

Level 3 Extended Diploma – Performance and Production Arts

Assignment Brief:

Assignment Title	Final Major Project Proposal				
Unit No & Title	Unit 12 Extended Project				
Level & Credit Value	Level 3 / 36 credits				
Assignment Leader	Shenagh Cameron, Monique Campbell				
Assignment Verifier	Rob Alexander. Sharon Mckevitt,				
Start Date	4/2/19				
Assessment Date	Proposal Deadline; 26/02/19. Performance wk Beg' 13/05/19 Folder submission; 20/05/19.				
Assessment Grade	DISTINCTION	MERIT	PASS	REFERRAL	FAIL

The Extended Project is made up of a piece or collection of practical works, with written work to support. It will follow a similar process to the year 1, unit 8 processes but the quality and quantity of the work needs to be much greater, with much greater depth of research applied to and evidenced about the contextual and development sides of the project.

For your Extended/ **Final Major Project** you will need to choose and develop an outcome of your choice. You must demonstrate the best of your ideas and skills. Keep in mind the different projects that you have done so far and what you have learnt through them.

You will need to write the project, develop research areas, themes, select places to go, work on production ideas using previously learned techniques and experience and produce a final outcome which will be marked and assessed for your final grade on the course both internally and externally.

Do not try to include **too much** in the time provided as you may find it difficult to fulfil your own project brief. In proposing your project you can also include **not enough** information and set targets which are too small so the project outcomes are too simple, with too little initial research. Throughout this project there will also be times when you need to work completely independently and staff will be observing/ facilitating. Be realistic. How easy is it to research your chosen subject/role? Choose a topic/role that you feel sufficiently interested in and which will sustain you throughout the project.

Level 3 Extended Project- Performance and Production Arts

Project Proposal

Learner Name	UAL Reg. ID	Centre name & Number
		Westminster Kingsway College 11072

Project proposal title	Main Area of Activity/s e.g. Performance/ Direction/choreography/ acting

Tutor / Assessor Name	Signature	Date

Project Proposal: Guidance for Candidates

This unit requires students to produce a written project proposal of about 500 words. The proposal should address the following:

- A review of the students' progress and achievement to date (Section 1)
- The project concept and rationale (Section 2)
- How the project will be evaluated and reviewed (Section 3)

In addition, students should provide:

- A bibliography detailing all research sources
- A timetabled action plan

In producing the project proposal and in preparing for the project realisation you should familiarise yourself with Unit 13 of the qualification. In particular, you should understand the assessment and grading criteria which will be used to determine standards of achievement.

Units 12 require you to produce a project proposal of about 500 words, excluding the project action plan and bibliography. Project proposals should not be so succinct that they do not address the requirements listed below, nor should they be excessively long and unfocused. Your project proposal should be sufficiently challenging to ensure you have the best possible chance of meeting the grading criteria.

Section 1

A review of progress and achievement through parts 1 and 2 of the course:

This section provides you with an opportunity to reflect on, review and summarize your progress and achievements through the first 11 units, and the knowledge, skills and understanding you have acquired. What you know now, and what it means to you, compared with what you knew and could do before you started the course, and how this has influenced your choice of discipline or disciplines and your project proposal. It also provides an opportunity for you to explain your reasons for choosing a particular discipline or disciplines and to outline both your immediate and longer-term aspirations (150 words)

My confidence grew in Acting when I performed in the Shakespeare School Festival at the Shaw Theatre in the production of Romeo and Juliet where I played the role of Juliet. This was my first show and after receiving positive feedback and tackling Shakespeare I strove for higher and yearend to enhance my techniques such as vocal projection. I then went on to work with several theatre companies such as The Donmar Warehouse Theatre and Old Diorma Theatre. I learnt to take criticism quickly, allowing myself to progress with the feedback I was given. For instance, taking a play and devising a completely different performance from it or creating a short scene from a text. Working with professional theatre members at the Drama Centre and at the National Youth Centre 'Space to Create' allowed me to learn how to use movement and exercises into developing a character. How to engage the audience during our performances and how to break down a monologue and embody it. I can use these skills such as stage presence, objectives and actions followed by exercises we use in rehearsal in order to develop my character. For instance, Stanislavski's theories influence my actions, playing the role of Ruhab I go on an emotional rollercoaster. I use skills such as emotional memory in order to trigger certain emotions. I have played the role of two male characters, one being in 'Fugee', then Scrooge in 'A Christmas Carol'. These roles pushed me out of my comfort zone, exploring blind casting, seeing the different use of accents and body language needed. I have learnt how to work and support people in different areas of the field which grows larger. Becoming an actor has always been an interest of mine because I recognize it allows me an avenue to make a difference. I want to not only use my platform to perform, but to help change the life of others. That is why I believe the play 'Girls' will push me in that direction. It can often help people from all walks of life connect as humans. Screen acting in this respect has been a keen interest of mine that I would like to take on in the future. The idea of developing a new character through voice, gestures and engaging with a wider audience outside of theatre intrigues me.

Section 2

Project concept:

(Approx 200 words) This section provides an opportunity for you to clearly explain the concept and aims of your project, production or performance, the research and ideas that will support its development, what you anticipate producing, the levels and types of resources that you will need and an indication of the form in which you will complete and present your final realisation within the allocated timescale. This might include an indication of when and how you will use studios, equipment and other resources, how you will make use of tutorial and peer feedback and where you will incorporate independent study

For our final production, we will be performing the play Girls by Teresa Ikoko. The play is about three young girls living in Nigeria, Africa. They have been taken by a Boko- haram type group, being forced to live in horrible conditions. Through the play we see how the girls survive and the challenges they face. I aim to send a thought provoking message to the audience, reminding them of the harsh world we live in. I want the audience to follow our journey experiencing the ups and downs that come with our story. Looking into the method of realism and naturalism, I feel this will lead to the audience feeling present in the moment. Lastly, letting the audience ponder on what has happened to the girls and the thousands like them. If we want a naturalistic production we must understand the world of the play in depth, this means looking over any words we are unsure of and the many issues involved some include child soldiers, religion and underage marriage. We will write a timeframe, this will allow us work promptly, exploring every possible idea. Set ideas include, lighting that represents the time of day and portraying hot countries to make the audience believe where they are. Having three characters allows the play to be intimate, the audience can grow and identify our different traits, seeing which character they would act like in this situation. Therefore we need to keep the energy alive and transitions sharp. Throughout rehearsals, I

will be taking personal and group feedback, allowing our piece to develop and see our strong and weak assets. Followed by blog I will reflect on rehearsals, evaluating if we are sticking to our designated schedule.

Section 3

Evaluation: (approx 150 words) This section provides an opportunity for you to explain how you will reflect on and evaluate your work, as both an ongoing activity and at the conclusion of your project. You should describe how you intend to record your decision-making and how you will document changes to your ideas as your work progresses. The evaluation should be referenced to your stated aims and be reflective and analytical rather than a description of actions completed. When working in collaboration with others you should comment on how this may impact either positively or negatively and steps you can take to minimise disruption in your own progress.

Whilst working independently on my character, such as development or script analysis. I will reflect on my choices, this includes question such as 'Do I feel Ruhab would react this way?', 'What is she doing whilst not on stage?', 'How does she feel in this moment?'. From these questions I can determine how I feel my growth is, what more can I bring and furthermore am I incorporating my style of acting. Within rehearsals we will record some of our work and watch it back as a group afterwards, then we will reflect and evaluate what went well and what needs to be done in the next rehearsal. This encourages us to keep thinking about our goals for the show. After the production again I will watch the show and write up an evaluation on how well I think I done individually and as a group. Reflecting on methods, set and goals. Asking our peers in rehearsals what they thought is important, having an on looker can spot things we may not , getting feedback from the class is crucial. I will also ask members of the audience what they thought

of the play and how we affected them. We aim to have actors within the industry watching and would appreciate their feedback and any constructive criticism to keep pushing myself.

Bibliography (Harvard Format):

This section provides an opportunity to record the initial research sources, both primary and secondary, that you intend to use. Your sources of research should be as wide as possible and could include libraries, galleries, books, magazines, films, computer games, websites, blogs, social media, radio programmes, archive material etc. Where appropriate, you should use the Harvard system of referencing. The bibliography should be continuously updated as the project progresses

Firstly I will be looking at the production of girls and the interview with the director, seeing what their aims for the play were.

<https://edinburghshowcase.britishcouncil.org/directory/artist/talawa-theatre-company/2017>

I will also be reading a book that will encourage me to use actions within my script, helping with script analysis. 'Caldarone, M. and Lloyd-William, M. (2004) 'Actions'. *The Actors' Thesaurus*. 4th Edition. London: Nick Hern Books Limited.

I will also look at techniques from Stanislavski, looking at methods to help develop my character.

<https://vimeo.com/240409401>

One of the issues my character Ruhab goes through is a miscarriage, I want to be able to portray this scene correctly for the unfortunate women. I will be talking to women who have faced miscarriages and their experience in order to understand the effects alongside my research.

<https://www.verywellfamily.com/making-sense-of-miscarriage-statistics-2371721>

Thinking about my given circumstances I will look into the country and the culture the play is based in.

<https://www.swedishnomad.com/interesting-facts-about-nigeria/>

I will also be looking at films that relate to the issues within the play, i.e. Child soldiers, I can look at the film

Fukunaga. C. (2015) 'Beasts of No Nation'. Youtube. Available at:

<https://www.youtube.com/watch?v=2xb9Ty-1frw> (Accessed 3/05/2019)

Looking at the campaigns around 2014, to help me get a better understanding of what the rest of the world saw in contrast to what the girls had to go through.

<https://www.youtube.com/watch?v=z9A4Ung5-2U> (Accessed 10/05/2019)

Shearlaw, M. (2015), 'Did the #bringbackourgirls campaign make a difference in Nigeria?'. The Guardian. Available at:

<https://www.theguardian.com/world/2015/apr/14/nigeria-bringbackourgirls-campaign-on-e-year-on> (Accessed 10/05/2019)

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Project action plan and timetable:

This section provides you with an opportunity to outline your planning and organisation over a period of weeks and the activities you will need to carry out in order to successfully complete your project in the agreed timeframe. The more time and thought you give to planning your project the more successful it is likely to be. It is important that you consider how you will balance ambition, time and realism in the realisation of the project. You should also include what you are going to do, how you will do it and by when. Remember to include time taken to source materials/ resources, to conduct research, to seek feedback from tutors and peers and identify when you will carry out independent study.

<u>Week no</u>	<u>Tasks</u>	<u>Notes</u>
1 5/03/2019	Reading through the script, first initial thoughts thoughts and ideas for the play. We will also need to cut the script down as we only have an hour and the script is an hour 30.	We will need a script and the full cast. Pens/ highlighters ready to mark the script.
2 12/03/2019	This week is based on character development, this means getting to know my character. Simple things such as where they live, their favourite food or colour. We will also use skills such as hot seating, understanding how my character thinks.	We will need a script, to pick out any details from our character. Also a notebook to write my thoughts and what I have learnt for my character.
3 19/03/2019	To begin walking through the scenes with the scripts, familiarising ourselves with the scenes. I will also start my script analysis which includes, objectives and actions.	Being able to now add more layers to my character early on is important. It then allows me to explore later on if I am not happy.
4 26/03/2019	We will now be working on scenes 1-5, looking at them in more detail. creating ideas and methods on how we will portray our story.	We need to be learning our lines for these scenes so that we can go on to blocking them. We will need a script, the full cast and a pen for feedback and notes.
5 2/04/2019	This week we will focus on scenes 6-12, these are the scenes leading to the argument so we would like to portray the tension building up. We will keep streaming ideas in regards to set and props also.	We will need our scripts for marking ideas. Taking videos to self reflect and see what we is going well and not.
6 9/04/2019	We need to be off script now. This allows us to work more effectively as we are now looking at each other. We will continue to work on scenes 13-20.	Continuing to make notes of what went well and what we can do better. Being off script is useful to test how well we know our lines at this point.

7 16/04/2019	This week will be focused on the last scenes 21-27. Thinking about how we want to finish the show and are we getting our message across.	Once again we will need peer feedback and self reflection of the week.
8 23/04/2019	Because we are now prepared for each scene, we will start blocking scenes 1-12 this week. This allows us to add any styles or ideas we initially missed, we can begin to solidify work and keep practicing. We will be thinking about set, props and costume at this point.	Making sure we have a full cast, so that we can work at high standard. Researching costume, props and sets we may want to use.
9 30/04/2019	Blocking scenes 13-27, the later scenes have many short scenes so were able to do them together. These scenes are a turning point for each of the characters, we must identify what skills we may use to show this.	Continuing to get peer feedback and writing up rehearsals to show the development from where we are creating to now blocking.
10 7/05/2019	This week we need to bring in props and costumes. This allows us to work with the full set and start to think where it will be positioned and the transitions needed.	We will need costumes and props, I will take a picture of the set to help with continuity of set.
11 14/05/2019	This is our performance week, therefore we will be having our tech runs. Working in the theatre allows us to place the set better, we will be working on the lighting and sound to fit our play. We will then have run through to get us comfortable performing on stage.	We will need to prepare cues for the tech team, this way we can have a smooth session of adding in lighting and sound. Prior to the tech we need to have solidified all our sound effects, songs and lighting. Deciding whether or not it fits our aims.
12 21/05/2019	We will be evaluating our work, reflecting on all the pros and cons. Gathering peer feedback, finding out what the audience thought of the play. This shows us if we have reached the targets for this production.	Group reflecting and self reflecting is important this week. This is because we can highlight our strengths and weaknesses as a team.

Learning Outcomes <i>The candidate will:</i>	Assessment Criteria <i>The candidate can:</i>	Pass, Merit & Distinction Grade Criteria and Exemplification
Context 1. Be able to initiate and develop a Performing and Production arts project proposal.	1.1 Use critical and contextual perspectives to initiate a performing and production arts project proposal. 1.2 Use analysis and evaluation to clarify and develop ideas for a performing and production arts project proposal.	Pass 1.1 Use critical and contextual perspectives to initiate a performing and production arts project proposal. 1.2 Use analysis and evaluation to clarify and develop ideas for a performing and production arts project proposal. Understanding of subject context used appropriately to

		<p>make judgments, describe aims and clarify purpose.</p> <p>Merit</p> <p>1.1 Use critical and contextual perspectives to initiate a performing and production arts project proposal to a high standard.</p> <p>1.2 Use analysis and evaluation to clarify and develop ideas for a performing and production arts project proposal to a high standard.</p> <p>Good understanding and knowledge of subject context used to make sound judgments, articulate ambitions and clarify purpose</p> <p>Distinction</p> <p>1.1 Use critical and contextual perspectives to initiate a performing and production arts project proposal to a very high standard.</p> <p>1.2 Use analysis and evaluation to clarify and develop ideas for a performing and production arts project proposal to a very high standard.</p> <p>Comprehensive understanding and knowledge of subject context used to communicate complex concepts, articulate ambitions and clarify purpose.</p>
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