

Stage 2 Drama Assessment Type 4 - Performance

Performance Standards for AT4 - Performance: (soldier, A)

Background: This is the third scene in which this soldier appears. The first establishes the relationship between two soldiers (one male, one female) who find themselves bunkering down together in the line of fire. The girl is tough, not romantic – but a bond forms between the two. At the end of the first scene she is shot in the shoulder. In the second the two work on her injury, their relationship strengthens – even involving some humour – but then the male is shot and killed at the very end of the scene. This third scene explores her reaction to her companion's death.

Knowledge and Understanding

KU2 *Knowledge and understanding of a broad range of diverse theories, concepts, meanings, and intentions applicable to drama, dramatic roles, and dramatic works.*

- An insightful understanding of the subtext and nuance of the scene. A clear consciousness of the style (Realism), of the purpose of the scene within the whole of the play and as it reveals aspects of the character.
- The directorial approach in the scene has been internalised and so responses to each moment are the consequence of understanding the character and the text. A very insightful understanding of the dialogue.

Application

AP1 *experimentation, exploration, and consideration of a range of diverse dramatic texts, theories, practitioners, and concepts to inform the creation, development, and presentation of dramatic works*

- Has clearly explored the text, its beats, the emotional life of the character and has developed these into staging moments that subtly present the character and the situation.
- Rehearsal obviously underpins the trajectory of the scene...but she has internalised the moment to the point where it feels authentic and 'alive'.

AP2 *Application of a breadth of dramatic processes, skills, and techniques that develop conceptual interpretations for practical dramatic works*

- Develops powerful meaning in the pauses and silences.
- Delivers what is, in effect, a monologue with confident stagecraft and a command of the space that is always controlled.
- Works stage business (the use of the flask, the damaged arm, the unbuttoning of the shirt) so that it is motivated by the character (not by the director's instructions!).
- Movement is subtle...and never non-essential, again – motivated by character.
- Emotions contain powerful nuance. The anger at the male soldier is, for example, a complex mixture of frustration, loss, disappointments and a feeling of futility.
- The transitions in the scene are ably handed: the transitions between the moments in the scene (reflection, anger, a gift of exposure...etc.) are clear and appropriate; the transitions between emotional states are believable and true to character.
- Communicates emotion even when standing with her back to the audience!

AP3 *Collaborative work to achieve dramatic outcomes that demonstrate understanding of dramatic roles and skills*

- Engaging ensemble. A stirring moment occurs when she carefully touches the 'corpse' and then kisses it. Subtle. Motivated. An internalised moment that has complex meaning: love, loss, sexuality, friendship.
- Displays the ability to create 'the other character' even when delivering a 'monologue'.

AP4 *Communication, using appropriate language, terminology, and technologies specific to drama and dramatic roles.*

- Confident stage presence. She opens the scene with subtlety (not feeling the need to rush to the dialogue), works pauses to effect, and commands the stage consistently. She also ends the scene with clear control.

The Girl who was a hundred girls was used with the kind permission of playwright Finnegan Kruckmeyer.