



# **Monologues/Duologues**

Text in Performance Scheme of  
Work for A Level Edexcel Drama

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# Teacher's Introduction

Welcome to this resource; I hope it will give you lots of ideas to support you in delivering this unit of the GCE A Level Edexcel Drama and Theatre course: Component 2: Text in Performance.

I have worked with many students over the last 20 years preparing them for their practical exams, which can be one of the most rewarding (and stressful) parts of the qualification. The students are usually so excited about finally 'getting to do the bit they joined the course for' that they forget that they need to put in lots of effort, research, written tasks and homework to make it all happen! Good-quality performances are reliant on the natural talent of the students but also require a huge amount of preparation to refine and develop ideas to ensure that they meet the assessment criteria and demands of the exam board.

Please be aware that this work has been written to address the needs of those students who have elected to be marked as performers and not designers. The general structure and a lot of the research tasks are pertinent to designers as well as performers, but you will need to find and create more specific resources to support your design students.

Monologues and duologues – this aspect is often slightly easier to manage in lesson time as students are more self-contained and absences have less of an impact on rehearsal. However, you are often managing multiple texts in a variety of styles and every student always seems to need you desperately at the same time. Students are also very keen to start rehearsing for performance, and I would suggest that if you can work through the research and preparation tasks first, the students themselves will be better placed to find their own solutions and will feel more confident in their ideas in rehearsal. It will also keep the motivation running as constant rehearsal repetition does not often produce better results as performers stop developing and instead just practise their mistakes.

For both the monologue/duologue and the group piece sections of the component, I would strongly recommend collecting and collating every piece of script that is selected (cut and pre-cut) as well as talking to any Drama colleague about plays they have studied and would recommend. In my experience, every year (particularly for monologues and duologues) the search for texts seemed an endless task and would often cut into the already limited development time – a folder with all these choices in will be a blessing in future years!

A scheme of work for group pieces is also available; see [zzed.uk/10339-group](https://www.zzed.uk/10339-group) for more details.

*March 2020*



## Scheme of Work Overview

- Please be aware that this is a suggested structure for preparing students for
- It could be beneficial to start exploring the first week of this scheme at the beginning of this unit in order to prepare students fully for an intense period
- Especially during the selection phase of the monologue/duologue section, you may need to schedule extra sessions in order for all students to complete selection and research for
- There is also an assumption that students will have been made aware of the administration and timings for this component. There is a student-friendly administrative information sheet within the Student Research Booklet.
- This scheme of work contains teacher-led activities and students should be expected to use a proportion of lesson times as well.
- You will need to organise how this part of Component 2 is being delivered in your school/college piece section.
- This covers 15 lessons (approximately five weeks of work); it has been organised so that you can deliver lessons progressively.
- According to the Edexcel website ([zzed.uk/10339-sow](https://www.edexcel.org.uk/10339-sow)) this should leave you with time for further rehearsals, etc., depending on how this is being delivered in your school/college.
- In the early stages of this scheme, there are activities to complete in the Student Research Booklet. You should use homework time to complete the sections if they have not finished in lesson.
- Each lesson is planned for a one-hour teaching slot. Most lessons could easily be delivered in 15 or 1hr 30 lessons. You will then need to adjust the scheme of work accordingly.
- It is important that you refer to the Edexcel specification as well as the ASG and your school/college administrative requirements and deadlines.

**NB In order to ensure that all the text and practitioner requirements are met, centres must make their choices via an online form. This form must be submitted to Pearson at the time of certification. Centres are reminded that if they do not submit their text and practitioner requirements, this will result in malpractice/maladministration: [zzed.uk/10339-choices](https://www.edexcel.org.uk/10339-choices)**

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	Key Focus For Lesson	Teacher Resources	Homework	Deadlines	Phase
1	<b>Physical and vocal skills audit</b> <i>A practical session exploring the performer's own skills and analysing them in preparation for choosing a monologue/duologue.</i>	Extracts	Read genre table and complete crossword		Selection
2	<b>Genres and styles</b> <i>A practical exploration of a selection of monologues and duologues to build performer's confidence in choosing the right piece.</i>	Genre table  You will need to provide a selection of monologues from different performance genres	Find a minimum of three performance pieces		
3	<b>Workshop choices</b> <i>A practical session exploring the choices to move towards final selection.</i>	Students to bring in monologues/duologues	Make final choice – cut to time allowed. Ideally type out with space between each line (monologues) and photocopy x 3 (duologues)  To read full play – research tasks 1 and 2	Bring in three monologue/duologue pieces	
4	<b>Initial work – Context</b> <i>An optional practical starter activity to highlight the importance of context.</i>  <i>Then focused research to further student's knowledge of their chosen text.</i>	Internet access / computers if possible	Complete research tasks 3 and 4		Research
5	<b>Initial work – Themes and issues</b> <i>A research/written lesson to investigate the playwright in more depth and to identify key</i>	Internet access / computers if possible	Overlay key phrases, ideas onto pictorial montage		

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	Key Focus For Lesson	Teacher Resources	Homework	Deadlines	Phase
7	<b>Character</b> A practical, circuit-type session which explores character.	Space suitable for setting up five different 'stations'  Printed out activities for each of the stations	Research task 9  Bring in piece of costume or prop for character	Printout of student's monologue/duologue with space to write notes	Exploration
8	<b>Physical</b> A practical lesson developing physicality for character and movement within the piece.	Rope / chairs / masking tape to measure out spaces for each student	Learn lines	Bring in a piece of costume or prop that student feels represents or is important to their character	
9	<b>Vocal</b> A mixture of practical work and text analysis to develop a greater understanding of student's character's language and voice.		Learn lines		
10	<b>Rehearsal 1 / Written intention</b> A mixture of a rehearsal focusing on space and some teacher guidance for student on writing their intentions for the examiner.  <b>NB Depending on the student's and your own deadlines for sending work to the examiner <u>seven days</u> before the exam, you might need to adapt the deadlines for interim marked drafts and final hand in of written intention.</b>		Write written intention	Lines learnt	Rehearsal

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	Key Focus For Lesson	Teacher Resources	Homework	Deadlines	Phase
13	<b>Rehearsal 4</b> <i>A mixture of textual analysis and practical work in order to bring down the pieces into manageable sections</i>		Write written intention		Polishing
14	<b>Rehearsal 5</b> <i>An opportunity for students to share their work and receive a bit of feedback.</i>	Hand back marked draft written intentions	Write written intention Bring in props/costume for dress rehearsal	Set date to hand in final written intention	
15	<b>Rehearsal 6</b> <i>Dress rehearsal with teacher feedback.</i>	Alternative performance space for individual dress rehearsals  Timings list – for student dress rehearsal in lesson		Bring in props/costume for dress rehearsal	

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# Things to Remember

## A quick glance at some of the key information in the ASG

- Practical exam to take place between the first working day in January and the last working day in March.
- Centres will liaise with their allocated visiting examiner to agree a mutually convenient time for examination.
- Students can complete Component 2 as a performer or a designer or a combination of both.
- The texts chosen should be from full-length (60 minutes+) published plays.
- Texts should offer a contrast in time/genre and play right to text in Component 1.
- You must **submit your Component 2 text choices** by 31<sup>st</sup> January – but if you are able to get timely feedback if your choices are not suitable.
- There should be different texts chosen for the monologue/duologue section.
- The following information must be sent to the examiner **seven days** before the examination:
  1. A letter of intention for every candidate for both of their performances (1 word per candidate per performance).
  2. One copy per group of chosen text with the performance sections highlighted.
  3. One copy of monologue/duologue per candidate.
  4. Map of venue, contact details and emergency contact number.
  5. Component 2 examiner mark grid per candidate.
  6. Component 2 performance schedule.
  7. Component 2 checklist.
  8. Centre register (four copies).
- Complete texts for all pieces should be available on the day of examination.
- Students must identify themselves by name, candidate number and role prior to the examination (this can be typed on a sheet of paper, or read off a sheet by the candidates).
- You must record the examination performances (and keep a copy of these in your centre).
- You must get permission from Pearson to use a non-assessed individual in an examination.
- You need to provide the visiting examiner with a suitable chair and table with a position not overlooked by the audience during the performances.
- You need to provide a private area for the visiting examiner to consider their work during the monologue and duologue performances.
- You must send the following information (and notify examiner by email) with your examination:
  1. Recordings of performances (use new USBs, external hard drives and DVD drives compatible with Windows and Mac).
  2. Component 2 timesheet.
  3. After-the-visit checklist.

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# STUDENT INTRODUCTION

In this part of your course, you get the opportunity to show your skills in theatre. Throughout your drama experience, you will have studied and seen many different exploring and interpreting texts within lessons. Component 2 gives you the chance to develop your own performance ideas as a performer in extracts from two different texts. You can perform a monologue or a duologue as well as in a group piece. There is the option to follow both of these demands.

**You will select your performance piece from a key extract in your chosen text and perform the entirety or edit/abridge the extract to provide a suitable amount of performance time. From your text, ensure you create a coherent monologue or duologue.**

## AO2 – Apply theatrical skills to realise artistic intentions in live performance

- You will perform a monologue or duologue from one chosen text.
- You will have a short intention for this performance.
- The piece will be performed in front of a visiting examiner (where possible).
- Monologue/duologue is worth 24 marks = 8% of overall mark.

### REMEMBER!

You must choose extracts from two different, full-length, published plays. One extract should be used for your monologue/duologue and the other extract should be used for your group piece.

You must choose different texts from those studied in Components 1 and 3.

You cannot use any of the set texts from Component 3.

### Monologue:

- One performer
- Minimum performance time – two minutes
- Maximum performance time – three minutes

### Duologue:

- Two performers
- Minimum performance time – five minutes
- Maximum performance time – six minutes

### You will be marked on:

- vocal and physical skills
- characterisation
- communication with audience and cast
- interpretation of text
- realisation of artistic intentions

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<sup>1</sup> Edexcel specification A Level Drama and Theatre



# WHAT DO THE MARKING CRITERIA MEAN?

NB This has been created as a student-friendly version of the assessment criteria. For the official documentation: [zzed.uk/10339-mark-scheme](https://www.zigzag.co.uk/10339-mark-scheme)

## 0 marks – No rewardable material

### Level 1 (marks 1–4) 'Basic and inconsistent'

- You will have only a basic command of performance skills (voice and movement).
- Your performance will be inconsistent and lacking in variety.
- Your character will not be well developed and you will show only a little understanding of your character.
- You will not communicate very effectively with the audience / other performers.
- You won't be able to show your ideas and intentions effectively during your performance.

To get to the top of this level try to:

- Make sure you have learnt your lines thoroughly and are confident with them.
- Make sure you rehearse your entire piece carefully, paying attention to your performance.
- Make sure you take on direction/ideas gained through research/rehearsal and use them.

### Level 2 (marks 5–9) 'Getting there, but not developed enough'

- You will show some range and control of performance skills.
- You will show some understanding of your character which fits in with the story.
- You will be able to engage and communicate with the audience / other performers with some confidence.
- You will have made some good decisions about what your play is about.
- You will have made some obvious decisions about how to perform your piece.

To get to the top of this level try to:

- Work out the key moments in your monologue/duologue and ensure you have clear ideas about what you want to communicate to an audience at this point.
- Be confident and fluent with your lines.
- Go through every line of your text and try to understand what your character is thinking and how it fits into the overall plot.

### Level 3 (marks 10–14) 'Consistent and clear'

- You will have a good range of performance skills and use them with variety and control.
- You will show a good understanding of your character, which reflects the style of the play.
- You will be able to communicate confidently and effectively with the audience and other performers. You will have shown clear understanding of the play and of your choices made in the performance.

To get to the top of the level try to:

- Identify key moments in your monologue/duologue and try to explore how you can communicate these points effectively.
- Have a clear understanding of your character and use your research to ensure that it fits into the overall plot of the play.
- Prepare thoroughly so you are confident and focused on stage.

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**Level 4 (marks 15–19) 'Confident and effective'**

- You will have an excellent range of performance skills and use them with variety.
- You will show a high level of understanding of your character, which reflects your understanding of the play.
- You will be able to communicate confidently and effectively with the audience.
- You will have shown an effective and thoughtful understanding of the play through your performance.
- Your performance will have a positive impact on the audience which will communicate the intentions of your play.

To get to the top of the level try to:

- Identify key moments within your monologue/duologue and exploit these moments to create subtle characterisation.
- Have a clear sense of the journey through your piece and the overall rhythm of your performance.
- Use your research to ensure your performance choices are sympathetic to the intentions of the play.

**Level 5 (marks 20–24) 'Accomplished and impactful'**

- You will have an outstanding range of performance skills and use them appropriately to create moments of engaging and impactful performance.
- Your understanding of character will be evident throughout a consistent performance. You will show a high level of understanding of the text, the context and the intentions of the play.
- Your engagement with the audience (and other cast) is perfectly pitched to achieve your aims. You will be confident and consistent in your role and look to engage the audience appropriately.
- Your understanding of the play and the playwright's intentions will be evident through your application of techniques and devices appropriate to the style of text.

To get to the top of the level try to:

- Ensure your performance has a consistent level of impact and clarity. Be very clear in your communication and make sure you are able to focus and commit through your performance.
- Rehearse and research thoroughly to guarantee that you are completely familiar with your characterisation – you need to own it!
- Perform your piece in rehearsal / to an audience to get feedback but also prepare to respond to certain moments in the text, and develop these points according to the intentions of the play.

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# LESSON 1 – PRACTICAL WORKSHOP

This practical workshop is designed to get students thinking and working as performers. The teacher will also be able to see where students have strengths and weaknesses in their character interpretation skills. The students will also complete a skills audit, which will help them to improve as well as guide them into selecting the most suitable extract for the performance.

## Notes

- All of the tasks enable students to access the content at their own level and work at their own pace.
- Where appropriate there are extension adaptations for those students progressing more quickly, with more time at your disposal.
- Be aware that this component has high demands in terms of reading and planning for students that might need extra support/resources.
- Ensure all students are aware of their own physical limitations and/or any injuries before starting.

### Starter – 5 minutes

Energising warm-up. Ask students to imagine a giant mobile phone key pad in front of them. Call out numbers in random order and ask students to imagine they are pressing the numbers.

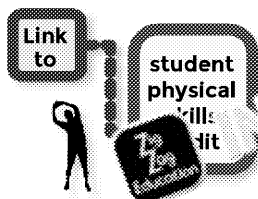
*Ext: Making the key pad huge (e.g. students have to jump to reach 1, 2, 3 and sit down to floor for 7, 8, 9). They have to press the numbers with different parts of their body (e.g. head, hand, foot, nose). Super quick or super slow.*

### Activity 1 – 5 minutes

Physical exploration. Moving through height levels to encourage students to stretch and encourage them to think about the whole of their body.

1. Ask students to begin by creating the smallest shape possible (Level 0).
2. They are going to rise up slowly in stages up to Level 10 – the highest and broadest shape possible.
3. For each level the students must find a different position/shape and can choose the highest point. Ask them to freeze in this position for 5–10 seconds before moving on.
4. Encourage them to be creative each time, finding new, innovative/inventive positions for the levels.
5. If they are doing it correctly, it should challenge their physical capabilities in terms of balance and also how imaginative they can be with their movement.
6. If there is time, go back through the levels, using new positions.

*Ext: \*Particularly good for duologue candidates\* Ask class to work in pairs and repeat the exercise using each other for balance, contact and shared ideas.*



Ask students to think about what they have learnt about their body or whole body; muscle control.

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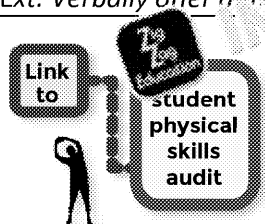


## Activity 2 – 5 minutes

Walking. Using the simple action of walking to explore range of movement as well as imagination and create a character.

1. Ask students to walk around space independently and as neutrally as possible.
2. Ask them to then vary different parts of their walk:
  - Stride length
  - Weight (on toes, heels, sides of feet)
  - Point of balance (tipping forwards or backwards, heavy or light on feet)
  - Distance between feet
  - Movement of hands and arms
  - Placement of feet (heavy, light, gentle, toes pointing outwards/inwards)
3. As they are exploring these changes get them to think how this affects their character. How the way their strides makes them imagine someone, and in control.

*Ext: Verbally offer different changes if students are not fully exploring a full range of movement.*



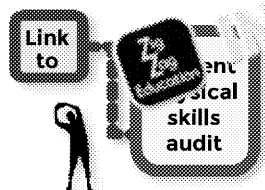
Ask students to think about what they have learnt about the motivation of movement; body language.

## Activity 3 – 7 minutes

Creating character. Use this 'animal' exercise to encourage students to work out how to use movement to influence character creation and physicality.

1. Ask students to walk around space independently and as neutrally as possible.
2. Call out a range of different well-known animals.
3. Each time, ask students to think about portraying that animal in its human form. How movement, energy and behaviour.
4. The intent is not to act like a dog, but to think and show the dog's inquisitiveness through their own movement.
5. Some good animals to try: dog, cat, bear, gorilla, chicken, swan.
6. As students are exploring each animal, ask them to think about the type of physicality.
7. Using this information, encourage them to greet each other as they pass using vocally as well as physically.

*Ext: If more time is available, ask students to gradually blend their characters and slightly from the original exaggerated form above. They can then create small in-between characters as they pass round the room. Encourage students to continue using the influence their physicality/vocal and characterisation.*



Ask students to think about what they have learnt about the motivation of movement; body language; gesture; facial expression.

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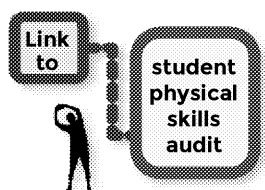


**Activity 4 – 10 minutes**

Focused physical scene. Using only two short lines of dialogue, students must create a scene which explores the relationship between two siblings. The lines are taken from *Twelfth Night* (Malvolio and Louise's brother) This exercise will encourage them to make decisions about how they move and as well as focus on how much information they can communicate just through physicality.

1. Ask students to get into pairs (you can also do this as a three and add in a third sibling).
2. Give them the two lines of dialogue and the context of the scene: one person has a sibling love/hate relationship. The 15-year-old is getting ready to go out, the 18-year-old is busy with some activity that takes up a lot of space. They both find it difficult to deal with the other's behaviour and are annoyed by the other person's presence. The scene is set in a room where they have to try to share the space.
  - 15-year-old's line 'Why do you never go out?'
  - 18-year-old's line 'Why do you never stay in?'
3. The students can choose when and how they say their line.
4. The students will have to make some decisions about how they feel about the other person.
5. They will need to focus on how to use aspects of movement and physicality to communicate clearly and with impact.
6. Teachers can observe and support students as they develop scenes, encourage them to think about the communication they have at their disposal.

*Ext: Share the scenes. How successful were students at communicating their feelings about movement/physicality was particularly effective?*



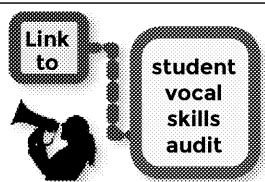
Ask students to think about what they have learnt about body language; proxemics; gesture; use of levels; eye contact.

**Activity 5 – 5 minutes**

Vocal warm-up. This sequence of drills will warm up and explore a wide range of vocal sounds. Students should be continually thinking and assessing their own comfort zone, strengths and weaknesses.

1. Massage face, to warm up muscles.
2. Blow kisses × 10. Smack lips × 10. Stick tongue out × 3.
3. Open mouth as wide as possible – then squeeze to small as possible × 3.
4. Say A, E, I, O, U using mouth as fully as possible × 3.
5. Yawn × 3.
6. 'Haa' slides. Make the 'haa' open sound starting at highest pitch and falling to lowest × 3.
7. 'Caa' slides. Repeat with 'caa' sound × 2.
8. Full inhalation of breath:
  - Make 'mmm' sound opening out to 'aaa' sound
  - Make 'aaa' sound for as long as possible, keeping quality of sound
  - Make 'aaa' sound starting quietly and increasing in volume
  - Make 'aaa' sound starting loudly and decreasing in volume
  - Make 'aaa' sound and alternate the volume throughout the exhalation
9. Imagine throwing your voice across to the other side of the room; inhale and then exhale 'aaa' sound as far as possible (without just shouting). Let the pitch fall through the range of your voice.
10. Try again, this time counting up to 5.
11. Practise articulation through the following tongue twisters. Encourage students to enunciate clearly.
  - Lovely Lucy's lipsticks
  - Fred flips falafels forward
  - Betty Bitter bakes better brownies
  - Red lorry, yellow lorry

*Ext: If you have more time there are some excellent vocal warm-ups available on my YouTube channel: [zzed.uk/10339-national-theatre](https://www.youtube.com/channel/UCzZedUK10339-national-theatre)*



Ask students to think about what they have learnt about breath control; clarity; projection.

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## Activity 6 – 7 minutes

Character delivery. This sequence of exercises will explore vocal range and help about the link between vocal skills and portraying a character.

1. Ask students to work individually and deliver the following line as per each character: 'there were three of them, then I feel that should be alright'.
  - A judge delivering a sentence
  - Talking to a group of elderly people
  - A sergeant major talking to their soldiers
  - A child on their first day at school
  - An angry sibling shouting at their brother
  - Someone working in a call centre
  - An Australian (repeat with other accents of your choice)
  - Someone talking tenderly to their lover
  - A teacher talking to their preschool class
  - A storyteller telling a story
2. Ask students to get into pairs.
3. Get them to stand as close as possible facing each other.
4. They are going to use the nursery rhyme Humpty Dumpty – one person whispers to their partner. The partner then whispers the rhyme back (you could use different rhymes). If both partners feel that they can hear every word clearly, then the pairs take turns. They repeat this process and see how far away they can get away from each other before they can't hear their partner whispering.
5. Working in pairs (or threes) students deliver each line of the rhyme as though they are:
  - Like very posh ladies
  - Like spies on a covert mission
  - Like very bored workers in a factory
  - Like excited eight-year-olds in the playground
  - Like overconfident workers from the city



Link to  
student  
vocal  
skills  
audit

Ask students to think about what they have learnt about vocal range; tone/inflection; accents.

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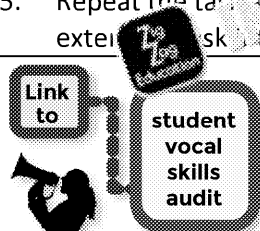


### Activity 7 – 10 minutes

Delivery of text. These excerpts offer students the opportunity to try out a few text. The *monologues* will challenge their ability to convey emotion and pause/character. The *dialogue* will explore their ability to shift quickly between speech as developing the repartee between actors.

Use the **TEACHER RESOURCE LESSON ONE** for some suggested script extracts.

1. Ask students to get into pairs or groups of three and give out appropriate text to the content of the play.
2. Ask them to read it through out loud in their groups and identify any speech patterns that are relevant.
3. Give them several minutes to go through the dialogue exploring and developing their own. *Ext: If time, watch the performances and highlight any effective vocal skills used.*
4. Ask students to find a space individually and give out monologues with the content of the play.
5. Repeat the task allowing students the time to explore the delivery of external skills time.



Ask students to think about what they have learnt about emotion; shifting quickly between speech patterns; use of vocal skills.

### Plenary – 6 minutes

1. Ask students for one thing they have realised/learnt about their vocal and physical skills.
2. Ask students to complete their vocal/physical skills audit – finish for homework.

### Homework

To read the Genre and Style handout and complete crossword at the end. Remind them to bring it in next lesson.

**NB** It is recommended that you also bring a selection of texts/extracts from a play for the students to explore next lesson.



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## Teacher Resource

You can use the following extracts for your class, with students working either solo or in pairs, depending on class size / preferences, etc. The focus is on their vocal delivery in / of these monologues are taken from *Road* by Jim Cartwright. They have both been used in a previous activity.

*Road* is a black comedy set in the 1980s in a former mining town in Lancashire. The play explores the closure of the mines and we see extracts from a variety of characters who are struggling to escape from the poverty and depression of where they live.

### Monologue 1

Curt, an older teenager coming home from a drunken night out. Despite having a lot of problems and how much he loves where he lives.

God I feel sick. God I'm frightened if I just turn up too much. God in here *(He touches his side.)* there's something floating, too much. I'm not s'pose to drink with you but I don't bother now. Enjoy what you can, because you can can. *(He sniffs.)* I'm ill. *(He starts coughing.)* I feel like I'm gonna throw. I don't wanna throw up. I've been down for so long, under so much, you gotta get a leaf, and stay that way forever. Brown, sick-wat.

Aw I'm sick of moaning. Be full of good cheer. Be full of beer. *(He taps his stomach.)* There you go.

In this extract, you can see how Cartwright uses a lot of idiomatic language; for example, 's'pose', 'can can', 'sick-wat'. This helps us to understand the social background and, to some extent, the age of the actors should be looking to have ownership of the idiomatic language, as well as naturally as possible. There are also a few uses of repetition, rhyme and simile. This gives the dialogue a poetic feel, so although the characters speak with vernacular language it also allows them to have a heightened impact so the audience are drawn into the rhythm of the words. The actors should measure their delivery to ensure they do this in the right moments, in order to allow the audience to fully appreciate the image or rhythm of the language.

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## Monologue 2

Valerie, a tired housewife depressed from the pressures of life with no money as

I'm fed up of sitting here waiting for him, he's  
hundred years at his rate. What a life, get up,  
in the house. Do everything else I can, with  
he drinks, drinks it, drinks it, and shoves nothing  
except his fat hard hands in bed at night. It's  
this. I blame him then I don't blame him. It's  
there's no work. But I can't forgive him. I can't  
cruel of me being a fucking heap. The big fucking  
*(She stares herself with what she's saying, neck  
big and hunched and ugly. (Holding back.) (Choking.)*  
*I hate him now, and I didn't used to*  
*and I don't want to. (She cries.) Can we not*  
*can we not? (She cries.) Can we not have been*  
*looks out manic and abrupt.) Can we not?*

In this extract there is a lot of repetition used, which gives the audience a real sense of the monotony of Valerie's life: no matter what she says/does, things stay the same. The repetition, not speed through it but use it like a ticking clock when delivering the lines. It's important at the end, where despite everything she has moaned about, the great thing is that she did love her husband and things were better, when they had money – that's the key. There is a lot of vernacular language used in this extract, which gives it a much greater authenticity; it has been well chosen and placed with care so the actors should look at saying at these points and how it reflects the depth of her feelings at these moments. Stage directions throughout, which give a very good sense of the journey this character is on to break the monologue up and show how Valerie's emotions are bouncing from one to the next. Actors should look closely at this, and use it to mark moments in their delivery of the monologue.

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## Dialogue for three

These dialogue extracts are taken from *Rosencrantz and Guildenstern are Dead* by Tom Stoppard. The extracts have been edited for the purposes of this activity.

This absurdist tragicomedy uses two minor characters from Shakespeare's *Hamlet* who are waiting in the wings for their moment on stage and are occasionally visited by characters from the original text. They exist in a confused state of ignorance about what is happening and must pass the time until they have to deliver a letter ordering Hamlet's execution.

They are on board a boat to deliver their letter but have just woken up to find that the Player is an actor from the fictional play.

PLAYER: Once more, alone—on our own little boat.

GUIL (worried): What do you mean? Who is he?

PLAYER: Gone.

GUIL: What? Where?

PLAYER: Yes, we were dead lucky there. If that's the word I'm after.

ROS (not a bit put up): Dead?

PLAYER: Lucky.

ROS (he means): Is he dead?

PLAYER: Who knows?

GUIL (rattled): He's not coming back?

PLAYER: Hardly.

ROS: He's dead then. He's dead as far as we're concerned.

PLAYER: Or we are as far as he is. (He goes and sits on the floor to rest.)

GUIL (rattled): But he can't — We're supposed to be — We've got a letter to deliver — a letter for the king —

PLAYER: Yes, that much seems certain. I congratulate you on the letter.

GUIL: But you don't understand — it contains — we've had our letter and it's all pointless without him.

PLAYER: Pirates could happen to anyone. Just deliver the letter. That's all. I'll go to England to explain...

GUIL (worked up): Can't see — the pirates left us home and high — dry and high — the pirates left us high and dry!

PLAYER (comforting): There...

GUIL (near tears): Nothing will be resolved without him...

PLAYER: There...!

GUIL: We need Hamlet for our release.

PLAYER: There!

GUIL: What are we supposed to do?

PLAYER: That's all. He turns away, lies down if he likes)

You can see from this dialogue that it is full of non sequiturs (where the response does not follow from the previous comment). This highlights the absurdist nature of this play and that the characters are almost grasping at ideas in a random way. Actors should enjoy the moments where it does make sense... whatever is being communicated at this point to the audience. Guil's lines are often broken with pauses or unfinished, which suggests he is struggling to say what he is saying. In contrast, Ros's lines are all quite short, which highlights more straightforward engagement in the topic. The player uses short sentences which appear confident and satisfactory. It is important the actors look at these language clues to help them perform within this scene.

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## Duologue

Ros and Guil are playing a game of questions to pass the time. The emphasis is on exchange and interpreting the character's emotions at each line.

ROS: We could play at questions.  
 GUIL: What good would that do?  
 ROS: Practice!  
 GUIL: Statement! One-love.  
 ROS: Cheating!  
 GUIL: How?  
 ROS: I hadn't started yet.  
 GUIL: Statement. Two-love.  
 ROS: Are you counting that?  
 GUIL: What?  
 ROS: Are you counting that?  
 GUIL: Foul! No questions. Three-love. First game to...  
 ROS: I'm not going to play if you're going to be like that.  
 GUIL: Whose serve?  
 ROS: Hah?  
 GUIL: Foul! No grunts. Love-one.  
 ROS: Whose go?  
 GUIL: Why?  
 ROS: Why not?  
 GUIL: What for?  
 ROS: Foul! No synonyms! One-all.  
 GUIL: What in God's name is going on?  
 ROS: Foul! No rhetoric. Two-one.  
 GUIL: What does it all add up to?  
 ROS: Can't you guess?  
 GUIL: Were you addressing me?  
 ROS: Is there anyone else?  
 GUIL: Who?  
 ROS: How would I know?  
 GUIL: What's your name when you're at home?  
 ROS: What's yours?  
 GUIL: When I'm at home?  
 ROS: Is it different at home?  
 GUIL: What home?  
 ROS: Haven't you got one?  
 GUIL: Why do you ask?  
 ROS: What are you driving at?  
 GUIL: (with emphasis) What's your point?  
 ROS: Repetition. Two-love. Which point to me.  
 GUIL: (seizing his opportunity) WHO DO YOU THINK YOU ARE?  
 ROS: The game. Game and match!

In this extract there is clearly a demand for speed and accuracy from the actors. (pauses between) and evenly spread between the two characters. This will create a sense of rhythm reflecting the verbal 'game' they are playing. Could the actors also use space/movement to create impact? Ros seems more focused on winning the game and his questions are direct. As the extract progresses, Guil's questions become more philosophical, e.g. 'What does it all add up to?' His questions for the game, but reflect the existential nature of the absurdist work. The actors must use this information to create two distinct characters and create contrast between them.

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# Vocal and Physical Skills Audits Handout – Le

After completing the practical work in the lesson, fill in the charts below. Give your current attainment in each particular skill. Use this information to inform your character monologue/duologue.

Also complete the 'ways to improve' section to improve your overall performance

## Physical Audit

Physical Skill	Mark out of 10	Ways To Improve
Facial expression		
Body language		
Proxemics		
Levels		
Eye contact		
Gesture		
Motivation of movement		
Use of whole body		
Muscle control		

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## Vocal Audit

Vocal Skill	Mark out of 10	Ways To Improve
Clarity of speech		
Projection		
Accents		
Vocal range in speaking		
Ability to shift quickly between speech patterns		
Use of pause and pace		
Tone, intonation, inflection		
Breath control		
Ability to express emotion		

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- What have you learnt about your own performance skills?
- What did you enjoy the most?
- What are you best at?
- What should you avoid?


Write your thoughts in the box below.

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Finally – what key target or piece of advice can you give yourself in order to succeed?

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## Genre and Style Homework – Lesson 1

Genre/Style	Themes and Important Information	Vocal Demands	Physical Demands	Who Will Enjoy This Type of Work?	Playwrights	Practitioners
High Comedy	<ul style="list-style-type: none"> <li>This is seen as the 'intellectual' form of comedy.</li> <li>Plays of this type are likely to include satire, parody, witty dialogue and wordplay.</li> <li>Characters are recognised as coming from society, but are often a heightened or socially exaggerated form.</li> <li>Plots are often intricate, and rely on social conventions of the time to provide the cause of the dramas within the plot.</li> <li>The content of the plays often explores philosophical, historical or cultural issues of that time and the comedy is used to explore the effect this has on people's behaviour.</li> <li>Plays of this type are often deeply rooted in the time in which they are set, as they satirise events/behaviours of that era.</li> <li>Presentation should be truthful but slightly heightened to exaggerate the humorous situations the characters find themselves in.</li> </ul>	<ul style="list-style-type: none"> <li>Lots of dialogue with often quite complex structure.</li> <li>Importance of being able to deliver a truthful performance, rather than playing for laughs.</li> <li>An understanding of language and linguistics in order to fully understand and deliver the comedy.</li> <li>Rehearsal to ensure timings are perfect.</li> </ul>	<ul style="list-style-type: none"> <li>Ability to create a believable caricature appropriate to era.</li> <li>Heightened body language and facial expressions to fully exploit humorous exchanges.</li> <li>Use of space/levels to add humour.</li> </ul>	<ul style="list-style-type: none"> <li>Someone who enjoys wordplay and the use of language.</li> <li>Someone who is interested in the comedy of situations and how social conventions create hilarious situations between people.</li> <li>Someone who likes to create realistic and believable characters.</li> </ul>	<ul style="list-style-type: none"> <li>WILLIAM SHAKESPEARE (<i>Twelfth Night</i>)</li> <li>ALAN AYCKBOURN (<i>Confusions</i>)</li> <li>NOEL COWARD (<i>Private Lives</i>)</li> <li>STEPHEN JEFFERY (<i>Valued Friends</i>)</li> <li>OSCAR WILDE (<i>A Woman of No Importance</i>)</li> <li>WILLY RUSSELL (<i>Stags and Hens</i>)</li> </ul>	<ul style="list-style-type: none"> <li>Stanislavski</li> <li>Dario Fo</li> </ul>
Low Comedy	<ul style="list-style-type: none"> <li>This is seen as the more 'physical' form of comedy.</li> <li>Also uses satire and parody again but taken to extremes.</li> <li>Can include references to sexual and bodily functions to create humour.</li> <li>Use of slapstick, farce and physical skills to achieve</li> </ul>	<ul style="list-style-type: none"> <li>Ability to create a likeable and believable character.</li> <li>Consistent use of vocal skills.</li> <li>Need for expressive</li> </ul>	<ul style="list-style-type: none"> <li>Necessity to be physically expressive and confident in movement.</li> <li>Helpful if</li> </ul>	<ul style="list-style-type: none"> <li>If you like being really active on stage and enjoy making people laugh.</li> <li>Have the</li> </ul>	<ul style="list-style-type: none"> <li>RICHARD BEAN (<i>One Man, Two Guvnors</i>)</li> <li>DARIO FO (<i>Accidental Death of an Anarchist</i>)</li> </ul>	<ul style="list-style-type: none"> <li>Berkoff</li> <li>Commedia dell'arte</li> <li>Dario Fo</li> </ul>

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Genre/ Style	Themes and Important Information	Vocal Demands	Physical Demands	Who Will Enjoy This Type of Work?	Playwrights	Practitioners
Naturalism/Realism	<ul style="list-style-type: none"> <li>• Evoking a real sense of time and place.</li> <li>• Often set within a small time frame (e.g. over an afternoon).</li> <li>• Lack of extraneous information or subplots – heavily focused on one narrative.</li> <li>• Primary focus is placed on the interior lives of characters, their motives and reactions of others, etc.</li> <li>• The protagonist often struggles against the odds to assert himself/herself against an injustice of some kind.</li> <li>• Narrative contains life-altering (not petty) decisions to be made / events.</li> <li>• Characters are flesh and blood and a result of careful study of human behaviour/psychology.</li> <li>• The presentation should be realistic and not flamboyant or theatrical.</li> </ul>	<ul style="list-style-type: none"> <li>• Exploring vocal delivery in minute detail.</li> <li>• Awareness of all aspects of speech, e.g. pause, inflection, accent.</li> <li>• Ability to create and sustain believable vocal characteristics in performance.</li> <li>• Use of research for support choices for and understanding of delivery.</li> </ul>	<ul style="list-style-type: none"> <li>• Observational skills to enable performer to fully create a well-rounded and believable character.</li> <li>• Attention to detail – smallest aspects of physical presence are important.</li> <li>• Spatial awareness important.</li> <li>• Ability to achieve stillness and poise when required.</li> </ul>	<ul style="list-style-type: none"> <li>• Someone who is meticulous in their approach.</li> <li>• A psychology and understanding how and why people behave the way they do.</li> <li>• Someone who loves dialogue and is good at remembering lines exactly.</li> <li>• Someone who is keen to explore extract repeatedly looking for subtle changes in nuance to create desired impact.</li> </ul>	<ul style="list-style-type: none"> <li>• HENRIK IBSEN (<i>A Doll's House</i>)</li> <li>• ANTON CHEKHOV (<i>The Cherry Orchard</i>)</li> <li>• AUGUST STRINDBERG (<i>Miss Julie</i>)</li> <li>• HAROLD PINTER (<i>The Caretaker</i>)</li> <li>• SHELAGH DELANEY (<i>A Taste of Honey</i>)</li> <li>• GEORG BUCHNER (<i>Danton's Death</i>)</li> <li>• JACK THORN (<i>2nd May 1997</i>)</li> <li>• STEPHEN UNWIN (<i>All Our Children</i>)</li> <li>• DIANE SAMUELS (<i>3 Sisters on Hope Street</i>)</li> </ul>	<ul style="list-style-type: none"> <li>• Stanislavski</li> <li>• Peter Brook</li> <li>• Max Stafford-Clark</li> </ul>
	<ul style="list-style-type: none"> <li>• A theatre style where most of the normal rules do not apply.</li> <li>• Within this style there is great freedom and scope, but the work is often challenging for performers and audience.</li> <li>• Usual plot structure does not apply; often there is repetition or non-chronological, episodic</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to use voice in a non-naturalistic manner.</li> <li>• Full commitment needs for potentially challenging vocabulary or delivery</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to commit fully on stage.</li> <li>• Use of physicality in a non-naturalistic manner.</li> <li>• Ability to be</li> </ul>	<ul style="list-style-type: none"> <li>• Not for the faint-hearted!</li> <li>• The freedom of this style also demands that the actors make a lot of decisions for</li> </ul>	<ul style="list-style-type: none"> <li>• ALFRED JARRY (<i>Ubu Roi</i>)</li> <li>• SAMUEL BECKETT (<i>Endgame</i>)</li> <li>• CARYL CHURCHILL (<i>Blue Heart</i>)</li> <li>• BERTOLT BRECHT</li> </ul>	<ul style="list-style-type: none"> <li>• Brecht</li> <li>• Berkoff</li> <li>• Punchdrunk</li> <li>• Artaud</li> <li>• Meyerhold</li> </ul>

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Genre/ Style	Themes and Important Information	Vocal Demands	Physical Demands	Who Will Enjoy This Type of Work?	Playwrights	Practitioners
Storytelling	<ul style="list-style-type: none"> <li>A type of theatre that uses a range of theatrical devices and it is the combination of these performance elements that makes the end product visually and emotionally exciting and engaging.</li> <li>Plots normally have a fairly conventional structure               <ul style="list-style-type: none"> <li>– introduction, point of conflict and resolution.</li> </ul> </li> <li>Plays often include music and/or singing, puppetry, dancing, mime and physical theatre.</li> <li>Often the actors will mix the real, particularly as characters but often as mythical creatures/puppeteers, etc. as well.</li> <li>Actors can also represent objects, props and stage furniture.</li> <li>The set/props are also usually quite important and are used in innovative ways.</li> <li>Set: multifunctional, quickly and imaginatively changing to create different locations and atmospheres.</li> <li>Props/puppets: can become characters when needed; made from everyday objects.</li> </ul>	<ul style="list-style-type: none"> <li>Ability to use full vocal range.</li> <li>An ability to sing is helpful for certain plays.</li> <li>Need to be able to change character convincingly and quickly vocally.</li> <li>Ability to create familiar/recognisable characters without being too clichéd or exaggerated.</li> <li>Ability to add / flesh out vocal characteristics to create own interpretation.</li> </ul>	<ul style="list-style-type: none"> <li>Ability to be physically expressive and aware of the body as a tool for communication.</li> <li>To be able to think about the visual impact of ideas and how to use visual elements and the body in order to achieve this.</li> <li>Energy and commitment in rehearsals and performance.</li> <li>Active and able to show and sustain character physically.</li> </ul>	<ul style="list-style-type: none"> <li>Someone who loves to use their imagination and create their own interpretation of a text.</li> <li>Enjoys working across a range of performance disciplines and can incorporate a variety into their working.</li> <li>Confidence in energy on stage and an ability to communicate directly with the audience.</li> <li>Someone who likes to work closely with the rest of the cast / a partner to create visually impactful work.</li> </ul>	<ul style="list-style-type: none"> <li>COMPLICITE (<i>The Three Lives of Lucie Cabrol</i>)</li> <li>KNEEHIGH (<i>Tristan &amp; Yseult</i>)</li> <li>BERKOFF (<i>East</i>)</li> </ul>	<ul style="list-style-type: none"> <li>Complicite</li> <li>Kneehigh</li> <li>Jacques Lecoq</li> <li>Meyerhold</li> </ul>
	<ul style="list-style-type: none"> <li>These are plays that are often dense and very moving for an audience. The most important element is that there is an unhappy ending.</li> <li>Plays can explore great historical dramas, e.g. the Ancient Greek tragedies, where there is huge drama throughout as well as an insight into the deep psychological reasoning and impact on the behaviour of the characters.</li> </ul>	<ul style="list-style-type: none"> <li>A need to be confident and able to fully use the whole vocal range.</li> <li>Focus relies quite heavily on the ability to deliver emotional dialogue in long speeches and fully convince audience of</li> </ul>	<ul style="list-style-type: none"> <li>The ability to create focus through stillness.</li> <li>Use of a slightly heightened form of naturalistic movement.</li> <li>Poise and the ability</li> </ul>	<ul style="list-style-type: none"> <li>Someone who can cry on stage!</li> <li>Someone who is willing to fully commit to a big emotional role.</li> <li>Someone who can learn a lot of lines accurately.</li> </ul>	<ul style="list-style-type: none"> <li>SCHYLUS (<i>Agamemnon</i>)</li> <li>SOPHOCLES (<i>Antigone</i>)</li> <li>EURIPIDES (<i>The Trojan Women</i>)</li> <li>SHAKESPEARE (<i>Antony and</i></li> </ul>	<ul style="list-style-type: none"> <li>Stanislavski</li> <li>Peter Brook</li> </ul>

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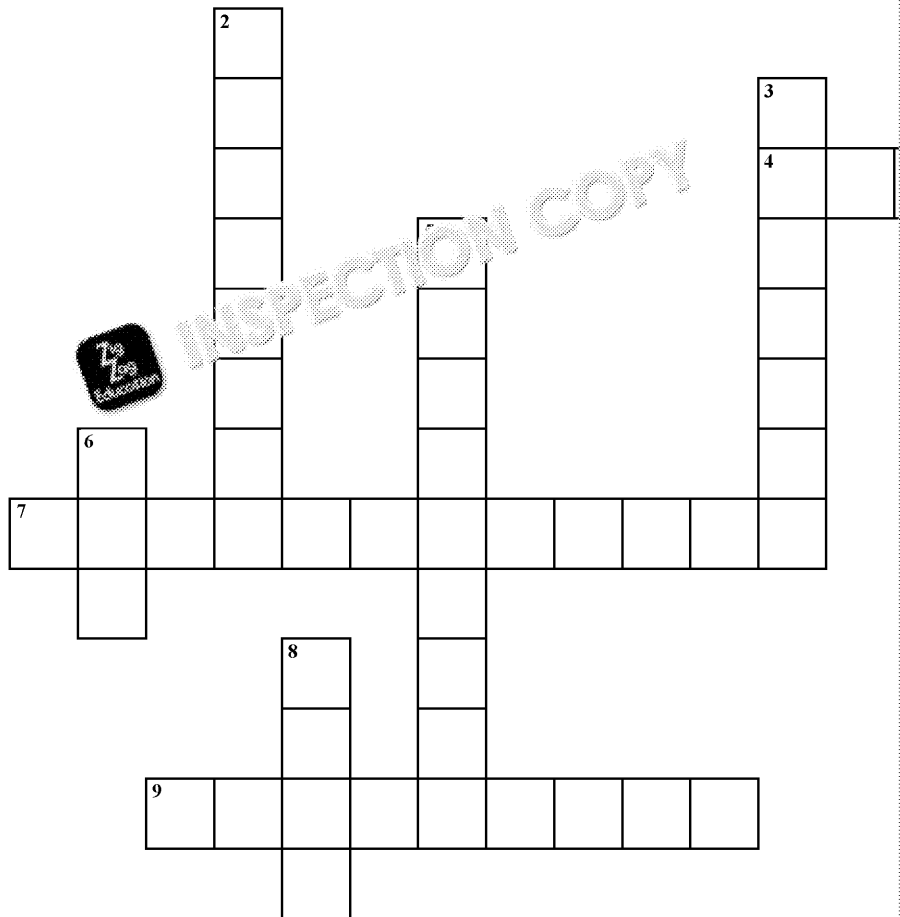
Genre/ Style	Themes and Important Information	Vocal Demands	Physical Demands	Who Will Enjoy This Type of Work?	Playwrights	Practitioners
Classical	<ul style="list-style-type: none"> <li>Most often linked with the works of William Shakespeare, but also applies to his contemporaries in ancient Greek writing and some more modern works around the 1900s.</li> <li>Plays are often written in a five-act or sometimes a three-act structure – which effectively creates plays that have a beginning, middle and an end. In the five-act structure there is more time given to building the problem and more time to wrap up all the finer points.</li> <li>In the first section, characters are introduced and the audience builds a relationship with the main characters. There is often a subplot introduced at this time too.</li> <li>Next, a problem is introduced that has a large impact on the main character. The subplot often provides a little comic relief to the main action.</li> <li>The last part of the play resolves the situation and often finds happy solutions – this is largely for the audience's benefit, e.g. the baddy gets their punishment.</li> </ul>	<ul style="list-style-type: none"> <li>These plays often require a lot of dialogue between characters.</li> <li>Ability to create and sustain a believable character.</li> <li>Use of full vocal range to create either tension or comedy.</li> <li>Ability to research thoroughly in the case of non-contemporary language (e.g. Elizabethan English in Shakespeare).</li> </ul>	<ul style="list-style-type: none"> <li>The ability to create a clear and sustained physicality for a character.</li> <li>Ability to play different ages/genders.</li> <li>Need to complete research in order to make physical portrayal believable and well rounded.</li> <li>Ability to use space on stage fully.</li> <li>Confidence to have full focus of audience during monologues/soliloquies.</li> </ul>	<ul style="list-style-type: none"> <li>Someone who enjoys researching in order to create a play.</li> <li>Someone who is willing to pay special attention to the language in the play.</li> <li>Someone who likes learning lines and creating a persona truly different from their own.</li> <li>Someone who likes playing quite exaggerated characters with a full emotional range.</li> </ul>	<ul style="list-style-type: none"> <li>SHAKESPEARE (<i>Henry IV, Part One</i>)</li> <li>EURIPIDES (<i>The Bacchae</i>)</li> <li>BERKOFF (<i>Oedipus</i>)</li> <li>BEN JONSON (<i>Volpone</i>)</li> <li>ARTHUR MILLER (<i>Death of a Salesman</i>)</li> <li>CHRISTOPHER SHINN (<i>Against</i>)</li> <li>MOIRA BUFFINI (<i>Welcome to Thebes</i>)</li> <li>OSCAR WILDE (<i>An Ideal Husband</i>)</li> </ul>	<ul style="list-style-type: none"> <li>Stanislavski</li> </ul>
Modern	<ul style="list-style-type: none"> <li>Often refers to plays written after 1980. Largely naturalistic in style with a focus on reflecting contemporary issues in an artistic way.</li> <li>These plays often deal with societal issues which can be sometimes quite challenging.</li> <li>The characters are well observed, recognisable and believable and the situations may be ones that the audience are familiar with or can empathise with.</li> <li>Although this style of play can use a variety of</li> </ul>	<ul style="list-style-type: none"> <li>Ability to create believable and recognisable characters through their voice.</li> <li>Ability to deliver very realistic and emotional moments vocally.</li> <li>Need to be happy to perform challenging</li> </ul>	<ul style="list-style-type: none"> <li>Need to be able to use body in a thoughtful and controlled way.</li> <li>An ability to create believable characters that still have presence on stage</li> </ul>	<ul style="list-style-type: none"> <li>Someone who wants to explore contemporary society/culture/history.</li> <li>Someone who is able to deal with mature issues in a sensitive way.</li> </ul>	<ul style="list-style-type: none"> <li>ARYL CHURCHILL (<i>Cloud Nine</i>)</li> <li>MIKE BARTLETT (<i>Albion</i>)</li> <li>JIM CARTWRIGHT (<i>Road</i>)</li> <li>GREGORY BURKE (<i>Black Watch</i>)</li> <li>CAMMIE DAILEY</li> </ul>	<ul style="list-style-type: none"> <li>Stanislavski</li> <li>Peter Brook</li> <li>Max Stafford-Clark</li> <li>Joan Littlewood</li> </ul>

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## Across

4. Where the action takes place in real time.
7. A genre of plays that explore modern issues (post 1980).
9. A play which usually has a three-act or five-act structure.

## Down

1. A theatre company which uses a variety of theatrical elements for story.
2. A theatre style in which it is likely you will have to use your voice in a no.
3. Where all the main characters die at the end.
5. An Ancient Greek playwright.
6. --- COMEDY. Commedia dell'arte would fit nicely into this genre.
8. A play by Jim Cartwright.

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# LESSON 2 – EXPLORING GENRE AND

For this lesson you will need to provide a range of extracts from different performance genres (see the genre grid for some suggestions), ideally including a short summary of the plot of each.

The practical workshop is designed to give students the opportunity to experience different performance styles. Through completing the activities it is likely that students will naturally categorise the type of theatre and, as a teacher, you can look for where the student shows preferences. You can then organise the theatre into some broad categories – this is not intended to be a definitive way to give students understanding and appreciation of some of the more relevant styles and how it will impact on them as performers.

## Notes

- Be aware that this component will place demands in terms of reading and performance for students who might need extra support/resources.
- All of the extracts are designed for students to access the content at their own level and with appropriate support.
- Where appropriate there are extension adaptations for those students progressing more quickly, with more time at your disposal.
- If preferable, you could get students into groups and offer all students the opportunity to work on an extract rather than work on just one and share their work at the end. This will give them the experience each genre first-hand, but some students might find it harder to focus if they take a little longer to understand and develop.

### Starter – 5 minutes

Warm-up. Two quick and fun warm-up games to get the energy flowing and also to introduce the concept of improvisation.

3–2–1 game: In pairs, stand facing each other. Count up to 3, taking each number as a cue to perform a movement. Once mastered the ability to do it quickly and accurately, replace a number with a movement or sound until all the numbers have been replaced by movements and sounds.

People to people: In pairs, ask students to touch together two parts of their bodies. Hold it for approximately 10 seconds. For each pairing do two or three different combinations of parts to 'people' and they have to swap partners. Repeat with inventive combinations of parts, breaking down of physical barriers as well as get them to think of creative ways to connect (e.g. from both feet to top of head). Repeat, ideally so most people get a chance to work together.

*Ext: Ask students to get into groups of four or five and repeat the activity. At each stage, they must make the connection but those body parts have to stay joined together throughout.*

### Activity 1 – 30 minutes

Develop scene. A practical development of short extracts from a variety of different performance styles. Students can use their experience and work in order for the whole class to better understand the different styles and each style of piece.

Working in appropriately sized groups, allow students to read the information provided. They can also look at the extracts and need to give them a bit of detail on the style of their chosen extract. They can then explain to the rest of the group the good and bad bits of work they liked.

Use the remaining time to cast the extract and begin working on a 'performance' of the extract.

Questions to discuss:

- What appealed to you about this type of work?
- What were the easy bits about preparing this extract?
- What were the hard bits about preparing this extract?
- What would you need to do / think about if you chose this style for your monologue/duologue?
- How did you come up with your ideas for blocking and characterisation for this extract?

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## Activity 2 – 20 minutes

Watch, discuss and evaluate. Through watching the pieces, every student will be able to discuss and evaluate about a range of different theatre styles. Students will evaluate their own work and make a more informed decision about their own choice of monologue/duologue.

Allow each group to share their extract and discuss the questions they were given. Encourage discussion and look to highlight ways students solved the 'problems' they were given, what they enjoyed about it, and also tips for success if choosing this style.

## Plenary – 5 minutes

A quick personal recap. Fill in student handout.

## Homework

Find three possible monologue or duologue pieces to bring to next lesson.



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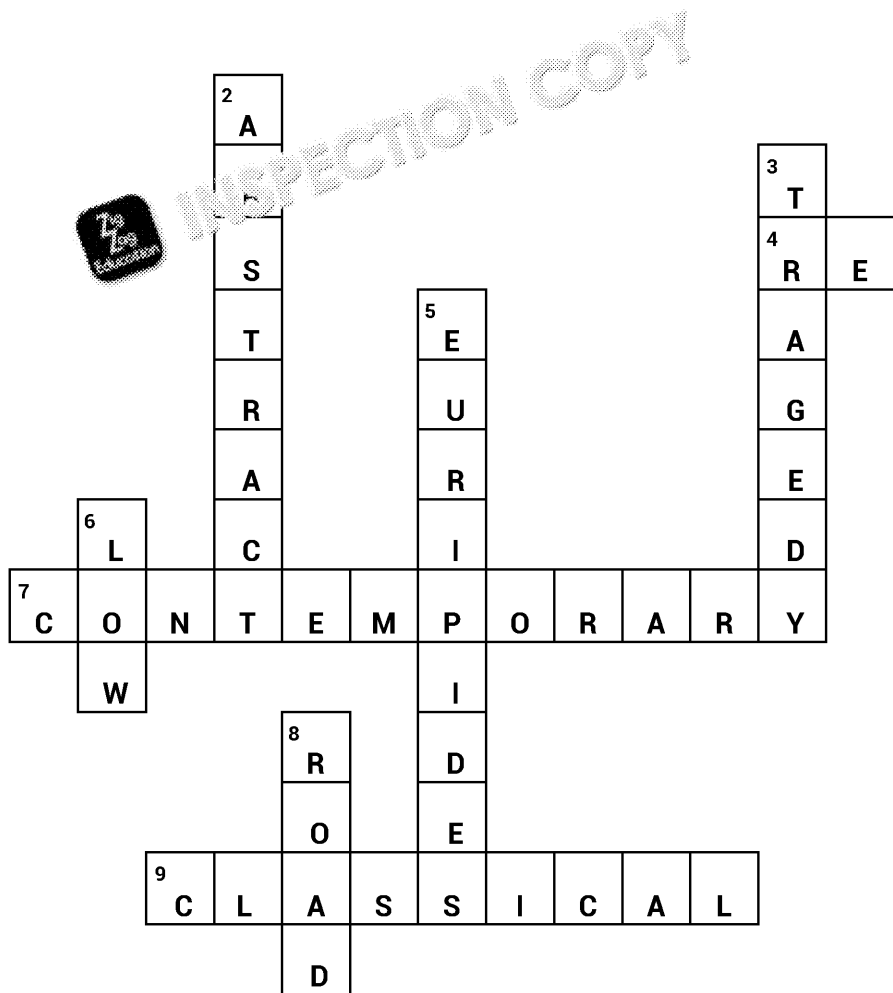




## Answers: Genre and Style Homework - Lesson 1

Answers to the crossword that was set for homework as a checker to see if students were able to satisfactorily.

## Theatre Genres and Styles



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# Personal Recap Handout – Lesson 2

## Personal recap sheet

Use the table below to record any thoughts you had while working on your piece

*\*REMEMBER\** you need to find a monologue/duologue that interests and suits you

Genre	Play/Characters	Your Thoughts
Tragedy		
Low Comedy		
High Comedy		
Naturalism/ Realism		
Abstract		
Storytelling		
Contemporary		
Classical		

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# LESSON 3 – WORKSHOPPING FIN

These activities are designed to help the students and the teacher work out which duologue for them to choose. They will find some parts easier than others, but be unable to complete the activities as it might suggest they will struggle with this part of the activities for each of their choices. The lesson has been planned to work for both students simultaneously, but timings may need to be adapted to suit each individual.

## Notes

- Students should have brought three monologue/duologue pieces with them.
- You may need to supply choices of monologue or duologue for some students.
- Some students may only be able to work through one choice as it will take the part of the two activities and they may need support in answering the questions.
- If possible use a whiteboard/chart to outline the tasks to enable other students and compare the choices for all of their choices.

### Starter – 3 minutes

Mini physical and vocal warm-up:

1. Roll shoulders forwards and backwards × 3 each way
2. Look forward, to left shoulder, to right shoulder × 3
3. Arm circles forwards and backwards × 3 each way
4. Full stretch, hands above head, slow roll down until touching toes. Roll back up muscles to control the move × 2.
5. Hum with mouth closed – open to an ‘aaah’ sound × 2
6. Blow through soft lips on a P or a B sound to make lip trills × 2
7. Yawn × 3
8. Using a different starting letter (d, g, b, l, p, n, k, t are good ones) repeat sound starting on next letter

### Activity 1 – 8 minutes

Give the class two minutes to read from their chosen extract – **OUT LOUD!**

Answer the following questions (verbally or written):

1. Where is the scene taking place?
2. What can I see?
3. What can I hear?
4. What do I want?
5. What does the piece feel like to perform? (Happy, quick, exciting, sad, romantic, slow, positive, negative, etc.)

#### REPEAT FOR EACH CHOICE OF TEXT

*Duologue students will need time to share their answers with each other. Suggest students to share their answers to keep class working at a similar pace.*

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**Activity 2 – 10 minutes**

1. Find one key moment in your piece – this should be a moment where something happens or something that stood out during your read-through.
2. Create a **tableau** to illustrate it.
3. Think of a short phrase to sum up this moment (e.g. she's angry that her father left).
4. Go round class, either as a whole or individually, to share some of these moments.
5. Starting from their tableau – ask everyone to bring this moment alive and act out this moment using the script.
6. Ask for thoughts/feedback individually or as a class.
7. Ask students to start half a page (approximately 30 seconds) before their tableau, act out and finish on their tableau.
8. Students to answer (verbally or written):
  - How did they find that exercise?
  - Would they change the phrase that they initially came up with?
  - If so, what would they change it to, and why?

Repeat for each piece of text.

**Plenary – 3 minutes**

As a class discussion. Which piece:

- did they find easiest to work on?
- did their ideas flow most easily on?
- would they like to continue working on?

Choose the piece for their exam.

**NB From this point forward there will be lots of research tasks for the students. Collection/storage of these or encourage students to keep hold of them. This is invaluable when creating their written intentions for the examiner.**

**Homework**

To make final decision about which monologue/duologue to choose and group it with.

All students must read full text and complete **Research Task 1** before next lesson.

Encourage students to complete **Research Task 2** as well.

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## Research Task Homework – Lesson 3

The following task gives you an opportunity to record your thoughts as you go through the play. It is really important that you research your piece thoroughly so you understand:

- what the play is about
- what the playwright wanted the audience to think/feel and understand
- how to play your character successfully in performance

### Research Task 1

You must complete a full read-through of the play. Fill in the table below. Use both your own knowledge and understanding of the play.

Title of play	
Playwright	
Publishers	
ISBN number	
Style/genre of play	
Brief synopsis of plot	
Name of your character	
Page numbers of extract for monologue/duologue	
Opening line of extract	
End line of extract	
Timing of cut script in performance	
When play was written	
Era that the play is set in	
Key social groups in the text (e.g. teenagers in Elizabethan England)	
Key historical factors that are relevant (e.g. set during the Second World War)	

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## Research Task Extension Homework – Lesson

When reading the play it is a good idea to note down any interesting and important

You will only be asked to perform a small extract from the play, but the better you understand the play, the more accurate, developed and interesting your end performance will be. Keep a record of any interesting plot detail that you think are important.

### Research Task 2

Make notes while reading the text. You will go into more detail later on in the project, but for now, just highlight some points of interest.

<b>Character</b> <ul style="list-style-type: none"> <li>Does anything important happen to your character at any other point in the play?</li> <li>How do other people feel about your character?</li> <li>How does your character describe themselves?</li> </ul>	
<b>Plot/Structure</b> <ul style="list-style-type: none"> <li>What are the key moments / plot turns?</li> <li>How many acts/scenes?</li> <li>How many minutes/days/years does the play last for?</li> <li>How does it end?</li> </ul>	
<b>Themes</b> <ul style="list-style-type: none"> <li>What is the play about?</li> <li>What themes does it explore?</li> <li>What does the playwright make you think about these things?</li> </ul>	
<b>Context</b> <ul style="list-style-type: none"> <li>When is the play set?</li> <li>What historical events affect the plot or the characters?</li> <li>What social issues affect the plot or the characters?</li> <li>What cultural issues affect the plot or the characters?</li> </ul>	
<b>Style</b> <ul style="list-style-type: none"> <li>Use of theatrical devices?</li> <li>Physical storytelling?</li> <li>Direct address?</li> <li>Non-chronological scenes?</li> <li>Lots of dialogue?</li> <li>Lots of monologue?</li> <li>Use of comedy?</li> </ul>	

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# LESSON 4 – CONTEXT

**NB Students should have chosen their final monologue/duologue piece ready for**

The starter is an optional activity to help your actors understand the importance of context in play. It is likely to be a world that they are unfamiliar with, and a time or place that they have not experienced and contains people that they might not recognise or understand. Therefore, it is important to know how knowing a little context in a situation can give them a lot of support when it comes to performing about their characters.

Following on from this, students are asked to complete Research Task 3 for which they will use the Internet and/or library. While doing this they will collect images to create a collage for their character.

## Notes

- Organise a collection of storage of all the completed research tasks as they inform the students' written intentions.
- The practical task enables students to access the content at their own level and pace.
- There is a differentiated worksheet for Research Task 3, which is a simplified version of the research tasks for students that find written/research tasks more difficult.

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**Starter – 20 minutes**

Context – a practical exercise. This exercise is going to illustrate the importance order to understand and imagine the world of the characters within the play. At the opportunity for students to evaluate their experience.

Ask students, or a volunteer, to read through these lines of text (taken from *Act Our Country's Good* by Timberlake Wertenbaker):

‘After that the pains begin. Streaks in the stomach. Roast Beef with salt and bread. Potatoes crisp on the outside soft and hot on the inside.’

How did they feel reading it? What are they meant to feel? Who is this character?

Highlight how difficult it is to make any decisions about reacting when we have

Students lie down in a space on the floor. Begin by directing focus through a cone asking students to visualise the air travelling in and out of their body. When you begin on the sequences below

It is 1787 and you are on the HMS Sirius, bound for Australia. You are a 20-year-old convict. You have three books from Gordney's book emporium. You sold the books in exchange for a night's lodging. You were desperate, you had no money, no family – you didn't. You had moved to the city to try to get work as the Industrial Revolution promised but no one offered you work and you spent three weeks sleeping rough, hoping you were stuck in a cell with 200 other convicts in the hold of a ship in cramped and hot conditions crawling with cockroaches, lice, rats and fleas. Your clothing is made of sackcloth and you have minimal food to go round. In these tropical conditions you have a raging thirst and only a few pints of stale water a day. If people are sick, no one cleans it up; no toilets, no fresh air. Your ship will encounter terrible storms which will throw you about the hulk, crushing and trampling you under the mass of other convicts down here. You will injure yourself. There is no anaesthetic, no hygienic surgery – you are scared, lonely and miserable.

**Questions to discuss:**

- What did you see?
- What did you hear?
- How did that make you feel?
- What made this so effective for you?
- How would you play this character in performance?
- What emotions would be driving him – how might he act as a result of this?

All students to read through the lines again, now adding their new-found understanding

‘After that the pains begin. Streaks in the stomach. Roast Beef with salt and bread. Potatoes crisp on the outside soft and hot on the inside.’

- How has it changed from the first time around?
- What made it easier?
- What did you do differently?
- What are your thoughts on the importance of context for the actor?

**Activity 1 – 40 minutes**

Research task. The students will need to explore their own plays in order to better understand their character. A research booklet will take them through a variety of tasks to

**Homework**

Students to complete **Research Task 3**.

*NB There is a differentiated worksheet for Task 3 for students who might struggle with more detailed research tasks (WHAT CAN YOU FIND OUT ABOUT YOUR PLAY).*

While answering these questions, all students should collect images to make a collage

All students complete **Research Task 4**.

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## Research Task Handout – Lesson 4

You will need to spend a few hours researching the world in which the play is set and the activities that involve collecting important information to build your understanding of the world in which the play was set.

While you are finding the information for Task 3, look for images to collect for your presentation.

### Research Task 3

Use your library, the Internet and TV to find out the answers to the questions below.

- [bbc.co.uk/history](http://bbc.co.uk/history)
- [historylearningsite.co.uk](http://historylearningsite.co.uk)
- [worldhistorymatters.org](http://worldhistorymatters.org)

Historical	
1.	In what country/countries is <b>your</b> play set? ..... .....
2.	What were the main historical events at the time in which <b>your</b> play is set? ..... ..... .....
3.	What key historical factors affect <b>your</b> play? ..... ..... .....

Social	
1.	What class does your character belong to? ..... .....
2.	How does that affect what happens to them in the play? ..... ..... .....
3.	In the time the play was set, what did people think about: <ul style="list-style-type: none"> <li>• society, relationships? ..... .....</li> <li>• money? ..... ..... .....</li> </ul>

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Social

- religion

.....

.....

- politics/power

.....

.....

- lifestyle choices (e.g. smoking, drinking, holidays)

.....

.....

4. Describe the life of one of the characters in **your** play.

- What type of house would they live in?

.....

.....

- Types of job / who worked in the family?

.....

.....

- Education / attitudes to children?

.....

.....

- What clothes / life accessories would they have (e.g. car)?

.....

.....

Cultural

1. What new inventions were popular at the time?

.....

.....

2. Who were famous artists of the era and what was the prominent style?

.....

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Cultural

3. Who were popular music and musicians?

.....

.....

4. Name some popular plays of the time

.....

.....

5. What did people do in the evenings?

.....

.....

6. What community does **your** character belong to?

.....

.....

7. What cultural activities influence **your** character?

.....

.....

Political Facts

1. Who was the prime minister / person in control of the government?

.....

.....

2. What were their key ideologies?

.....

.....

3. What big political events were happening at the time in which your play was set?

.....

.....

4. Are there any particularly relevant political issues that relate to your play?

.....

.....

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## Research Task 4

Sometimes it is useful to look for images to help you get into the world of the play and atmosphere of that period. Here you will create a collage to help you visually which your play is set.

Collect images, news headlines, pictures from famous artists of the day, etc. that and ethos of the era in which your play was set.

Stick them below, or use a larger piece of paper if you would prefer.

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# LESSON 5 – THEMES AND ISSUES

The questions set out in the handouts will encourage the students to find out more about their chosen playwright. They will be able to use this information and further research to make some informed decisions about key themes and issues within their chosen extract. The students in the written intentions to be able to talk confidently about these and to be developing their pieces.

## Notes

- These research tasks will be crucial for the students to understand their piece and meet the assessment criterion.
- There is an optional extension task for the students who work quickly through the tasks.

### Starter – 10 minutes

Class discussion: What inspires a playwright to write a play? What do we mean by themes and issues? How do they inspire you as an actor?

Ask students for ideas on what might make a playwright write a play: real-life history, a piece of fiction or non-fiction story or something they have experienced or witnessed the

Ask students what we mean by themes and issues: every play contains a number of themes and issues that the playwright wishes to explore through the drama.

This might be in terms of a theme – an overarching idea that pervades the plot and the characters. For example, *Said I Never Should* explores the theme of motherhood through the generations.

Or it might be in terms of an issue – an event or situation that the characters have to deal with. For example, *Road* explores the response to poverty and unemployment due to the mines closing.

There can also be a direct or indirect link between the circumstances that a playwright lives in and the subject matter of the play, e.g. John Osborne's failing marriage inspired him to write *Look Back in Anger*, which showed the realities of domestic life between a married couple.

Often plays contain a mixture of these.

Ask students why it is important that they find out this information and how it affects their understanding of the background to the playwright and the themes and issues within the play. They need to understand what their character needs to communicate to an audience. Most plays are written from a character's point of view and an actor needs to channel this through their characterisation. An understanding of the background to the playwright helps to make sense of why their character behaves, speaks and moves in a certain way.

### Activity 1 – 45 minutes

Complete Tasks 5 and 6 on the student handout lesson 5.

Students to research their playwright and the subject matter of their chosen text.

Ext: Write your own summary of the play focusing specifically on your character's views and opinions of the playwright and explain (hypothetically) how this will be shown in the play.

### Plenary – 5 minutes

What one or two key things drive the plot of their play?

What theme or issue has the most impact on the portrayal of their character?

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## Research Task Handout – Lesson 5

Your play will cover many ideas and concepts, but some of these will be driving forces. Themes and issues will influence the character's behaviours and the narrative of the play. You need to understand your playwright and what inspired them to write the play.

### Research Task 5

Research your playwright and what they were trying to explore through the writing. Answer the following questions to get a thorough understanding of the influences behind the play. You can continue on to other pages as necessary.

1. When was your play written?

.....

2. What were the key historical/cultural events of that time?

.....

3. Find any information written about the playwright and their background.

.....

4. Find any information about the content of the play; synopsis, summary or notes.

.....

5. What key things stand out for you as relevant?

.....

6. How will this information impact on your characterisation? (Think about your character's behaviour, reaction to certain characters and vocal or physical portrayal.)

.....

.....

### Research Task 6

Write down between 5 and 10 key words/phrases that you think reflect the themes of your play. You can put them in the box below or add them to the collage you have already created. This will be a summary of your play.

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# LESSON 6 – PLOT

These activities are designed to help the students understand the overall plot of the text, so they can appreciate where their extract sits within the narrative arc of the text, so they can understand the journey of the audience. In later lessons students will work in more detail on the journey of the audience. In this lesson they are developing an understanding of the play as a whole.

## Notes

Within the warm-up encourage students to work within their own physical capabilities.

### Start – 10 minutes

Warm-up. A short sequence of physical and vocal activities to get students ready for the lesson.

1. Jogging on the spot x 10 seconds.
2. Star jumps x 10 seconds.
3. High knees x 10 seconds.
4. Bum kicks x 10 seconds.
5. Wide leg stance – fold at the waist and aim to touch the floor.
6. Stand with feet shoulder width apart and rotate hips keeping top body still.
7. Repeat, but holding hips still and rotating just the torso.
8. Inhale and reach back then shoot arm forward, release breath and make a sound (e.g. 'aaah') as if throwing a vocal javelin to the other side of the room.
9. Repeat with other arm and an 'oooh' sound.

*Ext: Repeat both sides with different sounds. Ask students to imagine their sound as a vocal javelin and so reaches high notes until it starts falling, which they mimic with the sound.*

### Activity 1 – 15 minutes

Plot key moments on a timeline. This activity allows students to get a real understanding of the play and where their piece fits into it.

Using **Research Task 7**, ask students to add in the key plot moments on the x-axis. The key moments should be sufficient to sum up the narrative of the play. Add in scene/act dividers.

Ask students to identify where their monologue/duologue takes place and to note what is significant about its position in relation to the plot as a whole.

*Ext: Pay close attention to the scene/act dividers – look at the overall structure. How have they been organised? Where are the key moments in the whole play?*

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**Activity 2 – 10 minutes**

Visualisation exercise. Using the information discovered in Activity 1, students are to imagine where they are during their monologue/duologue in order to make the scene more realistic.

**NB This exercise will require students to be in a safe space away from each other and they will be working with their eyes closed.**

1. Ask students to close their eyes and take several moments to concentrate on the scene, being present in the moment. When you feel that the class is fully focused, ask them to visualise where their character is standing at the beginning of their scene. Ask them to visualise:
  - Where are they?
  - What can they see in front / behind / to the side / in the distance?
2. Push them to create specific details about this environment, e.g. does the room have many windows? Made of what material? Position on the walls? Curtains/blinds, etc.
  - What can they hear? (Push for details.)
  - What can they smell? (Push for details.)
  - What is the sensation beneath their feet? (Are they standing on sand / grass / floor?)
  - Ask them to imagine themselves as their character in this place.
  - What does it mean to them?
  - How are they feeling at this moment?
3. If appropriate, with small movements / slight travelling, can they imagine what it would be like touching something on the table, etc.?
4. Ask students to speak their first line and put it into the environment they have created. Are they standing in this space? Who are they talking to? Where are other characters?

**Monologue** students to pair up and discuss whether they were able to do it fully. What have they learnt about their character through doing this exercise?

**Duologue** students to find their partner and discuss what they visualised. Compare notes and agree on a shared vision. What did they discover about their character or the scene through this exercise?

**Activity 3 – 10 minutes**

Impact on audience – before and after. It is important that the students are able to identify the impact of their scene accurately for where it appears in the play. This activity will get them to fine-tune their scene and consider its desired impact on the audience.

Ask students to revisit the plot timeline they created in Research Task 7. Get them to identify the audience journey for the narrative arc of the play. On the y-axis they need to plot the impact on the audience. For each of the key moments ask the students to plot where it sits on the audience journey. e.g. is it a moment of high tension? Is it a moment of relatively neutral characterisation? Can they be able to visualise the journey that the audience will be taken on through the play? Where their extract sits within this.

Using the guidance in **Research Task 8** ask them to comment on what they notice about the extract, not just within the plot but also within the journey for the audience. Ask them to identify what happened just before their section and what happens just after it. Discuss – what can they create within their performance for the audience?

*Ext: Some students may also be able to notice how this links with style/technique. Encourage them to record these thoughts as well.*

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**Activity 4 – 15 minutes**

Tableaus of key moments. In this activity students will now be able to concentrate within their actual performance piece. The previous exercises will have given them the decisions on this.

Ask **monologue** students to create 5–7 tableaus detailing the key moments with

Ask **duologue** students to create 7–10 tableaus detailing the key moments with a mixture of joint key moments as well as individual ones.

Remind them that these might not necessarily be plot moments; they might be a major reaction/change as a result of something happening.

The tableaus do not have to be fully realistic; their proposed moment in performance, key idea, emotion or response that the student feels is important.

*Ext: If students have progressed well in this, they can add a title to each of their important moments on behind each picture.*

*If more time is available, ask students to link tableaus together with small movement pieces in an active way for the students.*

**Plenary – 5 minutes**

Ask students for a minimum of one key thing they have discovered about their character doing this work. Record in **Research Task 7**.

**Homework**

Students to complete **Research Task 8**, which encourages them to use their observations of a character.

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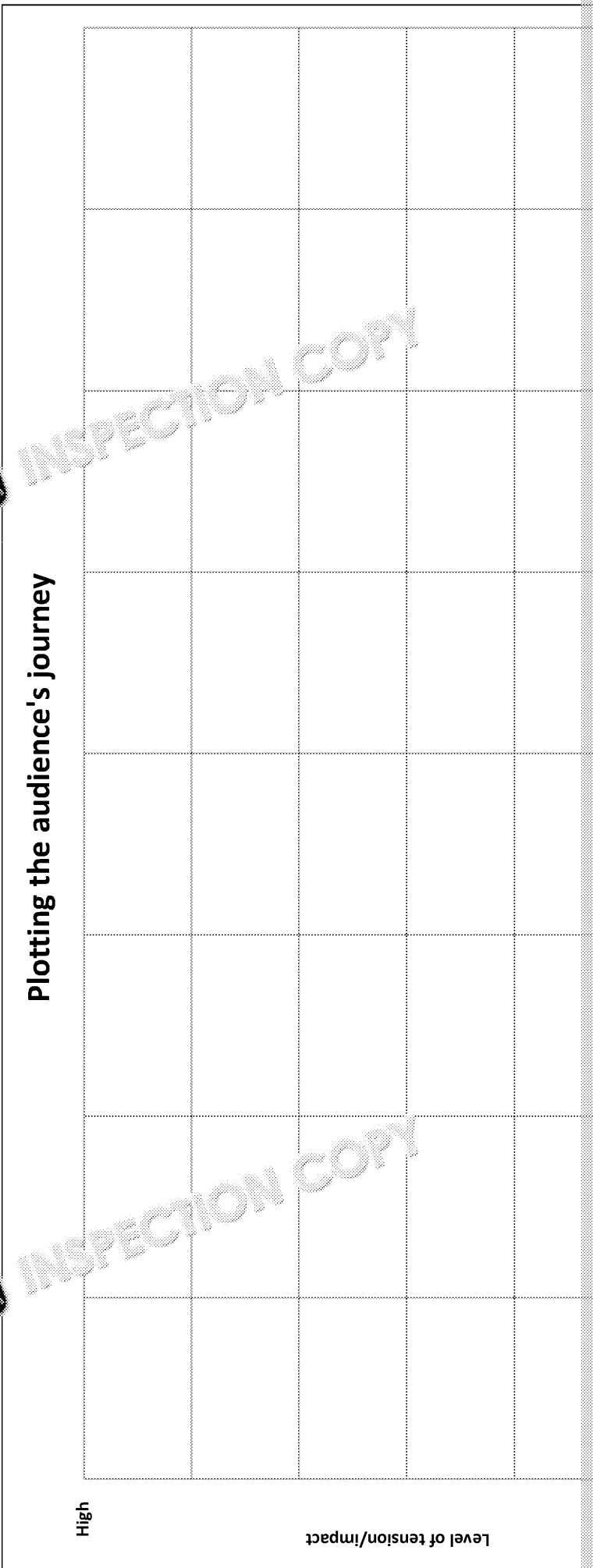




# Research Task Handout – Lesson 6

## Research Task 7

Use the graph below to indicate where the key plot moments appear in your play.



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## Research Task Homework – Lesson 6

You need to try to build a picture of your character; what they look like, how they move, also their energy and how they hold themselves. If your character is a well-known person, you have a lot of information at your disposal and your job is to turn this research into a believable character. **It is likely that your character bears little resemblance to you or your life, so you will need to use your acting skills as well as your imagination to build the part.**

### Research Task 8

Complete the activities/questions below in order to develop a more interesting and detailed character. Continue on separate paper if needed.

#### Observation:

On the bus, walking home, in town, be observant! Look for people who are similar to your character in age/occupation/status, etc. Notice how they move, how they interact with other people, how they talk and sound. When you get home try to assimilate anything you noticed in your observations. Try different ways of holding yourself or walking, changing your vocal delivery, etc. Record your ideas that came out of this exercise.

.....

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.....

.....

#### First Person:

Do you know anyone who is a similar age to your character? Has the same job? Has a similar life? If you are able to, ask them questions that might help you understand your character better. Maybe they can help you understand what it is like being a mother, or soldier, or in the armed forces, etc. They might not be able to tell you about your character specifically, but they can tell you about lifestyles that you have yet to experience. NB Stay observant! What do you notice? Can you use this information to help build your character too?

.....

.....

.....

.....

#### Research and Images:

See if you can find some images of what you think your character looks like, or describe their appearance. If you have a famous character, use this time to read a summary of their life. Collect some images to help you with your interpretation.

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# LESSON 7 – CHARACTER DEVELOPMENT

This practical lesson is designed to encourage the students to deepen their understanding of what happens within their extract. The lesson has been set up a bit like circuit training around the different activities ensuring that they keep on task and also keep the energy up. There are accompanying teacher resources which describe each activity to the students, which are attached in five spaces around the room. Duologue students can work and travel around the room finished before the allotted time, then they can work on their piece and see if they can add any information in their characterisation/blocking.

## Differentiation

- Monologue students may find it preferable to travel around the stations with a partner to bounce ideas off each other.
- Emotion memory can be a challenge for some students – you can replace this exercise with a characterisation exercise if you/students prefer.

### Starter – 5 minutes

Warm-up and introduction. A short energiser followed by an explanation of the lesson.

Full body stretch/mobilisation.

Focus point: call out body parts in turn. On each one, students must ensure that they are at their highest point.

*Ext: Make the body part the lowest, or freeze on each pose.*

CIRCUIT TRAINING: Spread the class around each of the stations around the room (e.g. monologue/duologue/pairings, etc.). Explain that each of the activities will work on deepening character. Tell them that they will get 10 minutes at each station to complete the tasks. You will instruct them when it is time to move on to the next station (e.g. 'Time to move on to the next station').

**NB Students should have the student handout (Research Task 9) and pen so that they can take notes. NB importantly, any questions that arise that they cannot immediately solve.**

### Activity 1 – 10 minutes

Writing in role.

Students to choose a key person in their character's life. It can be anyone that they have a relationship with. They are to write from the perspective of the character how the character feels towards that person / what they have done. This could be in the form of a letter, a newspaper article, or it could be as a diary entry. Students don't need to be too formal, but they need to be in the language of their character and this is about making the character feel more real.

*Ext: Students to use this letter relevant to their character specifically within their extract. (as long as it doesn't detract them from getting to the end of their characterisation/blocking)*

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**Activity 2 – 10 minutes**

Five key questions.

Students to come up with any questions or problems that they have in terms of the extract. It might be something they need to research (e.g. why isn't she allowed to have a car?) or an emotional problem (e.g. I don't understand how he can feel so much hatred).

Students then focus on the five most important/pertinent questions to their character and think out how they are going to answer them or portray them in performance.

*Ext: Ask a question, find a relevant point within their extract, try the delivery experiment, and decide which works best and what it reveals about the character.*

**Activity 3 – 10 minutes**

Goal, action, obstacles and the stakes.

Students to identify within their extract:

- What is the character's main objective (goal)?
- What action are they taking to achieve this?
- What are the things standing in their way?
- What is at stake if they don't achieve this?

*Ext: Once they have decided on these elements, try out a section of their extract in performance. Adapt and amend as appropriate.*

**Activity 4 – 10 minutes**

Given circumstances.

Students to identify some key facts about their character.

**Factual:**

Where is the extract happening? Who are they with? Any relevant stage directions? Day/month/year? How other characters describe them (quotes), any opinions about them (quotes), any clues to clothing/appearance?

**Supposition:**

Age. Social status. Where they live. First memory. Who is in their family (names). Important relationships. Most important possession. Most pivotal life moment. What is the world? What happened to them directly before the play begins? What happens when the extract starts? What happens to them after the extract and the play finish?

*Ext: To look through whole text to find answers from different characters that appear to form an overall picture of them in the play.*

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### Activity 5 – 10 minutes

Emotion memory.

**NB Occasionally this can bring up some strong/painful memories for students. If students are uneasy about this task, you can replace it with hot-seating (see below), or offer them a choice of which they would prefer.**

Identify a key emotion that their character exhibits during the extract and find a moment in the extract when they have experienced this emotion.

Students to sit quietly with their eyes shut and allow their memory to float back to a time when they have experienced a similar emotion. Try to recall how they felt at this moment (not the situation itself).

Discuss with partner / write down some notes about how they felt when recalling this emotion. What was going on to their heart rate / face / movement / body? How did it affect their behaviour at the time? Try a moment in the extract where this emotion is relevant and see if you can transfer this feeling into the character's emotions rather than your own.

**OR**

Hot-seating.

Working in character to deepen understanding and portrayal of character.

In pairs (or small groups if appropriate) one student is questioned by the other about the character's thoughts and behaviour of their character.

*Ext: Some students will be able to work fully in character at this stage (including responding to questions etc.). Some students will find it hard to do this, or doing this might detract from their understanding of the character. Allow students to find their own version of 'in character'.*

### Plenary – 5 minutes

Ask students for:

- a key discovery about their character
- a key question or problem that they need to resolve and how they plan to do this

### Homework

Start learning lines.

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# Teacher Resource – Lesson 7

## Circuit Training Rehearsal Activities

### Writing in role

Choose a key person in your character's life. It can be anyone that you think has influenced your character or how your character behaves during the play. You need to write from the heart to express your feelings towards that person / what they have done. This could be in the form of a letter, a speech, an article, or as a diary entry. You don't need to be too focused on using the language from the extract about making the character feel more real to you.

*Ext: You could now make this piece of writing (or create a new one) that is more specific to the context of your extract. You could try using the language/idioms of your character to detract you from getting to the emotional core of the letter).*

### Five key questions

Come up with five questions or problems that you have in terms of understanding something you need to research (e.g. why isn't she allowed to have a job) or it might be a problem (e.g. I don't understand how he can feel so much hatred).

Then focus on the five most important/pertinent questions to your character in your extract. You are going to answer them or portray them in performance.

*Ext: Ask a question, find a relevant point within your extract, try the delivery expressed in your extract and decide which works best and what it revealed about the character.*

### Goal, action, obstacles and the stakes

You need to identify within your extract:

- What is your character's main objective (goal)?
- What action are they taking to achieve this?
- What are the things standing in their way?
- What is at stake if they don't achieve this?

*Ext: Once you have decided on these elements, try a section of your extract out in performance. Adapt and amend as appropriate.*

### Given circumstances

You need to identify some key facts about your character.

#### Factual:

Where is the extract happening? Who are they with? Any relevant stage directions? Day/month/year? How other characters describe them (quotes), any opinions about them (quotes), any clues to clothing/appearance?

#### Suppositional:

Age. Social class. Where they live. First memory. Who is in their family (names). Important relationships. Most important possession. Most pivotal life moments. What happened to them directly before the play begins? What happens when the extract starts? What happens to them after the extract and the play finish?

*Ext: To look through your whole text to find quotes from different characters that build up an overall picture of them in that world.*

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### Emotion memory

This exercise can bring up some painful memories so think carefully about when you complete this task.

Identify a key emotion that your character exhibits during the extract and find a truth with your eyes shut and allow your memory to float back to a point where you might have felt this emotion. Try to recall how you felt at this moment (rather than dwell on the situation) and then try to be brighter and more in focus and squeeze your fist together to seal in this memory and then release it.

Discuss with partner / write down some notes about how you felt when recalling this moment. Did it happen to your heart rate / face / movement / body? How did it affect your performance?

*Ext: Try a moment in the extract where this emotion is relevant and see if you can transfer this memory into your characterisation – focusing on experiencing the character's emotions rather than recalling the memory.*

### Hot-seating

Working in pairs, you will be asked to deepen your understanding and portrayal of character.

In pairs (or small groups if appropriate) you are questioned about the history, motivation and feelings of your character.

*Ext: Some of you will be able to work fully in character at this stage (including correct posture and voice). Others will find it hard to do this, or doing this might detract from them considering the need to find the best approach for you at this time and find your own version of 'in character'.*

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# Research Task Handout – Lesson 7

## Research Task 9

Use this space to record any key discoveries about your character that you made

### Writing in role

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### Given circumstances

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### Five key questions

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## Emotion memory / hot-seating

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 Goal, action, obstacle, stakes

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Specific ideas for future development

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# LESSON 8 – PHYSICALITY

This lesson will allow the students to experience a range of activities in order to develop their character and movement with their scene. Some of the exercises overlap in terms of character and movement, but students will respond to different ways of getting into their character and space to experiment. I believe students find it easier to create a physical role before a character role. The use of a piece of costume / a prop brought in will start to make this character feel more real.

## Notes

Students to record their experiences on the student handout for this lesson (Resource 1.1.1).

**NB Remember to keep all of these notes to provide students with material for preparation and intentions for the examiner.**

### Starter – 10 minutes

Physical warm-up.

Establish zero/neutral position – actors to be aware of where they are holding tension and their physical state.

General stretches – arms, legs, spine rolls, head, ankles, knees, wrists, etc.

Lecoq's seven levels of tension. Ask students to inhabit each level (level 1 starts with zero tension) and experience the effect each level has on the body.

*Ext: Swap between the levels, e.g. level 6 to level 2.*

1. **Inert** – There is no tension anywhere in the body; the body sinks into the floor. Like a slug.
2. **Laid back** – Only the most important movements happen, and at a relaxed pace. Like a sloth.
3. **Efficient** – A state of readiness but no stress. Neutral in stance, quiet in movement. Like a big cat resting.
4. **Alert** – A higher state of awareness. Ready for action, waiting for the signal. Like a cat watching.
5. **Excited** – Whole body is activated. Energy is flowing freely, breathing is increased. Like an excited dog who is trying to play.
6. **Passionate** – Energy is flowing out of body in uncontrollable bursts. Passionate in movement, swings in emotions. Like a frightened cat.
7. **Catastrophic** – The tension is so extreme that the body is rigid; full tension. Like a rabbit caught in the headlights.

**NB Encourage students to use this exercise during the preparation of their performance. Hold at different points within the extract.**

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## Activity 1 – 20 minutes

### Leading with different parts of the body

An exercise to enable students to explore different ways of holding their bodies appropriate one for their character.

Ask students to walk around the space as neutrally as possible. Ask them to imagine attached to different body parts, and all their movement as they walk begins from those body parts (belly button, nose, forehead, knees, toes, chest, shoulders, etc.). Each student experiences how it affects their balance/movement and, importantly, their mental state. The belly button makes you feel lethargic and confident. After they have explored a variety of walks, ask them to find one that suits their character.

### Different walks

Experimenting with various aspects of walking to develop some ideas for their character.

Ask students to walk around the space as neutrally as possible. Begin to introduce different walks and students begin to experiment within their own movement.

Long stride, wide stance between feet, light on their feet, heavy step, narrow stance, back of heels, weight forward, tiny steps, slow gait, exaggerated use of hips, etc. Ask students to process how it affects their movement and also what psychological impact it has. After they have explored a variety of walks, ask them to find one that suits their character. Then, ask them to start, a stop and a still pose as an extension of their character.

### Animalistics

A Strasberg-inspired exercise to explore using animal characteristics to develop and refine their character.

Ask students to walk around the room as neutrally as possible. Ask them to imagine the personality of different animals as they experiment with their movement and posture. Give them a range of different animals (dog, cat, bear, gorilla, lion, eagle, chicken, snake, etc.) and ask them to move around as that animal as a human (rather than just acting like the animal). They can move around the room, make gestures, walks, actions that represent each animal. Ask students to process how it affects their mental state. After they have explored a variety of animals, ask students to find one that feels best represents their character.

*Ext: Use the results of the above exercises to find and develop a range of physical actions for your character. Try adding a line of dialogue / section of text to see if it works in action. Adapt as needed.*

## Activity 2 – 10 minutes

Sitting, standing and gestures. Using their piece of costume or prop, students explore different physical aspects for their character.

Ask all students to place a chair in a space and put their costume/prop on it (this chair has been forgotten!). Ask students to stand a few paces away facing their chair and take a few breaths to fully focus and be present in the moment. Ask them to visualise the chair in detail, its appearance and how they present themselves. After a few minutes, ask them to make this image clearer and sharper and really fix it into their mind's eye. Imagine that the chair is right in front of them and students move forward slightly as if stepping physically into the chair. Ask them to feel their emotional and psychological state alter as they fully inhabit their character. Then, ask them to **character**, students open their eyes and move over to their chair and pick up / put down the prop. Ask them to consider what this item means to them, or how it fits into their day. Students can then sit in the chair, standing up and moving around, and then come up with three gestures.

*Ext: Add in lines of text, or ask students to work these movements around a monologue.*

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**Activity 3 – 15 minutes**

Perform in a box. A Complicite-inspired exercise using constricted space to force moments of movements within their piece.

Ask students to mark out (using chairs / rope / masking tape?) a small space, appropriate for monologue students and two metres square for duologue students.

They will work through their pieces without moving outside the designated space. Are there moments where this feels very wrong and points where the lack of movement is important. Ask students to record their findings (**Research Task 10**) and highlight where in their piece is important.

*Ext: Remove the restriction and ask students to work through their piece again, but without the box. Compare the two versions in Activity 3.*

**Plenary – 5 minutes**

Share with the class:

- a key discovery about the way their character moves/walks
- a key discovery about the use of movement within their extract

**Homework**

Learn lines.

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## Student Handout – Lesson 8

### Research Task 10

Record any key discoveries about the physicality of your character or use of movement.

#### Physicality of Character

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#### Movement within the Extract

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# LESSON 9 – VOICE

This lesson uses a mixture of textual analysis and practical exploration to build a delivery required for the students' characters. It will explore the linguistic devices as the meaning that the actor needs to communicate with the audience.

## Notes

Be aware of the different demands for those students who have selected a Shakespeare play as there is a completely different language that is used. These students will probably need a translation prior to this lesson in order to fully understand their text and complete the tasks.

### Vocal warm-up – 8 minutes

Vocal warm-up:

1. Grab hands together in front of you, swing and stretch in front above and to the sides, then from your belly, let breath fill belly and back, roll up slowly.
2. Three short breath releases on 'sss'
3. Three long breath releases on 'zzz'
4. Standing up, weight balanced
5. Face towards floor – let the hum fall to the floor – then bring face up and hum
6. Let hum swarm around your face
7. 'Haaa' slides high to low × 3
8. Lots of 'D's'; use your range of notes but also try to work the tongue
9. Lots of 'T's'
10. Roll 'R's'
11. 'Hi ya ya ya ya' – first only tongue then using jaw as well
12. 'Ga ga ga ga' – keep chin still at first then using jaw as well
13. 'Do daily deeds diligently' × 3 fast

*Ext: Deliver the line 'Who was he then?' with a variety of emotions: pleading, angry, stubborn, embarrassed, joyous. Encourage students to use the full range of their voice to think about what things did they do differently to communicate these different emotions.*

### Activity 1 – 10 minutes

Patterns part 1. Students look for clues with their character's patterns of language in their monologue and have a pencil handy for them to write notes/ideas down.

Whisper through part/all of speech. What do they notice? Any sounds, changes in tone that stood out?

Ask students to look through their extract and find examples (if any) of the following. Duologue students might be wise to find a section where they have a chunk of dialogue.

Opposites. Repetition. Onomatopoeia. Simile (comparing one thing to another using 'like' or 'as'). Metaphor (considered to have similar characteristics to the object<sup>3</sup>).

Ask students what this reveals about their character. When they use one of these devices, what are they talking about? How has the playwright drawn focus to this particular topic?

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<sup>2</sup> <https://dictionary.cambridge.org/dictionary/english/simile>

<sup>3</sup> <https://dictionary.cambridge.org/dictionary/english/metaphor>



### Activity 2 – 10 minutes

Punctuation. Using a physical exercise to explore the punctuation within their text.

1. Ask students to find a space.
2. Students to walk as they deliver a section of speech. Turn 180 degrees on an exclamation mark and 90 degrees on a comma.
3. Discuss with students how this can give insight into the character's state of mind. Movement could indicate feverish thought; is it a more balanced and steady movement to reflect someone with purpose?
4. Ask students what they experienced and how it relates to their character.
5. Ask students to try speech again – allow the character time to stop – think and inspire with breath to start the next thought, using the punctuation to help.
6. Students can record their key discoveries in **Research Task 11**.

*Ext: If time, monologue students work through sections of dialogue; duologue students 'pace' together and see what it reveals about the dynamic within the relationship.*

### Activity 3 – 10 minutes

Patterns of language. Another activity to explore the linguistic devices used within the text.

1. Ask students to select a section of dialogue to explore and look for: imagery; adjectives; emotional words; intellectual words.
2. Encourage students to look for the way their character speaks, e.g. do they use metaphors (showing they are perhaps quite sensitive) or action words (showing a more direct approach)?
3. Also, encourage students to look at *what* words are used and *where* they are used. Does the playwright tend to use a large amount of 'I' and 'me' pronouns with this character who is very focused on themselves?
4. Discuss with students what these things reveal about their character and the relationship.
5. Students can record their key discoveries in **Research Task 11**.

*Ext: Read through several lines where the student has identified something interesting and discuss it.*

### Activity 4 – 17 minutes

Delivery and actioning. Students use a Stanislavski-inspired exercise to focus the delivery of their text.

1. Ask students to choose a small section of their text (6–8 lines).
2. Ask students to think of their 'outer' action; this is what they want other characters to do at that moment. Ask students to make this a short sentence full of action.
3. Ask students to read through the lines with this 'outer' thought driving their delivery.
4. Now ask students to think of their 'inner' action; this is what they are really feeling. It needs to be a short, active statement, e.g. 'I envy my brother'.
5. Ask students to repeat their lines, this time using their inner action to drive their delivery.
6. Discuss what students have learnt about that particular moment and how it relates to the character.

*Ext: Ask students to repeat this using a different inner action and see how that changes the moment. Did it work better?*

Students continue to use this time to work on finding the inner and outer action points throughout their extract. Remind them to use the knowledge of their inner action to drive their delivery, not just the outer action.

Encourage students to keep a note of where this worked well and how they delivered it. Record in **Research Task 11**.

### Plenary – 5 minutes

A key discovery regarding the language or vocal delivery of their character.

### Homework

Remind students that they need to have learnt all their lines by next lesson.

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<sup>4</sup> Adapted from 'Stanislavski in Practice' by Nick O'Brien. Routledge 2011



# Research Task Handout – Lesson 9

For all activities

## Research Task 11

Record any observations regarding your character’s use of language and the impact

### Textual Analysis (Patterns and Linguistic Devices)

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### Vocal Delivery (Inner Action)

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# LESSON 10 – REHEARSAL 1 (BLOCK)

## WRITTEN INTENTION

This lesson is split between the first independent rehearsal and a teacher-led act written intentions. The rehearsal uses an activity previously explored to help them and creative frame of mind.

### Notes

- Ensure all students have any completed research with them.
- Students will need pen/paper or computers to work at (for Activity 2).
- An alternative writing frame is available for those students who might need written tasks.

### Starter – 5 minutes

Focus and concentration. A sequence of activities to ensure students are in the their first independent rehearsal. **NB Suggest students are in the space they will seamless transition between warm-up and rehearsal.**

1. Establish zero/neutral position – actors to be aware of where they are holding and physical state.
2. Shoulder rolls and shake arms to release tension.
3. Shift weight forwards and backwards on toes/heels – sway between. Focus as well as stretching.
4. Breathe out, breathe in and rise onto toes, arms stretched above head – bend from waist); repeat with audible noise on exhale/release.
5. Ujjayi (yoga) breathing: breathing only through the nose. Students inhale through the back of the throat and nose, creating an audible soft sound (like waves) trying to match the length of the inhale. Also called the ocean breath as it has a gentle noise. Continue for as long as required, with the students trying to match length and depth of each breath.

*Ext: Continue on to Activity 1, using the calm and focus created in this warm-up.*

### Activity 1 – 35 minutes

Rehearsal.

Ask students to remember the work they did on imagining the space their extract takes place in. Close their eyes and revisit this space in as much detail and having awareness of the present in that space. On a given signal, students begin at the start of their extract and rehearse their piece, fully visualising the place that they are in.

Students can then spend five minutes deciding on any key pieces of furniture or objects that are completely integral to the success of their piece (there are no marks for this for now, they must choose only that which is vital to their performance).

They can then spend the rest of this time working on developing their piece using the objects appropriately.

*Ext: Students use notes from their research so far to assist them in focusing their piece on the key discoveries they have made.*

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**Activity 2 – 15 minutes**

Guidance for written intention.

Ask students to begin working on their written intention. This is to give the examiner an idea of their intended performance. Although there are no marks awarded for it specified in the specification, it is set carefully beforehand and it will give them an idea of what to look for and reward in their performance, so it is well worth doing well.

Students will need more rehearsal time in order to write their responses fully, but they will need ideas to start with.

*Ext: Students can look at the guidance questions in the book and write their responses in a structured format as long as they are able to address the key components outlined below.*

**Written Intention**

This is your opportunity to explain to your examiner what you intend to do in performance.

You have to write between **150 and 250** words.

Here is a table to help you organise your thoughts.

<b>Name of character(s)/role(s)</b>
<b>Key moments for your character in the extract.</b>
<b>Importance of this extract within the whole play.</b>
<b>Key information that needs to be communicated about your character to the audience.</b>
<b>Examples from your intended performance of how you will communicate your character through three key moments.</b>

**NB You will need to send off students' written intentions to the visiting examiner (in sealed pieces) at least seven days before the exam. For more information/details please see the Support Guide found on the Edexcel (Pearson) website: [zzed.uk/10339-admin](http://zzed.uk/10339-admin)**

**Plenary – 5 minutes**

Ask students to continue working on these intentions for homework and set intentions for the next lesson.

**Homework**

Students to complete a draft version of their written intentions.

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## Written Intention Handout – Lesson 10

### Written Intention

This is your opportunity to explain to your examiner what you intend to do in performance.

You have to write between **150** and **250** words.

Here is a table to help you organise your thoughts.

Name of character(s)/role(s)	
Key moments for your character in the extract.	
Importance of this extract within the whole play.	
Key information that needs to be communicated about your character to the audience.	
Examples from your intended performance of how you will communicate your character at two or three key moments.	

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## Notes

Waiter - 5 minutes

*Ext: For more focusing you can extend the 'stop, go, jump, clap' part of this game to opposites, e.g. stop becomes go and jump becomes clap.*

**For monologue students:**

**For duologue students:**

*Ext: Perform a piece using gobbledegook but trying to keep the same emotions, extend their confidence in the narrative of their piece and concentrate on reading character (rather than just going through the lines).*

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**Activity 2 – 40 minutes<sup>5</sup>**

Rehearsal.

You might choose to allow students to move straight into the rehearsal phase with the text. You should try to use the information from Activity 1 to inform the blocking and development of the piece.

Students to keep notes on any important developments and ideas.

**Optional focusing activity – 5 minutes**

Ask students to improvise their extract as if it was a fairy tale being performed to a group of children.

And/or perform the piece in 60 seconds.

Did they find anything out about their pieces? / any elements to work on or explore further?

**Plenary – 5 minutes**

Something that they have developed/discovered about their character/extract.

**Homework**

Hand in draft written intentions in the next lesson.

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<sup>5</sup> Adjust timings according to optional focusing activity.



# LESSON 12 – REHEARSAL

This lesson starts with students swapping their characters and being able to observe what has been performed. This will give them the opportunity to watch from an audience's perspective, make new discoveries or reassuring students that they have made the right decisions. This is a good rehearsal, particularly if they are working on a monologue. There is an optional exercise that can be done individually or as a class to give them a focused breather and then make the most of the time.

## Notes

- Students will need to be working with a partner, so make necessary arrangements for monologue students.
- Collect in draft written intentions for final guidance and support for final draft.

### Collect draft written intentions

#### Starter – 5 minutes

Warm-up. Some focusing and energising games.

Ask students to walk around the space and as they do point to and name out loud (e.g. red bag, lantern, chair). The difficulty comes when they have to point at something that they saw, and keep this going as they move around the space. This game encourages them to be able to concentrate on more than one thing at once.

Rubber chicken. Students to count down from 8 while shaking out each of their limbs (left arm, right leg, and left leg). Then they will count down from 7, then 6, etc. until they are done the last one, they all crouch down on the floor and shout 'rubber chicken' as they hold their arms above their heads. This activity is meant to be done fast with precision.

#### Activity 1 – 10 minutes

##### For monologue students:

Ask students to pair up with another monologue student. One student gives the other the piece and a chance to glance over the script. The partner then performs the piece. The student whose extract it is can use this as an opportunity to observe their monologue and see what they feel are important/difficult or need to be done in a certain way. The pairs then swap and perform the exercise for the other monologue.

*Ext: Taking inspiration from Boal's forum theatre, the student who is observing can ask questions to the performer or get them to try it in a different way. This should encourage them to think of their own piece in performance and they can then think to incorporate these ideas into their own piece.*

##### For duologue students:

Ask the students to swap their parts in the extract and perform the piece through the eyes of the other character. This gives the narrative and character dynamic from a different perspective. Students can discuss their findings and how they can improve their character and performance.

*Ext: Pairs choose three or four key moments in their pieces and freeze at those points. They then discuss a thought track of the character they are playing. The students can then discuss what the thought tracks have revealed anything they hadn't thought of or highlighted something that was not clear of the objectives.*

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**Activity 2 – 40 minutes<sup>6</sup>**

Rehearsal.

You might choose to allow students to move straight into the rehearsal phase which should try to use the information from Activity 1 to inform the blocking and development.

Students to keep notes on any important developments and ideas.

**Optional focusing activity – 5 minutes**

Students work individually (even duologue students) and work through their piece of text and movement as they go. This should give them a clear picture of the structure and content.

*Ext: In pairs (duologue students together) students watch and listen to each other perform and identify any moments where the action/content/movement didn't work and then discuss.*

**Plenary – 5 minutes**

Students discuss any area or issue that they need to work on and how they are going to improve.

**Homework**

To find a piece of music that either represents the piece or puts the actor in the mood for the extract. Listen to this music when rehearsing / learning lines to help feel the atmosphere on a visceral level.

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<sup>6</sup> Adjust timings according to optional focusing activity.



# LESSON 13 – REHEARSAL

This lesson is inspired by Stanislavski's techniques but can often be a useful tool for monologue/character regardless of the style of text. Students do get fatigued during they are working on a monologue. There is an optional mini exercise that you can give them a focused breather and then make the most of the rest of the time available.

## Notes

Some very modern/abstract texts do not have the same narrative arc or character development. Activity 1 truly successful. Depending on the content of the play, students could

- The rhythm of the extract – ask them to hear out the rhythm of their extract or sense of the changing pace within it.
- To create tableaux depicting the key moments and summarise each with a word.

### Starter – 5 minutes

Warm-up. Some focusing and energising games.

3–2–1 game. Ask students to find a space in the room and be able to recognise (and return to the exact same place). Give students three objects or actions they have to do within which to do it.

e.g. 'You need to touch something made of wood, touch something that is red, and return to your starting place by the count of 7.' (You can adapt the counting to suit the space).

Repeat exercise with a variety of actions and activities, progressively getting harder or activities or less time.

*Ext: Give students actions/activities that relate to characterisation, e.g. 'Interact with the person you have lost your child.'*

**NB This can get quite frenetic so ensure the students are aware of health and safety.**

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**Activity 1 – 20 minutes****Units and objectives**

Ask students to work out the following for their own pieces. You might like to provide them someone to bounce ideas off if necessary.

**Their character's super-objective for the whole play:**

The students will need to use their research and textual analysis to decide what super-objective is for the whole play. This should be an overarching idea that links all actions as they drive towards this goal. The students might also like to consider the superstructure for the play, e.g. is their character at odds with what the play is about?

*Ext: This decision might need to be revised/revisited after completing more rehearsal. As understanding develops that this super-objective might change and changes.*

**The units within their extract:**

The students will need to decide where each unit starts and finishes. To decide where the units end, look for a change in emotion/thought or energy within the scene. These will differ between characters/actors and so the students should use their understanding of the text and the super-objective to focus on which of these moments are really important. Identify these key sections (5–7 for monologue students and 7–10 for duologue students).

*Ext: To look at the extract from a different perspective (maybe by changing their character's objective) – if this changes where these units appear – does this have an impact on the audience?*

**Their objectives during their extract:**

The objectives are a way for the actor to summarise their character's intentions during that unit. They need to make their objectives short and specific, e.g. 'I want Helen to understand she is wrong'. The objectives should also reference the super-objective to ensure it is appropriate.

Before trying this objective out, ask students to stand with their eyes closed for a moment and repeat their objective like a mantra to really set it in their mind before they act out that section.

Ask students to pick one of the objectives and act out that little section. Analyse the performance. If successful, encourage them to try a different objective (even if it is only a subtle change) to see if it improves that moment of performance.

*Ext: Look back in their research for the lesson on inner action. They should now be able to identify their inner action, e.g. objective 'I want Helen to understand she is wrong'; action 'I blame her for my situation'.*

**NB Students may not have time to work each objective for the whole of their extract. They must complete this task in their own time.**

**Activity 2 – 30 minutes<sup>7</sup>****Rehearsal.**

You might like to allow students to move straight into the rehearsal phase with their objectives. They should try to use the information from Activity 1 to inform the blocking and development of their performance.

Students to keep notes on any important developments/ideas in their booklet.

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<sup>7</sup>Adjust timings according to optional focusing activity.



### Optional focusing activity – 5 minutes

The magic if.

Ask students to sit quietly and consider the given circumstances of their character. They should try to summarise this into a question to ask themselves, e.g. How would I feel if I were in my choice of partner?

They should spend some time using their imagination to think about the impact of the question. Which aspect would it most impact? How would it change the way they behave?

Discuss any key discoveries that have come out of this exercise.

### Please 5 minutes

An area or issue that they need to work on and how they are going to improve it.

### Homework

Prepare for a run-through of their piece in next lesson.

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# LESSON 14 – REHEARSAL

This lesson begins with the opportunity for students to get a bit of feedback from the Student Research Booklets to record the comments. Students will then have work on any suggestions.

**NB This is also a good opportunity for students to time their pieces to ensure the**

## Notes

Students will need to be working with a suitable audience partner, so make necessary pairing up of monologue/duologue students.

Hand back the intentions with teacher comments

### Starter – 5 minutes

Physical and vocal warm-up.

#### Three-minute yoga flow:

1. Sun Breath: Reach your arms out to the sides, lift them up to the sky, and take a deep breath in.
2. Tummy Twist: Twist your whole body from side to side and swing your arms around.
3. Volcano: Lift up onto your tiptoes and reach your fingers high.
4. Ski Jumper: Bend your knees and sweep your arms back.
5. Lightning Bolt: With your knees bent, glide your hands up high.
6. Mountain: Press down through your feet and stretch your spine so it is long. Then press your palms together.
7. Forward Bend: Round your back, bend your knees, and roll down to the ground.
8. Downward Dog: Press your palms and feet into the earth, as you lift your hips up.
9. Balancing Table: On hands and knees, bring your left hand forward, lift your right leg. Then switch sides.
10. Bridge: Roll onto your back and press your feet into the earth, using your feet to lift your hips high.
11. Boat: Sit up tall to lift your legs and arms off the ground with your knees straight.
12. Awake: Sit with your legs crossed. Grow your spine taller, roll your shoulders back, and lift your knees.

#### Visualisation: Intentions for rehearsal

Still sitting comfortably, close your eyes. Take a deep breath in and let a long breath out. Relax. Set your intention for the rehearsal. Choose the word that best describes the rehearsal. Hold it in your mind. As you breathe in, fill yourself up with the feeling. As you breathe out, send this feeling out into the world. Feel how you want it to go today. Take a deep breath in and let a long breath out. Open your eyes. You are ready for this rehearsal.<sup>8</sup>

Stand up and reach up with both arms. As students release their arms to swing down, breathe with the exhalation letting out any tension. Repeat if necessary.

*Ext: Add in a short vocal warm-up (see previous lessons).*

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<sup>8</sup> Adapted from [www.yogajournal.com](http://www.yogajournal.com)



**Activity 1 – 10-15 minutes**

Monologue students to pair up and duologue groups to pair up. Each pairing will perform for the other student/s acting as an 'audience'.

The audience can note down any feedback and discuss with performers at the end of the performance.

There is a space in the handouts for this feedback – just ensure students perform for the audience to write in.

**Activity 2 – 35-40 minutes**

Rehearsal.

You might choose to allow students to move straight into the rehearsal phase with the information from activity 1 to inform the blocking and development of the piece.

Students to keep notes on any important developments and ideas.

**Plenary – 5 minutes**

Something they are going to work on as a result of their first performance.

**Homework**

Bring in costume/props that are needed for dress rehearsal next lesson.

Set date to bring in completed written intention.

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## Peer Evaluation Handout – Lesson 14

## Feedback from peer evaluation

Give your book to your audience and ask them to write any thoughts about you

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# LESSON 15 – REHEARSAL

This enables the students to perform a dress rehearsal in order to get some feedback. Students will need any costume/props vital to their piece. There is a space in the book where they can write any feedback; it is advisable to also time the pieces to check they fit with the formal plenary as it is likely that students will benefit from this during their feedback.

## Notes

- It is possible to complete this lesson as a whole-class exercise, with all students giving feedback for each other. **(Activity 1)**
- It is also possible for students to continue rehearsing their own pieces until they are ready to perform. **(Activity 2)**. A list of timings and, if possible, a separate performance space, would be useful.

### Starter – 5 minutes

Physical and vocal warm-up.

- General stretches for the whole body.
- Jogging on the spot as fast as possible for 5 seconds. (Repeat)
- Yawn x 3.
- Vocal slide from high to low on a 'caaa' sound.
- Repeat on a 'haaa' sound.
- 'Kiggly koo kiggly koo kiggly kiggly kiggly koo' – repeat at speed (or use own words)
- Students send 'mmm' sound across the room and then open up to an 'aaaah' sound.

*Ext: Use National Theatre Shake Out warm-up available on their YouTube channel*

### Activity 1 – 55 minutes

Choose a running order for performances.

Each student / duologue pair performs their piece in front of the audience.

The teacher can record feedback in the Student Research Booklet and ask for audience feedback.

*Ext: Students perform in exam conditions, i.e. practise with starting and finishing lines, continuing if lines are forgotten etc.*

**NB Depending on numbers of students there is a high chance of running over time. Consider this accordingly for an additional lesson or possible individual times to give more feedback.**

### Other Students

Set up a rehearsal space for all students to keep working on their pieces until they are ready to perform.

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## Teacher Evaluation Handout – Lesson 15

### Feedback from teacher evaluation

Either give this book to your teacher or as they give you verbal feedback, use the

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