APPENDIX

APPENDIX 1: STANISLAVSKI METHOD ACTING PRINCIPLES

STANISLAVSKI METHOD ACTING PRINCIPLES

Konstantin Stanislavski was a prominent Russia drama practitioners as if often considered to be the “Father of Realism”. In his career as an influential director and actor, Stanislavski created the “Stanislavski System”, also known as Method Acting, which is used by many actors on the stage and the screen today. Method Acting is extremely complex and multifaceted, and this is only a brief summary of the key ideas behind Method Acting and realistic performances.

Drawing on life experience

In order to represent realistic situations on stage, actors would often draw on their personal experiences and reproduce them in their acting. This included muscular and emotional memory, which impacted the body and the mind of an actor.

Muscular memory: If you are expected to act as if you are cold, you need to remember how it felt to be cold. Recall sensations such as how your muscles were tensed, or how your arms were drawn close to your body. Focus on one part of your body at a time. This helps you to recreate emotions and sensations on stage.

Emotional memory: Emotional memory can be drawn upon to bring back feelings you have experienced in the past. For example, if you are playing a character that is excited to go on a holiday, remember a time when you were excited to go somewhere. Use your memory of the emotion to recreate the character’s feelings on stage.

Using the creative imagination

If an actor has not experienced a particular sensation or emotion, using the creative imagination enabled actors to simulate a muscular or emotional memory by asking important questions.

The Magic “If”: Use the question “what if?” to help place you within the character’s situation. What would happen if the set were a real place? What if the character’s best friend betrayed them? This builds on the life experience the actor draws on so that both the actor and the audience can believe in the character. However, it is important that the actor is always in control, even in a scene of uncontrollable rage.

Asking the “Fundamental Questions”

In addition to life experiences and creative imagination, asking the Fundamental Questions helps actors develop an understanding of a character and establish realism in their acting. These questions include: who am I? What time is it? Where am I? What surrounds me? What is my objective? What is my obstacle? What is the action?

Adapted from Tourelle & McNamara, 1998; Bradford, 2017.
APPENDIX 2: INDIGENOUS AUSTRALIAN VOICE IN DRAMA

INDIGENOUS AUSTRALIAN VOICES IN DRAMA

Why do we tell stories?

- Story telling is central to the human experience.
- It involves the symbolic exchange of information from the teller to the listen, and is used to preserve beliefs, experiences, religion and culture.
- Oral storytelling is the traditional form of storytelling.
- Drama is a physical, vocal and stylistic method of story telling.

Why is it important for us to hear Indigenous counter-narratives?

- Aboriginal culture has been traditionally passed down from generation to generation through oral storytelling.
- Consequence of British colonisation in Australia, these oral stories have begun to disappear as Aboriginal communities were murdered and their cultures destroyed.
- Drama is a powerful tool to represent marginalised cultures and communities, including Indigenous Australians. Through theatre, we have the power to inform, challenge and change people’s perceptions of social issues, including racism in Australia and the complex relationships between Indigenous and non-Indigenous Australians.

Black Theatre: A brief history

- Emerged in the early 1970s.
- Nindethana Theatre: Australia’s first Aboriginal theatre company.
- Created to share the Aboriginal experience and to educate the audience. This can be seen as a barrier for some audiences, who are confronted by ‘traditional productions featuring spirituality and mythology or injustices and social issues’ (Creative Spirits, 2017).
- Some key Aboriginal playwrights: Wesley Enoch, Jack Davis and Jane Harrison.


Language in Drama

- Power and significance of language: it provides us with opportunities to discuss important and current social issues. Consider how people with languages aside from English are represented in popular culture.
- Language can be offensive, but it is a reality. To foster a tolerant society, we need to be aware of the language people have used and what language they continue to use, and what effects this has on minority groups and individuals.
- Consider the role of language in society and what language means in terms of culture, power and race.

Issues in “Reality in Performance: A Study of Australian Drama”.

- This unit of work explores various serious and controversial issues in relation to the Indigenous experience of Australian colonisation and how racism is manifested in modern Australian society.
- Racism, murder, destruction of culture, genocide, reconciliation; these issues are confronting and if you have any concerns or questions please do not hesitate to discuss this with counsellors in the Front Office or myself.

Where can I find out more?

- Tarnanthi Festival, held in Adelaide from October- January: https://www.tarnanthi.com.au/events/
- Creative Spirits: https://www.creativespirits.info/
APPENDIX 3: EXERPTS FROM SISTA GIRL STUDY GUIDE

Sista Girl
BY ELENA CANAMetas & AILYS WEST

STUDY GUIDE
www.stateed.com.au/studyspace/students

Meet the Team
CAST
Georgie Gayle Nova Scott
Natalie Grey Nakia Williams
CREATIVES
Writer Elena Canametas in Ailys West
Director Miranda Sampson
Lighting/Director Max Rose
Sound Design & Fight Director Anzorude Hassan
Producer Alex Ryker
Screenplay Ailys West
Advisory Stage Manager Jane McQueen-Williams

APPENDIX 3: EXERPTS FROM SISTA GIRL STUDY GUIDE

Sista Girl is a 2017 production by the State Theatre Company that details the narrative of two young Australian women, both sharing an the same father but living with different families. As the women meet for the first time over their father’s deathbed, they must come to terms with their relationship as sisters.

The play explores important themes about family, loss and identity, and encourages the audience to consider the role of racism in modern Australian society. The set design is minimalist and symbolic of the circular nature of contemporary debates regarding Indigenous and non-Indigenous relationships. Set on Australia Day, the play prompts the audience to consider what it truly means to be Australian and how this fits into the truth of Australian colonisation.
**APPENDIX 4: RABBIT PROOF FENCE RAFT**

**THE RABBIT PROOF FENCE DRAMA REVIEW TASK SHEET**

Please choose from the following RAFT template to select the format of your *The Rabbit Proof Fence* (TRPF) Drama Review assessment. All drama reviews will be marked according to the same rubric and should address the criteria outlined in the marking rubric.

<table>
<thead>
<tr>
<th>ROLE</th>
<th>AUDIENCE</th>
<th>FORMAT</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>An acclaimed drama and film critique that has been invited to the preview of <em>The Rabbit Proof Fence.</em></td>
<td>Fellow academics and drama critiques</td>
<td>Academic article (800-1000 words)</td>
<td>How does <em>The Rabbit Proof Fence</em> represent Indigenous Australian experiences in the Stolen Generation?</td>
</tr>
<tr>
<td>An enthusiastic drama teacher or lecturer.</td>
<td>High school or university students</td>
<td>Oral presentation (5-6 minutes)</td>
<td>Excite students about how film can share Indigenous culture and experience using <em>The Rabbit Proof Fence</em> as an example.</td>
</tr>
<tr>
<td>A young teenager living away from home describing their experiences at the local cinema.</td>
<td>Family or close friend</td>
<td>Written letter to family or friend (800-1000 words)</td>
<td>Ideas and themes of <em>The Rabbit Proof Fence</em> and how it made me think about Indigenous culture and history.</td>
</tr>
<tr>
<td>The director of <em>The Rabbit Proof Fence</em> designing the movie trailer.</td>
<td>Adelaide</td>
<td>Movie trailer (5-6 minutes)</td>
<td>To encourage people to see <em>The Rabbit Proof Fence</em> and learn about Indigenous experiences of the Stolen Generation.</td>
</tr>
<tr>
<td>A politician</td>
<td>The Australian Public</td>
<td>Recorded or live parliament speech (800-1000 words)</td>
<td>Persuade the public to take your side of the “Australia Day” controversies using <em>The Rabbit Proof Fence</em> as evidence to support your view.</td>
</tr>
<tr>
<td>Achievement Standard</td>
<td>Exceptional</td>
<td>Above Standard</td>
<td>Standard</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------------------</td>
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<tr>
<td>Evaluate how drama can be used to represent marginalised cultures and voices.</td>
<td>Deep and insightful evaluation of how drama can be used to represent marginalised cultures and voices and makes distinct connections with TRPF.</td>
<td>Insightful evaluation of how drama can be used to represent marginalised cultures and voices and connects with TRPF.</td>
<td>Evaluates how drama can be used to represent marginalised cultures and voices.</td>
</tr>
<tr>
<td>Analyse the effectiveness of TRPF to present the relationship between Indigenous and non-Indigenous Australians.</td>
<td>Exceptional analysis of the effectiveness of TRPF to present the complexities of the relationships between Indigenous and non-Indigenous Australians and explores the impacts this has on Australian society.</td>
<td>Exceptional analysis of the effectiveness of TRPF to present the relationship between Indigenous and non-Indigenous Australians.</td>
<td>Analyses the effectiveness of TRPF to present the relationship between Indigenous and non-Indigenous Australians.</td>
</tr>
<tr>
<td>Analyse the dramatic elements used in TRPF (music, lighting, costume, staging) and evaluate how these established meaning (realistic and symbolic) in TRPF.</td>
<td>Detailed analysis of the dramatic elements used in TRPF and insightful evaluation of how these establish realistic and symbolic meaning in TRPF in relation to racism in Australian society.</td>
<td>Detailed analysis of the dramatic elements used in Sista Girl and strong evaluation of how these establish realistic and symbolic meaning in TRPF.</td>
<td>Analyses the dramatic elements used in TRPF and satisfactory evaluation of how these established realistic and symbolic meaning in TRPF.</td>
</tr>
<tr>
<td>Evaluate an actor’s performance and their use of expressive skills to engage the audience in TRPF.</td>
<td>Insightful evaluation of an actor’s performance and analyses their use of expressive skills to engage and challenge the audience in TRPF.</td>
<td>Insightful evaluation of an actor’s performance and analyses their use of expressive skills to engage the audience in TRPF.</td>
<td>Evaluates an actor’s performance and their use of expressive skills to engage the audience in TRPF.</td>
</tr>
<tr>
<td>Present one personal opinion and interpretation of TRPF. Adhere to the textual conventions of chosen text type.</td>
<td>Exceptional presentation of one interpretation of TRPF and successfully adheres to appropriate textual conventions to engage reader/viewer.</td>
<td>Effective presentation of one interpretation of TRPF and adheres to appropriate textual conventions.</td>
<td>Presents one personal opinion and interpretation of TRPF. Adheres to the textual conventions of chosen text type.</td>
</tr>
</tbody>
</table>

Additional Comments: ________________________________________________________________