

## STUDENT WORK SAMPLE

### FIRST VERSION RECEIVED 1/4/2020

EXAMPLE INTRO I am an actor, playing the character of Jane Wexford, in a production of the Australian play “The Merry Go Round in the Sea”, by Dickon Oxenburgh & Andrew Ross, first performed in 1997 (adapted from the 1967 novel by Randolph Stow). Set in the sweeping Murchison region of Western Australia, this eclectic 2 Act play delves into the impact of WWII on those who serve their country (Act One: The Railway 1941 – 1945), and the after effects of the war and how it can change a character (Particularly Rick- Act two: Rick home *‘RICK’S eyes have a dead look that ROB hates’*). The play also explores romance through Rick and Jane and the struggle of a stable relationship with a war veteran- Rick: ‘suppose I said I loved you?’ Jane: ‘I wouldn’t believe you’- Act 2 scene 5: Love on the Beach. It is my responsibility (as an actor) to consider the psychological approach (Constantin Stanislavski) to support the realistic scenes and explore the emotional space between characters. I will explore Stanislavski’s given circumstances to detail character qualities and develop voice techniques for the three dimensional character of Jane. I will also use specific movement techniques to communicate Jane’s relationship with Rick, after he has returned from being a prisoner of war on the Thai Burma Railway (Act Two, Scene 1) and detail how these choices will shape audience response.

### SECOND VERSION RECEIVED 4/4/2020 after feedback

#### EXAMPLE INTRO

I am an actor, playing the character of Jane Wexford, in the play “The Merry Go Round in the Sea”, by Dickon Oxenburgh & Andrew Ross, adapted from the 1967 novel by Randolph Stow. This play is set in Geraldton in Western Australia and has two acts starting from 1941-45 and ending with 1945-59. The Merry Go Round In The Sea looks at the impact that WWII had on family members, those who serve their country (Act One: The Railway 1941 – 1945) and the after effects of the war and how it can change a character (Particularly Rick- Act two: Rick home *‘RICK’S eyes have a dead look that ROB hates’*). The play also explores the struggle of a stable relationship with a war veteran- Rick: ‘you’re my lover Jane’ Jane: ‘No, still, even now, I don’t know you’- Act 2 scene 8: The Flat In Mount Street. It is my responsibility as an actor to portray and develop a truthful and believable three-dimensional character of Jane and to focus on a psychological approach in my performance to show the audience a realistic scene and the emotional space between her and Rick. To do this I must consider two realism practitioners (Stanislavski and Adler), to support my scene. I will include Stanislavski, by making my scene as real as possible, to be, as an actor consistent in how I do my performances, I will also use his method of physical action to communicate Jane’s complicated relationship with Rick, after he has returned home after being held as a prisoner of war in Thailand (Act Two, Scene1). I will include Adler by doing my own script interpretation, and external research, to then break down my scene into beats, to show I understand who I am playing. I will also use my imagination to work out how my character would respond to situations that she’s in, and consider how these choices will shape the audience response.