plus Year 12 term one: Begin performance practice, before an audience, with a short dramatic work. This may be the piece you are presenting for the HOC or something else. Year 12 term two: decide on your piece and perform it within the set time, remembering you will be stopped if you go overtime.

Year 12 Term 3: Polish your piece and make it performance ready.

Checkpoints: Do I understand the requirements of the project? Tj Do I know the type of performance I want to present? Have I looked through a large number of scripts? Is the text I'm studying being studied by me in any other part of the HOC? (You cannot perform a play you are studying anywhere else in the HOC) Have I performed for an audience? Have I checked the timing of

my performance? Have I organized my costume and props? Does my performance display strong characterization? Coherent? Do I know my lines?

Tips (10): see plenty of performances get some performance practice read past exam reports don't forget it is a performance and not just a speech Use minimal props don't rush your performance Is my performance know how to use your ensure you have an appropriate relationship with the audience heavily on recorded sound know your lines don't rely know your performance space and use it well A list of pitfalls: Students fall into these traps: thinking they have plenty of time and failing to complete the performance project not knowing the lines not working with an audience during the development of the performance. Leaving all your performance until the last moment relying too heavily on props, costume or sound during the performance. Not going overtime going undermine Generating ideas Brainstorm Possible themes, situations, characters, settings, performance styles and other material that interests the student. Select Students should select material which interests them and has possibilities. Research Collect newspaper and magazine articles, samples of scripts, extracts from plays, poems, monologues, short stories, pictures, song lyrics, letters, scenarios or advertisements.

Trial Trial some of the material by reading, dramatist's and improvising dialogue, movement and theatrical styles. (This could be done with partners). Shape and analyses your material Select, write, redraft, adapt and edit while focusing on the idea of a one-person performance. At this point a concept should begin to emerge from the material. The performance at this

stage may be a work in progress which will eventually evolve into a full performance. Staging the material Consider the material in terms tot a whole integrated theatrical performance. T n ere needs to be a sense of a beginning, middle and end within the performance. It is not simply an audition piece.

The following questions need to be considered: What is engaging about the performance? How can the engaging elements be emphasized? Is it clear what the performance is about? What are the key moments? How do the staging anticlerical techniques heighten these moments? How are setting, mood, situation and character established? Is there enough variety, l. E light and shade ? Does the blocking keep the audience interested? Are there any transitional moments? How do these add to the performance rather than detract from it? How does the character develop within the piece? Is the stage space used effectively, maintaining a clear actor audience relationship?

Creating the character Students should have developed reasonable skills and resources for creating and developing a character in the preliminary course. These skills should be used as the basis for character development. The following strategies will help students create a character; Develop a character profile. Analyses the character'smotivationand subtext. Exercises in physicality's the character: stance, movement, gestures and facial Develop the character's voice, focusing on key words, expression, expression. Create a sense of the character's development from start to finish. Timing, etc. Incorporate business (attributes and actions) that reflects

the character and his or her emotional state. Include essential props and costumes. Use Hottest and use other belief building exercises that involve the rest of the class. Adding production elements Students need to approach this area with caution. An over reliance on production effects can detract from an effective performance. The rule of thumb is that the focus should always remain on the performer and production effects should be minimal and limited to those essential to the work's meaning (Creative Arts KOLA Handbook. Page 69). Production guidelines Use Setting: use only what is required on stage to suggest the setting, or what is actually used by the performer. Costumes: costumes should complement and enhance the character. Remember that performers in dark colors can be lost against a dark background. Use Sound: often provides an effective introduction to the mood and location. It may also give a performance a sense of completion or provide a heightened effect to a dramatic moment. Ensure you obtain a good quality recording. Lighting: should be kept simple and not used to solve staging problems. It is usually best to use the lights up at the start and leg lockout during an individual performance. Rehearsing the performance starts down at the end approach . Avoid a The following steps can be used by students to bring the performance to its final stage: Book the performance space early and organize for the technician, partner or teacher to sit in with a stopwatch.