

## Extended Response: A worked example of the intro and options for **DOT POINT 2**

### Question

(26 marks)

As an actor, you are focusing on a psychological approach to performance and emotional space.

- Identify two (2) character qualities for (one (1) character in) your set text. (6 marks)
- **Explain how you will use a practitioner approach to develop voice techniques in a key scene or section.** (10 marks)
- Discuss how you will use movement techniques to communicate character relationships and shape audience response. (10 marks)

**STEP 1: Start with an introduction. Imagine the person marking your work hasn't read the play. It is therefore your job to provide an overall context, themes, form and style, before linking back to the question by defining your role and the scene/character/aspect of the text you are focussing on.**

### EXAMPLE INTRO – ROB

*I am actor, playing the character of Rob, 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: Rick Away 1941 – 1945, Act Two – Rick Home 1945-1949), and those who are left behind (Rick's family – particularly his younger cousin Rob: 'I wish you didn't have to' Act One Scene 7). It also explores the loss of innocence as the central character, Rob, desperately tries to hold on to the past – Rob: 'Aw, Rick, you're not getting old are you? Rick: 'Look kid, I've outgrown you' – the final scene of the play. 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 Rob. I will also use specific movement techniques to communicate Rob's relationship with his older cousin 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.*

**Step 2: Use the dot points as your 'paragraphs'. An extended response is an essay of sorts, but it can take on a variety of forms depending on the question, and the most effective way to address this.**

Below are two examples of ways you could address DOT POINT 2.

### OPTION 1: DP2 Write a paragraph

- **Provide a topic sentence that leads you into your answer**
- **Introduce Stanislavski's approach to rehearsal**
- **Choose 2-3 voice techniques that you will workshop in order to portray a credible character, communicate meaning and show subtext. Try and hit TONE. This certainly supports Subtext.**
- **Provide specific examples from your scene/section to justify your response**

*A representational approach to performance requires actors to develop three-dimensional characters that accurately reflect the complexities of human traits and relationships. As an actor, I utilized Stanislavski's psychological approach to rehearsal, and focused on the use of vocal techniques to clearly communicate Rick's subtext in Act 2 scene 1. This rehearsal process required the creation of an inner*

monologue which allowed me to fully understand Rick's thoughts and feelings following his return from the War. Act 2 Scene 1 ('Rick's Room') captures the subconscious struggle that Rick is facing on a nightly basis post war: "You see, I have these dreams, and I yell out in my sleep". The scene explores Rob's attempt to regain the close bond he once had with his cousin, while Rick works to overcome his demons and protect Rob from seeing him suffer "now listen, fella, wouldn't you rather sleep somewhere else?". In rehearsal, I experimented with the use of an optimistic tone to communicate Rick's subtext (I want to protect my cousin from my suffering and distract him from the realities of war). For example, on the line "it means, 'sport – we can't be worried'", I slowed my pace, to indicate the importance of what I was saying and applied a light, upbeat and airy quality to my voice in order to create a positive/optimistic tone.

Repeat bold section above for two more voice techniques.

**OPTION 2: DP2 Use a graphic organiser**

For this option, you would repeat the yellow, pink and blue section above, and then replace the green/bold section with a table such as the one below:

**STILL START WITH A TOPIC SENTENCE:** (same info as above)

A representational approach to performance requires actors to develop three-dimensional characters that accurately reflect the complexities of human traits and relationships. As an actor, I utilized Stanislavski's psychological approach to rehearsal, and focused on the use of vocal techniques to clearly communicate Rick's subtext in Act 2 scene 1. This rehearsal process required the creation of an inner monologue which allowed me to fully understand Rick's thoughts and feelings following his return from the War.

LINE FROM THE TEXT	SUBTEXT	VOICE TECHNIQUE USED IN REHEARSAL	IMPACT ON AUDIENCE
Choose an appropriate line of dialogue from your scene or section	Describe the subtext (what is NOT said)	e.g. tone, pitch, pace, pause, inflection	e.g. mood and atmosphere created, tension, symbolism of themes/context/relationships How might the audience: THINK FEEL RESPOND
RICK: "now listen fella, wouldn't you rather sleep somewhere else?"	I don't want Rob to see me suffering/weak. I want to protect my cousin.	I would use a persuasive tone to try and convince Rob to sleep somewhere else. I would use a slow pace to highlight the importance of Rick's request and I would emphasise 'listen fella' so that Rob would understand I am trying to speak to him, man to man, as an adult, to hint that it would be better if he slept elsewhere.	I would want the audience to feel empathy for Rick as he struggles with the emotional impact of war.