



**Subject:** Preliminary Drama  
**Due Date:** Week 11, Term 1 2020

**Head Teacher:** Mr. Wheeler  
**Weighting:** 30%

**OUTCOMES:**

- P1.4 understands, manages and manipulates theatrical elements and elements of production, using them perceptively and creatively
- P1.6 demonstrates directorial and acting skills to communicate meaning through dramatic action
- P3.1 critically appraises and evaluates, both orally and in writing, personal performances and the performances of others
- P3.2 understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques
- P3.3 analyses and synthesises research and experiences of dramatic and theatrical styles, traditions and movements
- P3.4 appreciates the contribution that drama and theatre make to Australian and other societies by raising awareness and expressing ideas about issues of interest

**Elements of Production in Performance**

*Through engagement with an Australian play, students will learn firstly about the development of theatre in Australia, starting with its more traditional forms and styles through to more recent, avant-garde productions. Simultaneously, students will learn about the element of design and the ways that theatrical and design processes can work to enhance dramatic meaning.*

**Nature of Task:**

- Read the Australian play and the booklet of work that you have been allocated, completing all of the activities and taking your own personal notes
- Imagine you are have been chosen to direct this play in 2021 for a local theatre company. Complete a Design Rationale for your overall interpretation of the play, making specific reference to *one scene*. Include visuals and sketches of staging, costumes, and lighting where appropriate.
  - Use the scaffold over the page to assist you.
  - Your Rationale should not exceed TWO A4 pages (approximately 800 words)

You may:

- use modern technologies to innovate the performance
- make stylistic changes to the performance where appropriate
- illuminate a key theme from the play which you think needs attention

You may not:

- alter the script / characters / storyline

**Marking criteria**

You will be marked on your ability to:

- Analyse how your given play uses conventions, styles and the elements of drama to convey the characters, settings, values and ideas of Australia (Australian Theatre booklet)
- Manipulate the elements of drama and design to create an engaging, insightful interpretation of your play
- Use language skilfully and evocatively to express your ideas

## Rationale Scaffold

**Aim:** to create a vision for a performance which engages a modern audience with an innovative and insightful interpretation of the play's dramatic action, themes / issues and characters; to 'pitch' this idea to a theatre company.

**Language:** 1<sup>st</sup> person; formal and academic; evocative and theatrical – "*conjure your vision in the mind of the reader using appropriate dramatic language*"

### Introduction

- **introduce** your play, its composer
- **introduce** your vision for the play
- **introduce** its context: what was happening in the world
- **outline** the scene and the features of the scene that you will refer to in your rationale

### Body

**(repeat at least 3 times for different examples)**

- **outline** the theme / character / setting / dramatic action that you chose to focus on in your chosen scene
- **explain** how you interpreted this example: what does it look like on face value? Why did the original playwright choose to represent it in this way? How have you interpreted or reinterpreted it and why?
- **imagine** how an audience would react to this: what images does it conjure for them? What themes / issues or ideas does it generate thought about? How do they feel when they view this?
- **summarise** why your vision of this example is engaging and innovative for a modern audience

### Conclusion

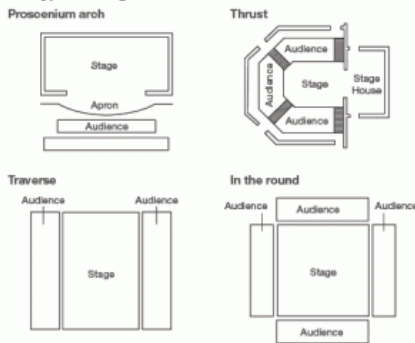
- **summate** your vision
- **summate** your evidence
- **evaluate** why your piece is important for society

# PRINCIPLES OF DESIGN

**Design Elements:** line, shape, shade, colour, texture, form, space, value, tone

**Design Principles:** balance, contrast, emphasis, harmony, perspective, proportion, rhythm, unity, variety, pattern and movement.

## Four types of stage



## Theatre Types

The shape of the stage itself helps to stimulate our senses because of the space of which it utilizes. One of the earliest types is the arena theatre where the audience surrounds the area on all sides. Another type is the thrust, where the audience is only on three sides of the stage, and of the most familiar is the proscenium theatre where the audience is where the stage and the audience sits has an effect on their physical relationship between one another although sometimes it's important to have some space for emotional involvement which is what is known as aesthetic distance.



script itself as it's extremely visual.

## Scene Design and Stage Settings

Scene design is used to create an environment that helps bring what is described within the script to life. It includes the use of composition as in art such as **line, form, mass, colour, repetition** and **unity** and needs to help use a three-dimensional space but also allow for the movement of actors in the space too. The designers of the set itself also have a limited budget and a limited space of which to create their design and require that they find the right designs to make the designs right. The scenic environment is important as the characters need to use the stage itself while performing the lines but also should be just as important as the



## Lighting Design

The lighting design of the play is just as important as the stage settings as it provides an overall mood and must be nearly perfected. It's one of the visual elements that can help fill in the holes that the other visual elements cannot. The designers must sculpt with the light and create the right shadows, and must make sure that it falls in all of the right places. Lighting designers are a lot like artists or painters as they have to envision how the lighting is going to work the best here or there and if it'll help to enhance

costumes or sets or even if a line will be more dramatic with the right light. There are four functions of light itself which include selective viability, rhythm and structure, mood and illusion and motivation lighting, all of which are different in their own ways.

## Costume Design

The costumes worn by the actors help to convey certain time periods and historical context but the designers of costumes will work with the entire body and includes the hairstyles and makeup of the person. These designers also have to work with the elements of composition just as artists do. The costumes worn by the actors have three functions of accenting to show what is most vital in the scenes and the relationships between people, reflecting, of a particular period or era or even the day and the weather or location of the scene, and to revealing, of the characters, their careers, age, social position, or even their physique and health.



## Properties

The properties of a play include the stage props and the hand props and are used as part of a scene design by the stage designers. The stage props include furniture, pictures, fireplaces, chairs and tables and various others and the hand props are pens and pencils, cigarettes, glasses and others. They help to convey what the mood of the play is and especially the taste of the characters and the very little details of the play, like the props, sometimes will help to make the biggest statements.

# Rationale:~

I have chosen to design costumes for the play "Bran Nue Dae", by Jimmy Chi and Kuckles.

After reading the play I could see a relationship of the characters to those characters of The Italian Masked Theatre, Commedia Dell' Arte.

Each character I have chosen for my designs, Willie, Marijuana Annie, Father Benedictus, Uncle Tadpole and Slippery, have been linked to a particular stock character of Commedia. For example:

Willie= young male lover, "Innamorati"

Marijuana Annie= Columbina.

Father Benedictus Il Dottore,

Uncle Tadpole= Pantalone,

And Slippery= Arlechinno.

As the characters in Commedia dell' Arte wear masks, I have decided to mask each of my characters, but instead of human faces like Commedia, I will use Australian Animals as their masks, which is also a reference to the aboriginals and their respect for the land and animals. The only two characters who will be unmasked are Marijuana Annie, ( much like females in the Commedia dell'Arte) who will be made up to represent a peacock, and Willie, who will have traditional aboriginal drawings on his face. The character's animals will be:

Uncle Tadpole: The echidna,

Father Benedictus: The Frill neck lizard,

Slippery: Dingo.

Like Commedia characters, Aboriginals were nomadic travellers just as the characters in the play, usually in search of sustenance much like the Commedia troupes. So I have decided, that if I would have to stage this production I would stage it outside, on several platforms, quite low to the ground, with a large curtain backdrop, where the characters can enter and exit freely. The curtain will be the Aboriginal flag, and I would have fairy lights amongst the trees which would be switched on to show when the night scenes are. Commedia characters set up wherever they could draw a crowd, mainly moving around and the audience would follow. Therefore I would like to do the same, but perhaps not moving around. The play touches on many social and political issues, including land rights, dysfunctional families, church moral and belief values and system and many more issues are raised as the play progresses.

As Bran Nue Dae is a musical, I have taken into account that the characters do need to sing, so I have made the masks only half-face, so their jaw and mouth are not restricted for singing. I would also put body microphones on each of the main characters and have several spot microphones at the front of the platforms in order for the characters to be heard to their best ability, considering the fact that they are wearing masks.

I'd like the audience to take away with them a new realisation of all the social and political issues that were trying to be portrayed throughout this play, Bran Nue Dae. Also from a historical point of view, that the Commedia dell' Arte actors tried to convey as well to their audience. I want them to realise the importance of costumes used in plays, because each costume and item of clothing has a certain symbolism involved.



**This student achieves in the A-Range because:**

- \*
- \*
- \*
- \*
- \*

## Stage 6 Drama – Elements of Production in Performance

Skill	A	B	C	D	E
<b>Knowledge of Australian Theatre and play</b>	<ul style="list-style-type: none"> <li>• Demonstrates an outstanding analysis of how your given play uses conventions, styles and the elements of drama to convey the characters, settings, values and ideas of Australia</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates an effective analysis of how your given play uses conventions, styles and the elements of drama to convey the characters, settings, values and ideas of Australia</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates an adequate analysis of how your given play uses conventions, styles and the elements of drama to convey the characters, settings, values and ideas of Australia</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a basic analysis of how your given play uses conventions, styles and the elements of drama to convey the characters, settings, values and ideas of Australia</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates limited analysis of how your given play uses conventions, styles and the elements of drama to convey the characters, settings, values and ideas of Australia</li> </ul>
<b>Ability to manipulate the elements of drama and design</b>	<ul style="list-style-type: none"> <li>• Demonstrates a skilful ability to manipulate the elements of drama and design to create an engaging, insightful interpretation</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates an effective ability to manipulate the elements of drama and design to create an engaging and effective interpretation</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates an adequate ability to manipulate the elements of drama and design to create a sound interpretation</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a basic ability to manipulate the elements of drama and design to create a superficial interpretation</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a limited ability to manipulate the elements of drama and design</li> </ul>
<b>Ability to express ideas through a Rationale</b>	<ul style="list-style-type: none"> <li>• Demonstrates a sophisticated and evocative control of language to express ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates an effective, mostly evocative control of language to express ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates an adequate, but variable control of language to express ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a basic control of language to express ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a limited control of language to express ideas</li> </ul>

**Areas of Strength**

**Areas to Improve**