



# **Group Piece**

Text in Performance Scheme of  
Work for A Level Edexcel Drama

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# Contents

<b>Product Support from ZigZag Education .....</b>	<b>ii</b>
<b>Terms and Conditions of Use .....</b>	<b>iii</b>
<b>Teacher's Introduction.....</b>	<b>1</b>
Scheme of Work Overview .....	2
Things to Remember.....	5
<b>Student Introduction .....</b>	<b>6</b>
<b>What Do the Marking Criteria Mean to You? .....</b>	<b>7</b>
<b>Lesson 1 – Roles and Performance Consideration .....</b>	<b>10</b>
Teacher Resource 1 – Performance Intentions .....	12
Assessment Criteria Resource – ‘Interpretation and Realisation of Artistic Intentions’ – Lesson 1.....	13
<b>Lesson 2 – Workshopping Key Extracts .....</b>	<b>16</b>
Assessment Criteria Resource – ‘Characterisation and Communication’ .....	18
<b>Lesson 3 – Creating an Ensemble.....</b>	<b>21</b>
Initial Thoughts when Reading Text Handout – Lesson 3 .....	24
<b>Lesson 4 – Focused Read-through: Language and Textual Analysis .....</b>	<b>25</b>
Focused Read-through Handout – Lesson 4 .....	27
Assessment Criteria Resource – ‘Vocal and Physical Skills’ .....	32
<b>Lesson 5 – Research Context and Themes/Issues .....</b>	<b>35</b>
Context, Themes/Issues Handout – Lesson 5 .....	36
Research Homework in Preparation for Lesson 6 .....	41
<b>Lesson 6 – Playwright, Style and Intentions .....</b>	<b>42</b>
Research Tasks Handout – Lesson 6 .....	44
<b>Lesson 7 – Plot and Structure .....</b>	<b>45</b>
<b>Lesson 8 – Creating the Final Extract .....</b>	<b>48</b>
Selection, Editing and Cutting Handout – Lesson 8 .....	50
<b>Lessons 9–18 – The Rehearsals.....</b>	<b>53</b>
<b>Lesson 19 – Written Intentions .....</b>	<b>62</b>
Written Intention Handout – Lesson 19 .....	63
<b>Lesson 20 – Polishing .....</b>	<b>64</b>
<b>Lesson 21 – Polishing .....</b>	<b>65</b>
Cast Question Time Handout – Lesson 21 .....	66

# 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.

Group piece – there is something lovely about watching a group of students work together on stage, pulling towards a common goal and supporting each other. The reality of the rehearsal room can be somewhat different, having to cope with huge demands on students in terms of line learning, extra rehearsals and absentee members of the cast! However, the fact that they can work creatively together in this way is a really unique experience in many students' educational experience. For this part of the course, the preparation in regards to the style and the playwright's intentions is of the utmost importance, and the students' understanding of this will help them work cohesively as a group.

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 monologues/duologues is also available; see [zzed.uk/10340-mono](https://www.zzed.co.uk/Alevel/10340-mono) for more details.

*March 2020*

## Scheme of Work Overview

- Please be aware that this is a suggested structure for preparing students for
- There is an assumption that students will have been made aware of the mark and timings for this component. There is a student-friendly assessment criteria included in the resource.
- Lessons/activities have been designed to enable the students to select, edit and adapt. Please adapt and remove any activities that are not relevant within your centre.
- Towards the beginning of the resource there are several research tasks. They can be in a suitable order, but you may need to look at timetabling, resources and times to complete the relevant work.
- This scheme of work contains teacher-led activities and students should be expected to use some of lesson times as well.
- This covers 21 lessons (approximately 7 or 8 weeks of work); it has been organised as 3 lessons per week.
- Each lesson is planned for a one-hour teaching slot. Most lessons could easily be split into 15 or 20 minute sessions. You will then need to adjust the scheme of work accordingly.
- There are extension tasks included in most activities – these will always require additional time allocated in the resource.
- According to the suggested scheme of work on the Edexcel website ([zzed.uk](http://zzed.uk)), you will need an additional two weeks for further dress and technical rehearsals.
- You will need to organise how this part of Component 2 is being delivered in the monologue/duologue section.
- It is important that you refer to the Edexcel specification as well as the ASG and administrative requirements and deadlines.

*NB In order to ensure that all the text and practitioner requirements are met, centres must submit their choices via an online form. This form must be submitted to Pearson at the beginning of the scheme of work. Centres are reminded that if they do not submit their text and practitioner choices via the online form, malpractice/maladministration: [zzed.uk/10340-choices](http://zzed.uk/10340-choices)*

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	Key Focus For Lesson	Teacher Resources	Student Handout	Homework	Phase
1	<b>Roles and performance considerations</b> <i>A mixture of practical and written activities to encourage students to think about how to achieve high marks in the script piece.</i>	Large sheets of paper and suitable pens (x 2 per group)	Assessment Criteria 'Interpretation and realisation of artistic intentions'	Questions at the end of assessment criteria handout	Selection
2	<b>Workshopping choice</b> <i>A mixture of text-based and practical activities to explore sections of chosen texts in order to select a key extract.</i>	Copies of selected texts Teacher to identify some key extracts for students to explore	Assessment Criteria 'Characterisation and communication'	Questions at the end of assessment criteria handout	
3	<b>Creating an ensemble</b> <i>A practical workshop to create a cohesive and creative cast. Agree on rules and guidelines with awareness of marking criteria.</i>	Selection of random items for each cast to create their own game	Student handout – initial thoughts	Read through whole text – complete initial thoughts handout	
4	<b>Focused reading</b> <i>A mixture of text-based and practical activities to help the cast gain an overview of the whole play focusing on plot, language and style.</i>	Post-it notes / scraps of paper	Assessment Criteria 'Vocal and physical skills'	Questions at the end of assessment criteria handout	Research and exploration
5	<b>Research – Context and themes</b> <i>A mixture of research tasks and group discussions to create better understanding of the chosen play.</i>	Internet/library access	Context and themes and issues research	Complete research tasks on the playwright and the play	
6	<b>Research – Playwright and style</b> <i>A mixture of research tasks and group discussions and practical exploration to build a better understanding of the playwright and the play in performance.</i>	Internet access / projection screen for students to watch video clip	Playwright and style research	Research playwright/style in more detail	

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	Key Focus For Lesson	Teacher Resources	Student Handout	Homework	Phase
9–18	<b>Rehearsals</b> Suggested form for rehearsals. Teacher-led and student-friendly rehearsal activities.	See rehearsal activities	Student-friendly rehearsal activities	Learn lines Attend rehearsals Further research	Rehearsal
19	<b>Written intention</b> An activity to use with a rehearsal/lesson to help students create their written intention for the examiner.		How to complete your written intention	Complete written intentions	Polishing
20–21	<b>Polishing</b> Two lessons available for polishing and preparation for final dress rehearsals, etc.	Performance space, technical equipment etc. as appropriate		Collect written intentions (draft and final versions)	

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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 style to text in Component 1.
- You must **submit your Component 2 text choices** by 31<sup>st</sup> January of the year. You can submit from mid September which gives more opportunity for any feedback if you do not meet the examination specification.
- 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 written intention for every candidate for both of their performances (to be kept in your centre).
  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 the chair in 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 (or an alternative arrangement during the group piece performances if necessary).
- You must send the following information (and notify examiner by email) within 7 days of the 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 text within lessons. Component 2 gives you the chance to 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 it in its entirety or edit/abridge the extract to suit the number of performers in the group.

## A02 – Apply theatrical skills to realise artistic intentions in live performance

- You will perform as an individual or a group in an extract from one chosen text.
- You will realise a set of artistic intentions for this performance.
- The piece must be performed in front of a visiting examiner (where possible).
- The group piece is worth 36 marks = 12% of overall mark.

### REMEMBER!

You must choose extracts from two different, full-length, published plays. One extract should be a 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.

### Group pieces:

- Between 3 and 6 performers
- 3 or 4 students – performance time between 20 and 30 minutes
- 5 or 6 students – performance time between 35 and 45 minutes

### You will be marked on:

- vocal and physical skills (12 marks)
- characterisation and communication (12 marks)
- interpretation and realisation of artistic intentions (12 marks)

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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/10340-mark-scheme](https://www.zzed.uk/10340-mark-scheme)

You will notice that there is a lot of overlap between the three areas for which the criteria are set and they will look to positively reward you for where you are reaching those levels. Your individual performance, the overall success of the piece will also rely on your group working together. It is important that you have all understood your piece thoroughly so you can perform it regarding characterisation, blocking and use of theatrical devices. It is also important that you are aware of the intentions for the extract and working as an ensemble in rehearsal as well as on stage.

**It goes without saying that confidence and commitment on stage are created from learning your lines early and attending all rehearsal. This is an absolute must!**

Vocal and physical skills		
This will be demonstrated through your performing skills as an actor. You will be assessed on how you have used your physical and vocal skills and how effective that has been in communicating with an audience.		
Marks	Criteria	How to reach the mark
0	No rewardable material	n/a
1–2	<ul style="list-style-type: none"> <li>Your performance will be inconsistent and lacking in variety.</li> <li>You will show limited understanding of your character and the play.</li> <li>You will only have a basic command of vocal skills.</li> <li>You will only show a limited use of physical skills.</li> </ul>	<ul style="list-style-type: none"> <li>Ensure you are confident on stage.</li> <li>Rehearse fully to ensure you are comfortable with key moments.</li> <li>Ensure you deliver your lines in a confident manner.</li> </ul>
3–4	<ul style="list-style-type: none"> <li>Overall, your performance will make sense but it won't really show a range of vocal and physical skills.</li> <li>Where you are using your voice and movement the impact will be generally sound.</li> </ul>	<ul style="list-style-type: none"> <li>Make sure you have completed all preparation tasks.</li> <li>Identify some key moments and rehearse them to ensure you have what you need to have on an audience.</li> <li>Ensure you rehearse the physical aspects of the performance and practise your acting at the same time.</li> </ul>
5–7	<ul style="list-style-type: none"> <li>You are showing good understanding of the play and your character.</li> <li>You can use your physical and vocal skills in an appropriate way but without flair or confidence.</li> </ul>	<ul style="list-style-type: none"> <li>Revisit sections or moments where you are not as confident and do some research to develop new ideas.</li> <li>Rehearse carefully and use your physical delivery. Use your imagination to ensure you are comfortable with the performance.</li> </ul>
8–10	<ul style="list-style-type: none"> <li>You are showing a confident understanding and appreciation of the text and the playwright's intentions.</li> <li>Your physical and vocal skills show a good range and are used effectively in an appropriate way to communicate your character's intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Use the rehearsal process to explore your character and find your comfort zone in order to create an engaging character.</li> <li>Conduct wider reading/research of your play and fully understand the intentions and style. This will help you to be of confidence on stage.</li> </ul>
11–12	<ul style="list-style-type: none"> <li>You show an excellent understanding of the play, the playwright's intentions and the style of performance. You will carry out key performance moments / dramatic techniques with assurance and creativity.</li> <li>Your physical and vocal skills show a full range and are used carefully and effectively, showing a great deal of skill and control.</li> </ul>	<ul style="list-style-type: none"> <li>Use rehearsals to ensure a consistent level of development throughout the extract.</li> <li>Be generous on stage – be open and cast in order to support your fellow performers.</li> <li>Use your knowledge of the play to inform your vocal delivery and your physical delivery of your comfort zone with your character.</li> </ul>

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**Characterisation and communication**

This is all about the interpretation and execution of your character. You will be understood your character within the context of the play and whether you have to an audience as part of the cast.

Marks	Criteria	How to reach
0	No rewardable material	n/a
1–2	<ul style="list-style-type: none"> <li>Your performance will be inconsistent and you will show only limited understanding of your character and the play.</li> <li>You may come out of character when on stage or show a lack of confidence in performance.</li> <li>You will lack confidence and commitment to moments when working with other actors on stage.</li> </ul>	<ul style="list-style-type: none"> <li>You need to be well prepared.</li> <li>You need to learn your part and attend all rehearsals with your part.</li> <li>Make sure you join in with any research tasks so well.</li> <li>On stage, ensure that you are in character and don't drop out.</li> </ul>
3–4	<ul style="list-style-type: none"> <li>Your performance will show a generally consistent character that is appropriate to the text.</li> <li>You will be mostly confident on stage and will interact with other actors in an appropriate and generally successful way.</li> </ul>	<ul style="list-style-type: none"> <li>Rehearse thoroughly with your character to ensure consistency.</li> <li>Speak up in rehearsal to let us know you are doing or why you are doing it with that moment on stage.</li> <li>Ensure you have listened to and acted on feedback during the rehearsal process.</li> </ul>
5–7	<ul style="list-style-type: none"> <li>You will show a good level of understanding of your character and will perform with a good level of confidence and skill.</li> <li>Your character will be consistent and you will interact with other actors and the audience effectively.</li> </ul>	<ul style="list-style-type: none"> <li>Ensure that you have a good understanding of your character – even if it's smaller parts, you can still make a performance.</li> <li>Attend all rehearsals and be confident and secure in your use of theatrical devices. Be clear in your communicating to an audience.</li> </ul>
8–10	<ul style="list-style-type: none"> <li>You will fully engage with your character and show confidence and skill in your execution on stage.</li> <li>Your characterisation will be consistent, developed and totally appropriate to the style and intentions of the text.</li> <li>You will work with the other actors with confidence and ease, and communicate effectively with the audience showing an understanding of key moments.</li> </ul>	<ul style="list-style-type: none"> <li>You need to work at a high level during the rehearsal process to develop your character on any moments that you are given.</li> <li>You will have used your own ideas to develop your character fully aware and confident in the techniques used with your character.</li> <li>You will have worked with the rest of the cast to identify key moments of impact, and to execute them effectively.</li> <li>You will have identified key moments on the audience and how to communicate the cast / friends / family.</li> </ul>
11–12	<ul style="list-style-type: none"> <li>You will inhabit your character and be fully committed to the role on stage. You will fully engage the style of the play and show confidence and ease throughout the whole performance.</li> <li>You will be able to use your performance skills with great subtlety to enhance key moments and to realise the desired impact on the audience.</li> <li>You will work confidently and generously with the other actors and will highlight important moments for the audience in a subtle yet effective way.</li> </ul>	<ul style="list-style-type: none"> <li>You will have engaged with the text and be keen to develop your character.</li> <li>You will have used the techniques of your skills as a performer – voice/physicality and your comfort zone.</li> <li>You will have completed your character to enable you to have a style and the playwright's intentions.</li> <li>You will have experimented with and tried them out on your effectiveness.</li> </ul>

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# **Interpretation and realisation of artistic intention**

This is all about how well you have understood the intentions of the playwright of the play. Your choices in staging, blocking, characterisation and interaction will be communicated to an audience.

You will be marked on your individual contribution to the success of the performance.

Marks	Criteria	How to reach
0	No rewardable material	n/a
1–2	<ul style="list-style-type: none"> <li>You have only got a basic understanding of the play and the playwright's intentions.</li> <li>You have performed as directed by the rest of the cast but don't always understand why you are doing it or aren't confident in what you are doing.</li> <li>You lack a sense of confidence and assurance on stage.</li> </ul>	<ul style="list-style-type: none"> <li>You need to be well prepared for your performance.</li> <li>You need to learn from the rest of the cast and attend all rehearsals and be confident with your own contribution.</li> <li>Make sure you join in with the rest of the cast and any research to make the play really well.</li> </ul>
3–4	<ul style="list-style-type: none"> <li>You have understood the play and the playwright's intentions to a sufficient level.</li> <li>You are not always able to demonstrate your understanding through your performance; lacking confidence and commitment on stage.</li> </ul>	<ul style="list-style-type: none"> <li>Research thoroughly the intentions of the playwright for your piece.</li> <li>Speak up in rehearsal to show what you are doing and be confident with the rest of the cast.</li> <li>Ensure you have a good understanding of the play particularly if there are any research elements.</li> </ul>
5–7	<ul style="list-style-type: none"> <li>You have a clear understanding of the play and the playwright's intentions.</li> <li>You perform on stage in an appropriate and effective way showing a good level of appreciation for techniques and artistic intentions.</li> <li>You show a good level of confidence and commitment and are an integral member of the cast.</li> </ul>	<ul style="list-style-type: none"> <li>Complete your own research to develop your own understanding of the intentions and get feedback from the rest of the cast regarding choice of techniques.</li> <li>Attend all rehearsals and be confident and secure in your own contribution, using theatrical devices to communicate to the audience.</li> </ul>
8–10	<ul style="list-style-type: none"> <li>You show an excellent level of understanding of the play and the playwright's intentions as you are able to contribute at a high level to the overall performance.</li> <li>You are confident in the use of style/techniques and you are assured in your execution of these moments.</li> <li>Your performance has energy, commitment and an ability to engage the audience.</li> </ul>	<ul style="list-style-type: none"> <li>You need to prepare your own contribution to ensure you are able to contribute to the overall commitment.</li> <li>You will have used your own research to ensure you are fully aware and confident in your own contribution and dramatic technique.</li> <li>You will have worked with the rest of the cast to ensure your contribution has impact, and to execute your own contribution effectively.</li> <li>You will have identified your own contribution to the overall performance and have on the audience's mind that your contribution is effective.</li> </ul>
11–12	<ul style="list-style-type: none"> <li>You show a sophisticated appreciation for the play and the playwright's intentions, which is shown through overall performance as well as subtle moments and elements you have contributed.</li> <li>Your interaction with the rest of the characters adds to the audience's understanding of the play and you show full support to your cast.</li> <li>You perform with ease, assurance and full commitment on stage, creating an exciting and meaningful experience for the audience.</li> </ul>	<ul style="list-style-type: none"> <li>You will have engaged with the themes of the text and communicated them with an audience.</li> <li>You will have used your own research to develop your skills and experimented with techniques to extend important themes.</li> <li>You will have completed your own research/reading to ensure a good understanding of the playwright's intentions for the play.</li> <li>You will have experienced your own contribution and tried them out on the audience and feedback on your own contribution.</li> </ul>

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# LESSON 1 – ROLES AND PERFORMANCE

This workshop is designed to get students thinking about the skills they will need to make their group piece a success. Although students are marked individually in the performance, they must work well together in order to create an engaging and appropriate performance. They must be aware of the style and the intentions of their playwright and the play and to make choices regarding blocking, characterisation and staging in order to access the full range of the play.

*NB For performance candidates there are no marks awarded for set/costume, etc. with an assessed design candidate, these aspects should be restricted to things that enhance the play and enable them to communicate their intentions to the audience.*

## Notes

- It might be useful to have different groupings for each of the activities to ensure everyone is involved and get them used to working with everyone.
- Alternatively, if performance groups have already been decided, you may choose to have them working together to create a strong bond.
- For Activity 1, groups will be assigned different performance styles which you may assign to particular groups if appropriate. There are five different performance styles which they could all be performed in smaller groups if necessary.
- For Activity 2, you may choose to split the class into four groups and give them different headings which they explore all the headings.

### Starter – 10 minutes

What makes a good performance? Thinking from the perspective of an audience, what factors make a performance work for them.

Ask students to work together in groups to mind-map the most important factors for a good performance. Record their findings on a large piece of paper.

Discuss results as a class and highlight some of the key findings. Remind them that they will need to work on to succeed for their examiner in their Component 2.

*Ext: Create one version of this mind map which has collated the most important factors for a poster for the teaching space.*

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**Activity 1 – 30 minutes**

Create an ensemble performance. A practical exploration of working together as a group.

In (different) groups give each a slip of paper with a performance intention on it.

Students are to create a two-minute mini performance that achieves the aims and objectives that have been given the same small section from Cinderella but with differing intentions. This is so they can experience the demands of this group part of Component 2: to interpret the playwright's intentions and also using and working a performance style.

This should also push the students into experiencing working collaboratively and

Students to perform their pieces to the rest of the class.

Audience to give feedback – did they manage to achieve their intentions?

Group discussion: what was easy/hard about this activity? How do they think it went? What would they have needed to do to make it easier/better?

**Highlight** – the need for research, better understanding of the play/playwright and a particular performance style. Link to marking criteria for group piece – other than the performance within performance.

*Ext: Swap one or two students in each group and recreate the performance. Discuss how easy was it to communicate the ideas to a new member, whether it was easy or not, as successfully and if the piece worked as well, etc.*

**Activity 2 – 15 minutes**

Marking for group pieces. To mind-map skills that will be needed to ensure the group piece function well. Students explore what they will need to do in order to achieve high marks.

Split class into four (different) groups and give out these headings:

1. Interpretation of text
2. Understanding of playwright's intentions
3. Language, structure and stage directions
4. Style/genre and theatrical conventions

Ask students to mind-map a definition of their heading.

- Why do they think this is important when staging a production?
- What does this mean for them / what do they need to do?
- At what point in the rehearsal process will this be most relevant?

Bring whole class back together to share results and discuss what they have covered. Handout – lesson 1 gives a detailed breakdown of these areas.

*Ext: If already in their performance groups, students could use this activity and handout in the first two weeks of rehearsal. (Student resource 8)*

**Plenary – 5 minutes**

As a class, students individually feedback on a personal skill or quality that they have learned from the group.

*Ext: Also include a personal skill or quality that they need to work on.*

**Homework**

To read through student resource which looks at the assessment criteria on 'Interpretation of artistic intentions'.

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## Teacher Resource 1 – Performance Intentions

### Group 1 – Create a two-minute mini performance

**Plot:** Cinderella; the moment where the Prince comes to try the slipper on at Cinderella's home.

**Intentions:** To highlight the stupidity of the upper classes through the actions of the Prince.

**Style:** Low comedy / farce.

**Theatrical elements:** Exaggerated/satirical characterisation; physical comedy.

### Group 2 – Create a two-minute mini performance

**Plot:** Cinderella; the moment where the Prince comes to try the slipper on at Cinderella's home.

**Intentions:** To show how family can be torn apart through greed.

**Style:** Contemporary.

**Theatrical elements:** Dialogue; believable characters; contemporary language/prose.

### Group 3 – Create a two-minute mini performance

**Plot:** Cinderella; the moment where the Prince comes to try the slipper on at Cinderella's home.

**Intentions:** The importance of symbols or wealth.

**Style:** Abstract.

**Theatrical elements:** Montage; direct address; movement / sound sequences.

### Group 4 – Create a two-minute mini performance

**Plot:** Cinderella; the moment where the Prince comes to try the slipper on at Cinderella's home.

**Intentions:** To understand the psychological reasons for each character's behaviour.

**Style:** Naturalistic.

**Theatrical elements:** Monologue; dialogue; exploring human emotion and behaviour.

### Group 5 – Create a two-minute mini performance

**Plot:** Cinderella; the moment where the Prince comes to try the slipper on at Cinderella's home.

**Intentions:** To revisit a well-known story – but with a fresh perspective or a twist.

**Style:** Storytelling.

**Theatrical elements:** Costume; props/puppetry; multi-rolling; humour; song.

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# Assessment Criteria Resource – ‘Interpretation and Realisation of Artistic Intentions’ – Lesson 1

This resource will show you what things you need to be doing during the rehearsal process in order to achieve the best marks in your performance.

## (A02) Group Performance – Interpretation and realisation of artistic intentions

What Does This Mean?	When Will You Need to Do It?	How Can You Achieve Highly?
<p><b>‘THE VISION’</b></p> <p><b>Interpretation of text</b></p> <p>The ability to understand what a playwright is all about and how to achieve the desired impact on the audience.</p> <p>This is the overarching ‘vision’ that a director would normally have. For Component 2, you need to have a shared understanding as a group. To achieve top marks your interpretation needs to be <i>sophisticated</i>.</p> <ul style="list-style-type: none"> <li>You need to know the play inside out.</li> <li>You need to understand what the playwright is about.</li> <li>You need to think about how you can communicate this to an audience.</li> </ul>	<p>This will need to be done primarily at the beginning of the process as it will inform casting the play as well as blocking and rehearsals.</p> <p>You will need to develop this understanding as a group, so ensure that after research is completed, you all share your findings and agree on an overall ‘vision’ for the performance.</p>	<ul style="list-style-type: none"> <li>You need to have researched the play’s context and themes thoroughly.</li> <li>You need to complete wider research including the culture, music and society of the time the play is set. You will need to have a personal response to and engagement with the themes and issues.</li> <li>You need to work well with your group, ensuring that everyone understands a shared ‘vision’ for your piece.</li> </ul>
<p><b>‘THE MOTIVATION’</b></p> <p><b>Understanding the playwright’s intentions</b></p> <p>The ability to appreciate what the playwright was trying to say or explore through the play.</p>	<p>This will need to be done alongside the research for interpretation of the text.</p>	<ul style="list-style-type: none"> <li>You need to have researched the playwright thoroughly.</li> <li>You need to have found links between their background/context and what is being explored within the play.</li> <li>You need to gain wider knowledge of</li> </ul>



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What Does This Mean?	When Will You Need to Do It?	How Can You Achieve Highly?
<p><b>‘THE BUILDING BLOCKS’</b> Language, structure and stage directions</p> <p>Being able to look at the playwright's work from a distance and understand how they have used certain elements to communicate ideas to an audience. These are written in the text and give definite guidance and boundaries.</p> <p><b>Language:</b> use of accent/idioms/dialect to define character, class, time and location, pace and rhythm, poetic language and use of grammatical devices.</p> <p><b>Structure:</b> how scenes/acts are placed next to one another, number of scenes/acts, use of split stage / cross cutting / montage / flashback, etc.</p> <p><b>Stage directions:</b> what guidance has been given for movement/emotions or staging.</p> <p>You will need to have an <i>insightful</i> understanding of how the piece has been put together.</p> <ul style="list-style-type: none"> <li>• Instructions that have been given by the playwright.</li> <li>• The audible information given through the language.</li> <li>• The subconscious information given through the structuring of the play.</li> </ul> <p><b>‘THE ACTION’</b> <b>Style, genre and theatrical conventions</b></p> <p>Using the understanding of the style of your playwright to understand what to actually do on stage. Each play will contain various stylistic</p>	<p>You will need to complete this during your first readings of the play and keep a record of all your notes.</p> <p>The playwright has given you this information and although you might not choose to slavishly follow all their guidance, it will give you an insight into what they were trying to achieve at that point.</p> <p>As you journey through the rehearsal process, you can use this understanding to inform the blocking and solve any creative problems that may arise.</p> <p>You will need to research the style/genre of your play during the initial research.</p>	<ul style="list-style-type: none"> <li>• You will need to have completed a thorough textual analysis of the play.</li> <li>• You will need to have highlighted as a group some of the key devices that are being used.</li> <li>• You will need to identify how these devices will impact the audience and for what purpose.</li> <li>• You will need to use your previous research to extend your appreciation and understanding of these elements.</li> <li>• You will need to have a full understanding of the style of your play, so you make sensible decisions regarding blocking / stage directions.</li> <li>• You will need a clear understanding of the style of your piece and what that means practically.</li> <li>• You will need to have a clear sense of</li> </ul>

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Answer these questions to check you have understood the information:

1. What does 'the vision' refer to? Circle the appropriate answer below.

The prediction of how a play will be received by an audience.

OR

An overarching view of what a play is all about and how to achieve it in performance.

2. What one thing is imperative to help you build your understanding of the play is most important.

COSTUME

PROPS

RESEARCH

CAST MEETINGS

VISION

3. What things does a playwright give you to help you understand the play?

S \_\_\_\_\_ / \_\_\_\_\_ I \_\_\_\_\_

\_\_\_\_ N \_\_\_\_ G E

\_\_\_\_ T \_\_\_\_\_ R \_\_\_\_

4. When we talk about the style of the play, what are we referring to? Circle the appropriate answer below.

How well it will be received by the audience.

OR

How good it looks in performance.

OR

The theatrical elements and devices used by the playwright.

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# LESSON 2 – WORKSHOPPING KEY

This workshop is designed to enable the students to work through key extracts from the text. It has been assumed that the teacher will provide suitable texts and have earmarked text for them to work on.

Depending on what decisions have been made it can be used to:

1. help in selection of groups and/or texts
2. help students already in groups to choose a suitable text
3. help students in a group and with a chosen text to develop more understanding of the chosen section for performance

These are a series of activities that can be used in a variety of ways to explore and suit your students and texts. Please see notes below for possible combinations.

## Notes

If performance groups / texts have not been decided, it is possible to use this activity with students/teacher to identify the best fit for performer and text.

1. Complete one or two of the activities on extracts from three different texts, or
2. Complete the exercise on extracts from different texts.
3. Complete the exercise on three different extracts from the same text.

*NB If you have longer teaching sessions then it might be possible to include additional activities.*

### Homework check

You could begin this lesson with a quick check that students have read the handout and answered the questions.

#### Answers:

1. An overarching view of what the play is about and how to achieve it in performance.
2. Research.
3. Stage directions, language and structure.
4. The theatrical devices and elements used by the playwright.

### Starter – 8 minutes

Warm-up. A focusing warm-up to prepare students for the practical work.

Ask group to stand in a circle and, using a soft ball (or a rolled-up jumper or pair of trousers), call out someone's name and throwing the ball to them, continue this building up accuracy. When accuracy is focused, add in a second ball and continue until both balls are being thrown accurately.

*Ext: Stop calling out the name before each throw, to really develop concentration.*

### Activity 1: Language and Character – 10 minutes

Exploration of extract. A series of questions to enable students to experience the text.

**Language and character** Choose one example from the extract where language is used to reveal a character.

How has the playwright applied a linguistic device?

What does it tell us about the character?

Bring this moment to life using a few lines either side of the example and concentrate on how to communicate the character/moment.

*Ext: Reread the extract but only speaking each character's subtext. Look at how language is used to highlight or disguise their true feelings.*

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**Activity 2: Plot and Structure – 10 minutes**

Exploration of extract. A series of exercises to enable students to experience the

**Plot and structure** – Choose two key plot moments in the extract; create a table. Create a headline to sum up the plot at each point.

Create a quick graph to show the audience journey throughout this play and explore place; what happened just before the extract? What happens directly after this important moment – what is this extract's importance in the play as a whole?

*Ext: Using their knowledge of this extract's function within the overall plot, students explore how it affects the blocking/characterisation, etc.*

**Activity 3: Context – 10 minutes**

Exploration of extract. A series of exercises to enable students to experience the

**Context** – Explore the following questions:

- Location – Where and when does your extract take place?
- Social – Who are the people in your extract (age, class, occupation)?
- Cultural – What behaviours are the norm in this society? Is the story / are the characters responding to them?
- Political – What public affairs are occurring in the country at this time? Are the characters about or responding to them?
- Historical – What is happening in the world at this time? Is the story / are the characters responding to them?

*Ext: Compare with another extract from the **same** play; do these issues stay the same or take a different side to things? Which do you prefer? Which do you think would be better?*

**Activity 4: Visual, Spatial and Aural Elements – 10 minutes**

Exploration of extract. A series of exercises to enable students to experience the

**Visual, spatial and aural elements** – Choose a key moment from the extract and explore different styles of staging (traverse, end on, promenade, thrust, in the round, etc.) which was the most successful, and why.

*Ext: Select the most appropriate type of staging for the extract and develop some other VSA elements) to explore the play in performance.*

**Plenary – 12 minutes**

In cast groups (where possible) ask students to discuss their findings from these

Which section of the play are they interested in and why for their extract, and why?

If you were using this lesson to explore groupings/texts, then revisit this plenary and allow students the opportunity to select an appropriate section of the play.

**Homework**

To read through handout and answer questions at end of document.

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## Assessment Criteria Resource – ‘Characterisation and Communication’

This resource will show you what things you need to be doing during the rehearsal process in order to achieve the best marks in your performance.

### (A02) Group Performance – Characterisation and communication

What Does This Mean?	When Will You Need to Do It?	How Can You Achieve Highly?
<p><b>‘CREATING YOUR CHARACTER’</b></p> <p><b>Understanding the playwright’s intentions</b></p> <p>The ability to appreciate your character not only as a jigsaw piece within the whole play, but also as something to personally understand and engage with.</p> <p>Your character(s) will play a function within the play and it is really important that you understand what your purpose is within the text.</p> <p>You will do this as an individual and as part of the cast through a detailed understanding of context, themes, plot and style.</p> <p>You will need to show <i>perceptive</i> understanding of your role, which will be shown through an <i>accomplished</i>, credible and consistent portrayal.</p>	<p>A large part of this will need to be done primarily at the beginning of the process as your understanding will be formed through initial reading, exploration and discussions of the text.</p> <p>You will also need to develop this understanding as a group, so during the rehearsal process the creative ideas that are being put forward are appropriate for the roles, style and content of the play.</p>	<ul style="list-style-type: none"> <li>You need to have researched the play’s context and themes thoroughly.</li> <li>You will need to have a personal response and engagement with the themes and issues.</li> <li>You need to work well with your group, ensuring that everyone has a shared understanding of all the characters and their function within the piece.</li> <li>You need to have a full understanding of the playwright’s intentions.</li> <li>You need to feel confident in the style of the work.</li> <li>You will need to rehearse thoroughly to ensure you are completely confident and committed to your role.</li> </ul>

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What Does This Mean?	When Will You Need to Do It?	How Can You Achieve Highly?
<p><b>'YOU ARE THE CHARACTER ON STAGE'</b></p> <p><b>Delivery, consistency and commitment in performance</b></p> <p>The ability to stay in character and engage the audience into investing in your character(s).</p> <p>In order to achieve the best mark for your character needs to be created sympathetically to the text and you also need to fully commit to the role on stage.</p> <p>You will need to show a <i>high level of accomplishment</i> in terms of your characterisation, use of energy, confidence and concentration.</p>	<p>This will develop throughout the research and rehearsal process.</p> <p>You need to be meticulous in your preparation. This will give you the information to create an appropriate character, but also develop the skills to portray them and build confidence in your abilities when on stage.</p>	<ul style="list-style-type: none"> <li>You will need to personally engage in the play/playwright and component from the beginning.</li> <li>You need to be interested in understanding your character(s) and the play.</li> <li>You will need to research and explore your play thoroughly in order to understand the context of your role.</li> <li>You will need to rehearse extensively to build confidence and skills in your portrayal.</li> <li>You will need to look at smaller details regarding your characterisation to ensure you understand it fully and perform with consistency.</li> </ul>
<p><b>'RAPPORT'</b></p> <p><b>Working with the rest of the cast and engaging the audience</b></p> <p>Being able to work flawlessly with the rest of your cast and to create a character and moments that truly engage the audience.</p> <p>Rapport is built through a combination of factors:</p> <ul style="list-style-type: none"> <li>Your group's understanding of and appreciation for the text</li> </ul>	<p>This will be demonstrated through the performance, but the work will be done throughout the rehearsal process.</p> <p>It is important that the whole of your cast</p>	<ul style="list-style-type: none"> <li>You will need to have completed a thorough textual analysis of the play.</li> <li>You will need to have a full understanding of the style of your play, so you make sensible decisions regarding blocking / stage directions.</li> <li>You will need to have completed extensive rehearsals to ensure the performance is well thought out</li> </ul>

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Answer these questions to check you have understood the information given:

1. When 'creating your character' what areas will give you the necessary information?  
Context, themes, plot and .....
2. Should the whole cast understand and agree on the function for each of the characters?  
YES/NO (delete as appropriate)
3. What things will an examiner be looking for on stage? Circle all appropriate ones.  
FOCUS                  STILLNESS                  LAUGHING                  CONFIDENCE  
VOLUME                  ENERGY                  COMMITMENT
4. Give one example of how rapport is built during the rehearsal process.

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# LESSON 3 – CREATING AN ENS

This workshop is designed to create a successful bond between the cast members through a series of exercises that break down barriers and build trust in each other, and the performers and the design candidates. There is also the opportunity to agree on the process of embarking on the rehearsal process.

## Notes

- All activities should be completed in the groups students will be performing in. The resource each group will be referred to as a 'cast'.
- Some of the activities demand very close physical contact between students, creating a well-functioning cast, but use your discretion and knowledge of the situation to ensure this can be taken.

*NB This component will require the groups to rehearse outside of lesson time and students to be able to contact each other and work without a teacher present. Please discuss with their arrangements for this. They will need access to suitable spaces to rehearse in regards to their location, teacher present / health and safety, etc. Students will be working in a school-based system for this? If students are exchanging personal information, please refer to data protection and safeguarding policies and procedures.*

## Homework check

You could begin this lesson with a quick check that students have read the handout and answered the questions.

### Answers:

1. Style.
2. Yes.
3. Focus, energy and commitment.
4. One of the statements below:
  - Your group's understanding of and appreciation for the text.
  - A high level of creative rehearsals to find appropriate and creative solutions for the development of performance.
  - Thorough rehearsals to ensure that you and the cast are well practised and confident.
  - A high level of understanding of your character and commitment on stage.

## Starter – 10 minutes

Physical and vocal warm-up. Introduce students to this short, comprehensive warm-up at the beginning of their rehearsals.

1. Get students to stand in a circle, feet shoulder width apart, and find a neutral position. Ask them to close their eyes and really concentrate on the sensation of the contact between their feet and the floor. Let their imagination travel up from the feet through the body (ankles, shins, knees, hips, torso, neck, head) and ask them to be aware of any tension/aches they notice – just to recognise how they are feeling at that moment (bored, stressed, tired, etc.). Remind them that we can't solve anything that is wrong, but we can move it. Spend the most of the rehearsal and fully commit to this movement. Ask them to take a deep breath in and out and clear their mind of the past and the future, and just concentrate on the present. Repeat together five times to seal this preparation.
2. Shoulder rolls.
3. Arm circles (both directions).
4. Side bends (both sides).
5. Forward roll and roll up **slowly** using core muscles.
6. Quad stretch on each leg.
7. One leg forward, both toes pointing ahead and lean onto front leg for a calf stretch.
8. Jogging on the spot / star jumps count down from 5.
9. Inhale and reach high with arms, swing arms down into a forward fold with arms hanging.
10. Quick face massage and stretching of facial muscles.
11. Say A, E, I, O, U – speak each letter with exaggerated facial positions, really committing to the sound.
12. Pick three or four letters from the alphabet and repeat them using the whole alphabet.
13. Say 'She sells seashells on the seashore' (or tongue-twister of choice) – repeat with increasing speed.

*Ext: Ask each group to write/type this or their own variation of a vocal/physical warm-up and put up on the wall for future rehearsals.*

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## Activity 1 – 15 minutes

Breaking down physical barriers.

*People to people twister style.* Working with their cast, ask students to stand in a circle. Call out two body parts (e.g. hand and head) and the group must ensure that some of those two body parts are touching. Continue to call out different combinations and ensure everyone is linked (without removing any of the previous contacts). The winners are the group that can create the most combinations and have not fallen over / broken contact.

*Knot game.* Ask one person in each group to step to the side of the room and let the rest stand in a circle and join hands. The group then weave themselves into a giant knot by going under arms and through gaps (without ever breaking link). When the group can move as one, a student returns and tries to untangle the group. The winners are the first group to return to a circle, without any breaks in contact.

*Seated circle.* The group stand in a circle and move towards the centre until they are touching. They then turn a quarter turn clockwise (they should all be looking at the same head). Ask them to shuffle slightly inwards once again – it helps if they hold hands. On a given signal the group slowly sit backwards onto the knees of the person in front. The winners are the group that can balance their weight effectively throughout the circle and release without falling.

*Moving as one.* This Complicité-style exercise works best if the groups can work with other groups watching / occupied somewhere else). However, it can work with all groups if you just adapt instructions as appropriate. Ask group to stand close to each other all around the room but not in a line. Explain that you will ask them to work as an ensemble, but with no visible means of communication – ask them to focus completely on the other members of the group and pick up on changes in energy instead. Ask them to begin walking as one and stay in sync as they move around the space. Ask the group to stop as one when they are ready. Practice this skill for a few minutes, starting and stopping as one. When they are confident in this skill, ask them to make changes in speed, direction and levels, and eventually other movement (e.g. raising and lowering arms).

*Ext: This last exercise can take time and some individuals/groups find it easier to follow a leader. A change in energy and focus is palpable and a joy to behold and experience. Consider using this in choreography and ensure the groups are not falling into a leader-follower pattern.*

## Activity 2 – 20 minutes

Creating an ensemble.

*Improvisation machine.* Working in their cast – ask for two people to begin an improvisation in a line 'If you let me have a look I'm sure I can work something out'. The other members of the cast enter the improvisation, and people can leave as they wish, returning as new cast members. Keep the improvisation running for as long as possible, with all members of the cast contributing.

*Create own warm-up game.* A Complicité-inspired exercise, where the group agree on a set of rules and make up their own game. You can select any items from around the teaching space to use as props. Examples of useful items are: piece of paper, string, bin or bucket. The game must be able to involve everyone, and have some sort of purpose and a clear point to end. Once they play their game, they can reinvent and adapt the rules, etc. to suit the players.

*Ext: Mini plenary.* Ask students to discuss: Why are warm-ups and games so important in drama? Some ideas... to achieve a more open viewpoint by reinvigorating participants' childlike curiosity, adventure, confidence and wonder. To enable a group to bond by laughing together and creating moments that are unique to that group of people. To facilitate a change from participant to performer into a rehearsal space and the world of the play. To warm up the bodies and the minds to work collaboratively and creatively.

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### Activity 3 – 10 minutes

Rules.

Working with their cast, ask each student to write down something that they know within a rehearsal context (e.g. not thinking of ideas quickly, taking control, not listening). Ask cast to share their 'demons' with each other. Ask them to repeat the process. Ask them to think of things they can bring to the rehearsal process (e.g. being really organised, having lots of ideas, being a diplomat).

Ask the casts to recognise that their group is a collection of individuals with strengths. They have to acknowledge this and work with it.

Ask whole class to answer the following questions.

- 'Does everyone want to achieve the best mark possible?'
- 'Does everyone want to create the best performance possible?'
- 'Will everyone try as hard as they can?'

Assuming the answer will be 'Yes' each time, the group can all agree that they will all do the best they can to achieve it.

However, to make the process as enjoyable as possible, ask each cast to create a set of rules that will be important to agree and adhere to. For example:

- Attend all rehearsals, and if unable to attend, ensure everyone in the groups is aware.
- Respond positively to someone's ideas; if you're unsure whether it will work, ask for clarification.
- Always listen to other people's ideas.

*Ext: If time, the cast could go on to sharing contact details and finding suitable times to rehearse.*

### Plenary – 5 minutes

Each student to share something that they are looking forward to about the group.

### Homework / next task

A full reading of students' chosen texts (out loud in the cast if possible) and completion of student handout.

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## Initial Thoughts when Reading Text Handout – Lesson 1

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

You will only be asked to perform an extract from the play, but the better you know the play, the more accurate, developed and interesting your end performance will be. Keep a record of any details that you think are important; this will also be useful when producing your work.

**You must complete a full read-through of the play.**

<b>TITLE OF PLAY</b>	
<b>PLAYWRIGHT</b>	
<b>BRIEF SYNOPSIS OF PLOT</b>	
<b>WHEN PLAY WAS WRITTEN</b>	
<b>ERA THAT THE PLAY IS SET IN</b>	
<b>KEY SOCIAL GROUPS IN THE TEXT</b> (e.g. teenagers in Elizabethan England)	
<b>KEY HISTORICAL FACTORS THAT ARE RELEVANT</b> (e.g. set during the Second World War)	
<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 – FOCUSED READ-THROUGH LANGUAGE AND TEXTUAL ANALYSIS

This workshop is designed to help the students become familiar with the whole play and make an informed decision about editing/creating the final extract. This lesson assumes the students have read the text (ideally out loud as a cast) and completed the initial response handout.

## Notes

- You will find there is a handout to accompany the workshop for the lesson. It would be useful to keep the information they record in response to these questions to use when they perform their performance concepts.
- There is also a summary of the assessment criteria focusing on physical and verbal performance, homework or just for reference.

### Starter – 5 minutes

Understanding assessment criteria (interpretation and realisation of artistic intentions)

Get class into five groups. Ask each group to mind-map (paper optional) and then write a sentence to summarise their given term (from the list below). They are trying to explain what each means in reference to their Component 2 group performances.

- Interpretation
- Playwright's intentions
- Language
- Style / theatrical conventions
- Impact

Share ideas and highlight that it is these areas that the exam board are assessing. Do they all understand what each means? Do they all understand what they will have to do?

### Activity 1 – 15 minutes

**PLOT.** Using student handout for guidance, compare key plot moments and compare them to the overall playwright's intentions.

Ask everyone in the cast to write down each key plot moment on a separate Post-it note. Then, as a group, organise Post-it notes into chronological order, choosing the most important moments.

As a group, decide on four or five key words/themes that they feel represent the overall playwright's intentions. Add these to the notes and add to other notes.

Decide as a group on one sentence that summarises the overall playwright's intentions.

- The overall emotional journey of the play for the audience
- The character/journey that will engage the audience the most
- What they want the audience to think/feel/understand after watching this play

*Ext: Perform the whole play in 60 seconds. Students create a whistle-stop tour of the play to really reinforce the plot in the minds of the cast.*

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**Activity 2 – 18 minutes**

**LANGUAGE.** Using student handout for guidance, analyse examples for key linguistic devices.

Split cast into two or three smaller groups. Ask each group to select a page at random and answer the following questions. Each time they are looking for information that will help them to plan their production and consider the impact that these choices are having on characterisation.

- **Type of dialogue:** Do characters speak for equal lengths? Does the dialogue flow between the characters? Is the dialogue short and sharp or long and flowing? Does it follow stage directions? Does the dialogue follow in chronological or narrative order?
- **Use of language:** Choose a character; what type of language do they use? Is it colloquial or idiomatic language? Is their speech more formal and intellectual? Do they use a lot of English words (foreign words / old English or invented words)?
- How do they use adjectives, imagery, repetition and pronouns?
- What do you notice about length of sentences? Use of pause? How do they use punctuation?
- **Act out** a short section of this dialogue – how does this knowledge have an impact on the audience? What can an audience understand as a result of this?

Once students have completed the questions, they should come back together as a group. They should make a list of some key linguistic devices that the playwright is using to tell the story.

*Ext: If time, students can work on a short selected section as a whole cast and use their knowledge of language to inform the development of the work.*

**Activity 3 – 20 minutes**

**STYLE.** Using student handout for guidance, work practically on a short section of the text.

Split cast into two or three smaller groups. Ask each group to select a page at random and identify the techniques that are being used. Each time, students try to identify the purpose of these techniques for an audience to understand and the impact needed in performance.

Some examples:

- Monologue/soliloquy/duologue/dialogue
- Direct address / audience interaction / breaking the fourth wall
- Cross-cutting/juxtaposition/montage
- Physical theatre / choral movement / puppetry / movement / mime
- Music / choral speaking or singing / sound effects / technical effects / lighting
- Tableau / freeze-frame / flashback / flash forward
- Multi-role / visible character and costume change / choral characters

Cast come back together and share their findings. Write down a list of the most interesting techniques used by the playwright and the intended impact for the audience. If the cast is unsure of any technique, they should identify a way of becoming more familiar with this style, e.g. watching professional performances or researching on the Internet / in books.

*Ext: If time, students can work on a short selected section as a whole cast and use their knowledge of style to inform the development of the work.*

**Plenary – 2 minutes**

Class feedback in pairs / to teacher one thing that they have learnt about their rehearsal process.

**Homework**

Read through assessment criteria and answer questions.

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## Focused Read-through Handout – Lesson 4

**PLOT** – record your thoughts and understanding regarding the overall plot and

1. Write down each key plot moment on a separate Post-it note.
2. Share these with your group and organise Post-it notes into chronological order of important/relevant moments. *If appropriate* you could take a photo of this space below.

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3. Decide on four or five key words/themes that you feel represent the whole and add to other notes (*and photograph*) or write in the space below.

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4. Decide as a group (or write below) one sentence that summarises the intention for the play.

- The main emotional impact of the play for the audience
- The character / plot line that will engage the audience the most
- What they want the audience to think/feel/understand after watching

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# LANGUAGE – What can we discover by looking at the dialogue and language of

When reading your section of text, make a note of the different linguistic devices and their impact that they have.

Type of dialogue	Evidence
Do characters speak for equal lengths?	
Does the dialogue move rhythmically/regularly between the characters?	
Is the dialogue short and sharp or long and flowing?	
Are there lots of pauses / stage directions?	
Does the dialogue follow in chronological or narrative order?	

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# LANGUAGE – What can we discover by looking at the dialogue and language of

Now look at a character in focus; what can you discover about how they speak. box below.

Use of language	Evidence
Do they use colloquial or idiomatic language?	
Is their speech more formal and intellectual?	
Do they use swearing, non-English words (foreign words / old English or invented)?	
How do they use adjectives, imagery, repetition and pronouns?	
What do you notice about length of sentences, use of pause and how they use questions and statements?	

List some key linguistic devices used by the playwright and the impact of the audience:

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**STYLE – What forms and techniques does your playwright use to create impact**

When looking through your chosen page of text, what techniques are being employed and how do they have an impact on the audience?

Stylistic feature	Evidence and impact
Monologue/soliloquy/duologue/dialogue	
Direct address / audience interaction / breaking the fourth wall	
Cross-cutting / juxtaposition/montage	
Physical theatre / choral movement / puppetry / movement / mime	
Music / choral speaking or singing / sound effects / technical effects / lighting	
Tableau / freeze-frame / flashback / flash forward	
Multi-role / visible character and costume change / choral characters	

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After exploring some of these ideas practically, write down a list of some of the ideas generated by your playwright.

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Write down any areas that your cast will need to research in order to feel confident about the historical context.

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## Assessment Criteria Resource – ‘Vocal and Physical Skills’

This resource will show you what things you need to be doing during the rehearsal process in order to achieve the best marks in your performance.

### (A02) Group Performance – Vocal and physical skills

What Does This Mean?	When Will You Need to Do It?	How Can You Achieve Highly?
<p><b>‘PERFORMANCE’</b></p> <p><b>Understanding the playwright’s intentions</b></p> <p>The ability to appreciate your character not only as a jigsaw piece within the whole play, but also as something to personally understand and engage with.</p> <p>Your character(s) will play a function within the play and it is really important that you understand what that purpose is within the text.</p> <p>You will do this as an individual and as part of the cast through a detailed understanding of context, themes, plot and style.</p> <p>You will need to show <i>perceptive</i> understanding of your role which will be shown through an <i>accomplished</i> credible and consistent portrayal.</p>	<p>A large part of this will need to be done primarily at the beginning of the process as your understanding will be formed through initial reading, exploration and discussions of the text.</p> <p>You will also need to develop this understanding as a group, so during the rehearsal process the creative ideas that are being put forward are appropriate for the roles, style and content of the play.</p>	<ul style="list-style-type: none"> <li>You need to have researched the play’s context and themes thoroughly.</li> <li>You will need to have a personal response to and engagement with the themes and issues.</li> <li>You need to work well with your group, ensuring that everyone has a shared understanding of all the characters and their function within the piece.</li> <li>You need to have a full understanding of the playwright’s intentions.</li> <li>You need to feel confident in the style of the work.</li> <li>You will need to rehearse thoroughly to ensure you are completely confident and committed to your role.</li> </ul>
<p><b>‘VOCAL’</b></p> <p><b>Using your voice to communicate your character.</b></p> <p>The voice is one of the key skills that an actor has to portray their character. It can communicate emotion but also develop depth to the</p>	<p>Your understanding will develop throughout the research and rehearsal process.</p> <p>You will need to experiment throughout your rehearsal process.</p>	<ul style="list-style-type: none"> <li>You will need to learn your lines quickly so you can concentrate on <b>how</b> you are delivering the dialogue.</li> <li>You will need to pay meticulous attention to all of your lines/words.</li> <li>You will need to have a clear understanding of what your character means when they are speaking.</li> </ul>

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What Does This Mean?	When Will You Need to Do It?	How Can You Achieve Highly?
<p><b>Using your body and your movement to communicate your character</b></p> <p><b>'PHYSICAL'</b></p> <p><b>the situation.</b></p> <p>The other key means of communicating your character is through your body and your movement on stage. You need to think about how you are expressing your character and also how you can communicate the situation through proxemics and body language.</p> <p>You will be marked on how well you have used these skills throughout your performance to bring your character to life and communicate effectively with an audience. You need to think about your movements as a character and also your movements in the space and in regards to other characters on stage. Depending on the style of play, some of you might have even greater physical demands in terms of choreographed sequences and physical theatre.</p> <p><b>EYE CONTACT PROXEMICS GESTURE FACIAL EXPRESSIONS STANCE STILLNESS MOVEMENT USE OF SPACE POSING PHYSICAL INTERACTION</b></p> <p>You will need to have a <i>sophisticated understanding</i> of your character shown through <i>accomplished technical control</i> of your physical skills.</p>	<p>This will be demonstrated through the performance, but the work will be done throughout the rehearsal process.</p> <p>You will need to spend a lot of time working closely with the rest of the cast to develop impactful moments where your use of space and movement communicates ideas effectively.</p> <p>You will also need to develop a physicality for your character that is completely reflective of their personality.</p> <p>You will need to rehearse thoroughly and ask for feedback to ensure there is a consistency and an efficacy to your physicality.</p>	<ul style="list-style-type: none"> <li>Use your observational skills – if your character is of a different age/background/gender, etc. use your time on the bus / walking in town to get some ideas for movement and gestures that might suit your character.</li> <li>Take short sections in front of a mirror, or film yourself to see whether you are achieving the desired effect.</li> <li>You will need to have a very clear sense of the background of your character and their intentions to create an appropriate physicality.</li> <li>You need to develop your physical skills in line with the style of your play.</li> <li>You might need to develop better muscle control if your character demands a different way of walking/standing or if there are challenging movement sequences.</li> </ul>

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Answer these questions to check that you have understood the information:

1. What four things will support your development and understanding of character?

1. ....
2. ....
3. ....
4. ....

2. As well as emotion, what else can your voice communicate to an audience?

.....d  
 \_t\_   
 p\_\_s\_\_\_\_\_

3. Fill in the missing physical skills

- EYE CONTACT

.....

- GESTURE

.....

- STANCE

.....

- MOVEMENT

.....

- POISE

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# LESSON 5 – RESEARCH CONTEXT AND

This workshop is designed to help the students understand their play better in making during the rehearsal process / editing of the extract. The students will books at some point to complete this research thoroughly, but you can decide group work sections to suit your situation.

## Notes

- Activity 1 will take more time than what is allocated in this resource, but this tasks could be set for homework, etc.
- Ideally, Activities 2 and 3 should be done after the research has been completed.

### Homework checker

1. What four things will support vocal development and understanding of character?  
*Context, themes, tone, style*
2. As with music, what else can your voice communicate to an audience?  
*Background, status, personality*
3. Fill in the missing physical skills  
*EYE CONTACT, PROXEMICS, GESTURE, FACIAL EXPRESSIONS, STANCE, STILLNESS, SPACE, POISE, PHYSICAL INTERACTION*

### Activity 1 – 35 minutes +

Complete research tasks outline in student handout – lesson 5.

### Activity 2 – 10 minutes

#### Context

In the cast groupings, ask students to find some quotes from different characters contextual factors of the play:

- Historical/political
- Social/cultural

Cast discussion: which of these are most interesting / dramatic / relevant to the play?

*Ext: Pick two or three key moments from the text where these factors are most prevalent.*

### Activity 3 – 10 minutes

#### Themes and issues

In the cast groupings, create a mind map of the most important themes/issues and ask them to include which characters / plot lines relate most closely to these.

Cast discussion: Which themes and issues are most interesting to the group? What best explore this? What do they think the playwright is trying to say through this?

*Ext: Pick two or three moments where these themes/issues are most prevalent. How do they affect the outcome of the play – are there any overlaps / key moments emerging?*

### Plenary – 5 minutes

Cast groups feed back to rest of class regarding any interesting context/themes/characters, whether they are suggesting a particular character/moment to explore within the play.

### Homework

To complete student research homework in preparation for lesson 6.

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## Context, Themes/Issues Handout – Lesson 5

### Historical and Political

1. In what country/countries is your play set?  
.....
2. How is that country viewed by the rest of the world?  
.....  
.....  
.....
3. Main historical/political events at the time your play is set (explore five years)  
.....  
.....  
.....
4. Characters / plot line affected most by historical/political factors?  
.....  
.....  
.....
5. Describe how this is explored through the play.  
.....  
.....  
.....
6. What is the outcome for these characters?  
.....  
.....  
.....
7. On a scale of 1–10 (10 being the most impactful) how important is the historical/political context?  
.....
8. Give an example from the text where a historical/political factor creates an impact.  
.....  
.....  
.....

*Ext: Find a film to watch from that era or relating to the historical/political factor and your appreciation for this aspect of the context. How does it relate to your characters?*

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## SOCIAL AND CULTURAL

1. Briefly explain the differences in the lifestyles of the upper class, middle class and working class (consider relevant social structure)

.....

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.....

2. What are the views on:  
gender:

.....

.....

sexuality/relationships?

.....

.....

work?

.....

.....

money?

.....

.....

religion?

.....

.....

political views?

.....

.....

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

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## SOCIAL AND CULTURAL

3. Describe the life of **three** of the characters in your play.

**Character 1:** .....

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)?

.....

**Character 2:** .....

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)?

.....

**Character 3:** .....

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)?

.....

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## SOCIAL AND CULTURAL

4. Create a family tree or scatter chart to show the different characters within relevant information for each grouping, e.g. location, class, issues affecting



*Ext: Look at images/artwork from this society as well as listening to music/poetry or does it reveal about the people at this time? How does this impact on the character*

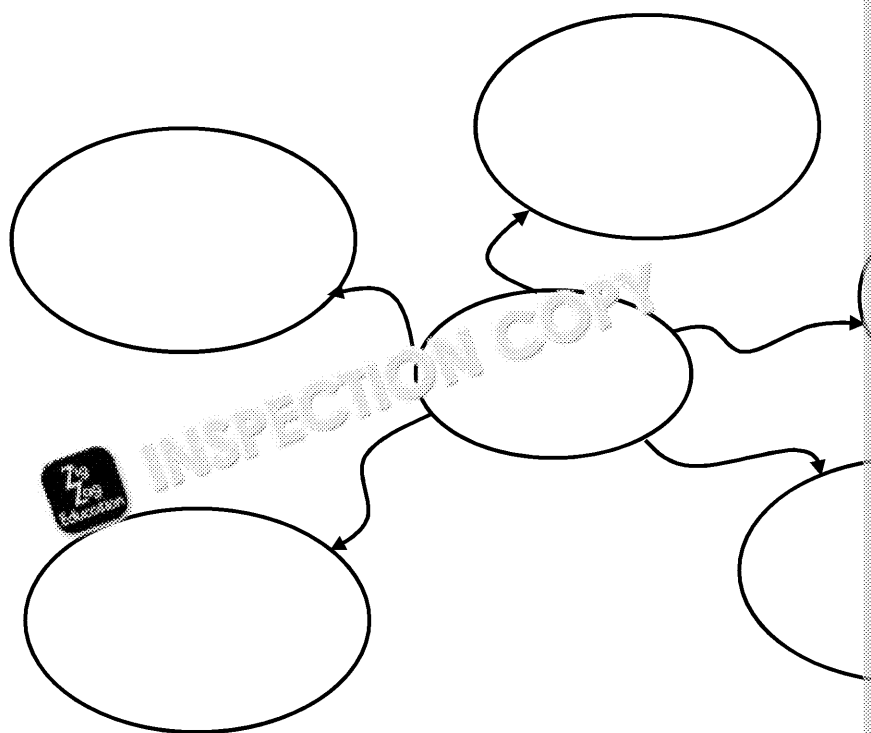
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## Themes and Issues

With the rest of your cast use the space below to mind-map your thoughts of the issues within your play.



Which characters relate to each of the themes?

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.....

What happens to these characters? How are they affected by these themes/issues?

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What does this tell us about what we want to think about these themes and issues?

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## Research Homework in Preparation for Lesson 6

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

1. When was your play written?

.....

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

.....

.....

3. Find any information written about the playwright and their background that you think is relevant to the play.

.....

.....

.....

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

.....

.....

.....

5. Identify any key stylistic features that are commented on, or things you have noticed about the play.

.....

.....

.....

6. Watch or research past performances of your play, and record your thoughts on the production.

.....

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7. With your cast, write down some key ideas that your playwright wanted to explore through the writing of the play.

.....

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# LESSON 6 – PLAYWRIGHT. STYLE AND

This workshop is designed to help students identify some key stylistic features and understand the playwright's intentions. This might lead to further research on the play or maybe a practical workshop exploring the relevant style. The video link for the Complicité's YouTube channel but, if preferred you could swap in a video clip from the production that would give the students a good insight into the creative process.

## Notes

- If you chose to include the extension option in Activity 1 you will need to add this to the list.
- If you do not have a projection screen for class use, you may choose to set the homework to be completed before the next lesson.
- You can read the description of the play at [www.complicite.org](http://www.complicite.org) as it gives a lot of information about the play.

### Starter – 10 minutes

Understanding how a playwright/theatre-maker uses theatrical devices and techniques to create an impact on an audience.

In this clip, Complicité's creative team explain how the play and production of *Extremities* story, looked at some of the fundamental themes and issues inherent in the narrative and the creative ways to bring this to an audience. In essence, this is what every playwright does that the students understand this creative process and get inside the mind of the playwright.

*NB The clip has been taken from part 2 of their videos on this production (1 min 30 sec)*

*Ext: To watch all three videos and the trailer (7 mins 10)*

- [zzed.uk/10340-part-1](http://zzed.uk/10340-part-1)
- [zzed.uk/10340-part-2](http://zzed.uk/10340-part-2)
- [zzed.uk/10340-part-3](http://zzed.uk/10340-part-3)
- [zzed.uk/10340-trailer](http://zzed.uk/10340-trailer)

Questions to ask / discuss with students:

1. **What did Complicité use to achieve maximum impact on the audience in the Amazon jungle environment (Amazon jungle) normally very hard to achieve successfully?** (Use of microphone and headphones for each audience member with pre-recorded sound effects.)
2. **Can you think of any alternative ways this location could have been created?** (Using set, costumes, lighting, sound effects.)
3. **Can you think of how the use of 'sound only' benefited the audience experience?** (They were able to create their own imaginary landscape – immersive, engaging and interactive.)
4. **Did you spot any other techniques being used?** (Multi-role, puppetry in the background, becoming other characters, direct address to the audience, mime.)
5. **What effect and impact did these other techniques have? How did they help the production?** (Storytelling, physical theatre style of production, helped audience to understand the characters in the story, use their imagination to fill in the gaps.)
6. **What did you learn about the creative process of the playwright/theatre-maker?** (They have a unique response to the story they are telling. They will create it in a way that expresses their perspective they have. They want every moment to have impact, utilising the story to its full potential.)
7. **What will you need to be aware of when developing your group piece?** (Need to be aware of what influences the playwright in terms of theatrical form and style. Need to find out what techniques are used through the drama. Need to research theatrical techniques and devices that can be used to create an impact.)

*Ext: You could look at an extract from the script ([zzed.uk/10340-script](http://zzed.uk/10340-script)) and explore how the playwright developed practically using their knowledge of the theatre company and the play to create an example of how research can turn stage directions / dialogue into ideas for performance.*

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**Activity 1: 12 minutes – feedback research task**

Researching the playwright, past performances and stylistic features of the play.

Students will have had copies of the two research tasks (student handout – lesson 5) as fully as possible. It might be useful to ask students to complete this text in the lesson to share information and ideas more effectively.

*NB Ensure all students keep a record of their research to use when creating their final performance for the examiner.*

**Playwright**

1. When was your play written?
2. Key historical/political events of that time?
3. Find any information written about the playwright and their background that might influence the writing.
4. Find any information about the content of the play, synopsis, summary or reviews.
5. Identify any key stylistic features that you have commented on, or things you have noticed.
6. Watch or research past performances of your play; record your thoughts on the production.
7. With your group, write down some key ideas that your playwright wanted to communicate through the writing of the play.

**Play**

1. What genre of theatre does your play belong to?
2. What are the overarching philosophy and intentions behind this style of work? What do you want to achieve? Who are they making the theatre for? How does the work relate to the world?
3. Write down five words that would describe the impact of your play on an audience.
4. List any theatrical techniques and devices that the playwright has used – and the impact of these (include page numbers for easy referencing).
5. What practitioner would complement this style of work?
6. What further research do you need to undertake to feel confident in this style of work?

*Ext: Cast discuss their findings and create a collage / mind map / information poster of information (which could be laminated and used for future work). Headings: Background, Performance style, Genre of play, Themes and intentions.*

**Activity 2 – 33 minutes**

Exploring the style of the play.

Using their research collected in the previous activity, ask the cast to select a moment in the drama device is being used. As a group they need to agree on:

- what device/technique is being used
- what function/purpose it has at this point in the text (*plot/character/atmosphere*)
- what impact it will need to have on the audience
- how the group will achieve this intended impact

The group then begin working on and developing this moment.

Share mini performances with the rest of the class and ask for feedback regarding:

- what information was communicated to the audience
- what impact it had
- in what ways this could have been improved

Cast can then discuss their findings and identify some key ideas to take forward.

*Ext: To reinforce the learning, ask the cast to use the feedback to inform their work. Or find another moment in the text (or a different one) and repeat the activity.*

**Plenary – 5 minutes**

Cast identify one thing that they have learnt from this work that will be useful for their final performance. Class discussion – how can the knowledge of a practitioner be useful in the rehearsal process? What practitioners are relevant to their plays? What further research do they intend to do?

**Homework**

To research their chosen playwright/practitioner to gain further understanding of their work and audience (see final task on student handout – lesson 6).

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# LESSON 7 – PLOT AND STRUCTURE

This workshop is designed to help the students understand the overall plot of the play and to cut/edit their extract successfully. They will need to appreciate where the extract fits into the overall plot of the play as well as the intended impact on the audience journey through the play. By the end of the workshop, the students will have agreed on an extract to explore for their Component 2 exam performance.

## Notes

- In Activity 2 there is a requirement for a large piece of paper for the cast to work on, but I find that students enjoy the freedom and space of working on the floor during the planning stages, as they can all see and contribute.
- Activity 3 involves each cast reading through their chosen extract. Depending on the size of the group, you might need to allocate more time to this activity.

### Starter – 2 minutes

- Shoulder shrugs and arm swings × 10 each way
- Jogging on the spot × 30 seconds
- Touch the ground, jump up to reach the sky / burpees × 5

### Activity 1 – 10 minutes

Improvise a trailer for their play which summarises the key plot moments.

The cast should choose a relevant TV genre, e.g. soap opera, crime drama, melodrama, period drama. One of the cast to be the 'voice-over' and narrate these key story moments. The rest of the group performing tableaux / movement sequences of the key moments.

*Ext: Film these sequences to put on the school's VLE to advertise these performances. Create promotional material for website, etc.*

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## Activity 2 – 15 minutes

Create a graph illustrating the audience journey.

This activity allows students to get a real understanding of the narrative arc of the play and to discuss about where they might select an extract.

Ask cast to create a giant graph on A2/A0 sized paper (see below).

Ask students to add in the key plot moments on the x-axis. Approximately 10 points will be sufficient to sum up the narrative of the play. Add in scene/act dividers.

**Audience Journey**

Level of impact on audience

Plot moments – add in scene/act dividers as well

The y-axis represents the impact on the audience of each of these plot moments. The most important impact on audience is, e.g. high comedy, tension, fear, characterisation.

*NB They should use their understanding of their playwright's intentions for the play to inform their choices in this task.*

The cast should then draw a line connecting these points, which will create a visual journey the audience is taken on throughout the play. They can include subplot lines with a coloured line.

Cast discussion:

- Overall, what are clear features regarding the structure of the play?
- What type of impact is it for the audience?
- Where are the key moments of high impact?
- What happens just before/after these key moments?

Identify an area that they agree on as being the most interesting to explore in the play.

*NB Check that this extract contains a suitable number of characters for the cast.*

*Ext: Identify three points of interest; discuss why they feel they are important. Read the extract to explore timings and their response to these extracts. Use this information to*

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### Activity 3 – 28 minutes +

#### Read-through

*NB It would be useful to get students to time themselves in this task.*

Ask students to read through their chosen extract (if they have not already done so) and walk it through as they go.

#### Cast discussion:

- What key things happen in this extract (plot)?
- Which characters have the focus during this extract (characters)?
- What stylistic features are used in the extract (style)?
- What are the intentions of the playwright during this extract (playwright's intentions)?
- Moments of impact for the audience (realistic / intentions)

*NB Ask groups to write down their responses to these questions. Not only will it help them to approach the text but it will also provide information when doing their written introduction.*

### Plenary – 5 minutes

Students to identify one theme/intention of stylistic features they will be exploring.

*Ext: A target for self-improvement or research to support them in this process.*

### Homework

To reread their extract and make notes on the following:

- Main themes/issues being explored in the extract.
- Playwright's intentions in the extract.
- Any theatrical devices / stylistic elements that are being used.
- Overall intended impact on audience.

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# LESSON 8 – CREATING THE FINAL

This workshop is designed to give students the time to select and edit their extracts by the exam board. It is important to remind students of how this task relates to all a

## Notes

Depending on the sizes of your groups, activities 2 and 3 may take a little longer a students to complete in their independent rehearsals.

### Starter – 8 minutes

Quick reminder of the time limits for the exam performance.

#### Group sizes and time limits:

- 3–4 performance students 20–30 minutes
- 5–6 performance students 35–45 minutes

#### What is an extract?

A key extract is defined as a scene or a moment that is significant to the text as minutes in length when performed. This can take the form of continuous dialog for example abridging the extract to match the number of performers in a group

The cast groups lead their own short warm-up sequence.

*Ext: Show clips from previous exam performances at your centre. Choose success can highlight some positive elements to the work to inspire the students.*

### Activity 1 – 10 minutes

Ask groups to create tableaux to represent the opening image, the end image and Discuss how they felt about these tableaux.

- Did everyone agree on them?
- Were they powerful enough?
- Did everyone feel confident on the content of the extract?
- Were there areas that felt unnecessary?
- Were there any characters whose narrative didn't make sense?
- Were there any characters who were completely superfluous to the extract?

*Ext: Ask cast to experiment with different start and finish points to see if they find successful option.*

### Activity 2 – 20 minutes +

Editing and cutting.

Students to read the student handout – lesson 8 to guide them in this process

Cast agree any cuts and editing needed to take place within the chosen extract

*Ext: To revisit their research and assessment criteria and ensure that they have used and used their research effectively in selecting and editing the extract.*

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<sup>2</sup> Pearson GCE Drama and Theatre – specification

### Activity 3 – 20 minutes +

Walk-through of extract.

Cast do a timed walk-through of their cut extract to check for any errors and to ensure it is appropriate.

*Ext: Ask Cast B to perform Cast A's extract so Cast A can watch it and see whether it works to an audience.*

### Plenary – 2 minutes

Class question.

**What three things must guide us as we continue to work on these extracts... how do we make decisions to make?**

Understanding of: COMEDY PLAYWRIGHT'S INTENTIONS STYLE OF THE PLAY

**What must we do if we are unsure of any of these things?**

FURTHER RESEARCH

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## Selection, Editing and Cutting Handout – Lesson 8

Your choice of extract will be crucial to your exam performance. You need to make a selection of the play that will allow you to demonstrate the understanding you have gained. It will also need to give you the opportunity to demonstrate your skills as a performer.

### AGREEING AND FOCUSING YOUR GROUP'S UNDERSTANDING AND INTENTION

1. What main themes of the play are being explored in this extract? (*Context*)

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.....

.....

2. What does the playwright intend the audience to think/feel/understand about the play?

.....

.....

.....

3. What theatrical devices/techniques are used and for what effect? (*Style*)

.....

.....

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### CASTING THE PLAY

4. List the characters in the extract and cast the group in appropriate roles:

.....

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.....

*NB Does everyone in the cast have a similar-size role? Can actors play more than one role? Have enough stage time? Are there interesting ensemble movement/aural sections? Can you find an alternative way of meeting the assessment criteria? Are you playing to your strengths? Are you good at?*

5. If there are any members of the cast who do not have an equal opportunity to shine in the play. Can you add in a section of a previous or subsequent scene to give them their role appropriately?

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You might need to cut/edit or abridge your text to create a suitable extract to perform. If you are performing the extract, you can concentrate on ensuring that the extract makes sense in performance.

You might need to make changes to make sure the dialogue and action flow – but always with sight of the overall plot/atmosphere and intentions of the play.

Look at the example below to see how to successfully adapt your extract. The original extract relies heavily on the poetic dialogue and is full of passionate speech and action, which is typical of this style of the piece. However, we can make some small adjustments that will keep the meaning of the piece but reduce performance time slightly.

Act I, Scene 1 from *Blood Wedding* by Federico García Lorca

**Bridegroom** (entering) ... the ...  
**Mother** ...  
**Bridegroom** ... I'm off.  
**Mother** ... Where to?  
**Bridegroom** ... To the vineyard (He makes as if to leave)  
**Mother** ... Wait.  
**Bridegroom** ... What is it?  
**Mother** ... Your lunch, my son.  
**Bridegroom** ... ~~Never mind.~~ I'll eat grapes. Give me a knife.  
**Mother** ... And why?  
**Bridegroom** ... To cut them  
**Mother** ... (muttering) Knives, knives... Curse them all, and ...  
 ... invented them...  
**Bridegroom** ... Let's change the subject.  
**Mother** ... And shotguns, and pistols, and little razors, and ...  
 ... winnowing hooks.  
**Bridegroom** ... Fine.  
**Mother** ... Whatever can cut through a man's body, a love ...  
 ... his life, who is off to the vines or the olives, ~~be ...~~  
 ... ~~family's...~~  
**Bridegroom** ... (Lowering his head) You've missed the point.  
**Mother** ... ~~...and he doesn't return. Or if he does return ...~~  
 ... ~~leaf or a big plate of salt on him so the body will ...~~  
 ... how you can carry a knife about you, or why I ...  
 ... teeth in my kitchen.  
**Bridegroom** ... Are you done yet?  
**Mother** ... If I live ... and years I could speak of nothing ...  
 ... ~~... brought me the scent of carnations ...~~  
 ... ~~... years, and then, your brother... is it right ...~~  
 ... small a thing as a pistol or a knife can do for a ...  
 ... ~~never be quiet.~~ The months pass and pain still ...  
 ... very roots of my hair.

(Approximately 1 min 13 to perform)

Some techniques you might choose to use are:

- cut: to remove lines, character, sections completely
- edit: to remove words or sentences
- abridge: to cut out small sections and splice the work back together

Can you tell which techniques have been used in the script above in order to re...  
Now, look at the edited version of the script below. Do you feel that although it...  
has been lost in terms of character development, plot and style?

<b>Bridegroom</b>	(entering) Mother. I'm off to the vineyard (He m
<b>Mother</b>	Wait, your lunch, my son.
<b>Bridegroom.</b>	I'll eat grapes. Give me a knife.
<b>Mother</b>	And why?
<b>Bridegroom</b>	To cut them
<b>Mother</b>	(muttering) Knives, knives...Curse them all, and
	them and shotguns, and pistols, and little razor
	winning hooks. Who ever can cut through
	man, in the flow of life, who is off to the v
<b>Bridegroom</b>	(Lowering his head) You've missed the point.
<b>Mother</b>	How can you know how you can carry a knife about y
	serpent's teeth in my kitchen.
<b>Bridegroom</b>	Are you done yet?
<b>Mother</b>	If I lived a hundred years I could speak of noth
	who brought me the scent of carnations, and th
	possible that so small a thing as a pistol or a kn
	months pass and pain still pricks my eyes, to th

(Now approximately 50 seconds to perform)

NB You can see that the script is easier to read and lines are easier to learn when  
rewritten in its new format. Keep a copy of the original script with edits on to sh

The cast now needs to agree on:

- how much time needs to be saved/cut from the extract
- any characters that are superfluous to the action
- any characters/actors that need additional story or stage time

#### Top tips:

1. Look at the overall narrative arc of the extract.
2. Focus on this story and keep that clear in your heads as you decide what ca
3. Ensure you have strong start and finish points.
4. Ensure these start and finish points enable the audience to understand enough
5. If you need additional bits of text, keep the story in chronological order.
6. Do not allocate lines to a different character unless you are absolutely sure
- impact of the piece (e.g. merging two servants into one character where th
- the arrival of a new character).
7. Do not add any text/dialogue of your own.
8. Do not change the dialogue to make it more understandable to you or easie
9. Work in pencil and keep an eraser handy as your cuts and edits are likely to
10. Read and reread sections you are working on to make sure they m
11. If there are any lengthy speeches you need to cut down, get the actor perfo
- to make the cuts. The rest of the cast can carry on working and that actor is
- decisions about their part.
12. Don't forget that decisions are cast in stone – once you are rehearsing yo
- bits in mind make further cuts.
13. Don't forget that you will speed up as you gain more confidence and fluenc
- middle of the time given to allow for this.
14. Once you feel you have adapted your speech to the right amount of time, d
- extract and include stage directions, dramatic pauses and character interact
- realistic sense of the length of your piece.

Group sizes and time limits:

- 3–4 performers: 20–30 minutes
- 5–6 performers: 35–45 minutes

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# LESSONS 9–18 – THE REHEARSAL

On the following pages you will find some resources to assist with the rehearsal process. The scheme allows for 10 development lessons and three lessons of final preparation/polishing. There are also rehearsal plans that you could give to the students. These allow them to pick the activities they want to do. Alternatively, they can create one of their own.

Ensure that you also build in time to discuss: dress/tech rehearsals, any relevant arrangements and timings, inviting suitable audience, procedures with the examiners and other 'housekeeping'.

There is also a selection of rehearsal techniques. Activities 1–5 are better as teacher-led, while 6–10 are written in student-friendly format and could be handed out for use in a rehearsal. The monologue/duologue section of this resource contains additional rehearsal techniques.

## Option 1

Below is one possible format for rehearsals. It encourages the students to break their piece into manageable blocks and intersperses character development activities to keep the rehearsal process interesting. All activities relate to the assessment criteria and appear in a logical order for the rehearsal process.

9	Block part one
10	Individual character development. Rehearse part one.
11	Block part two
12	Character interactions. Rehearse part two.
13	Block part three
14	Voice/movement/interactions. Rehearse part three.
15	Block part four
16	Finding solutions to problem areas. Rehearse part four.
17	Full run-through <b>*Check timings*</b>
18	Dress rehearsal with teacher feedback <b>*Check timings*</b>

## Option 2

For this option, students are given free rein to develop their piece organically and focus on developing their characters and awareness of the assessment demands. The students decide which rehearsal activities take place at what time.

9	Blocking
10	Blocking
11	Blocking
12	Character development workshop
13	Rehearse
14	Rehearse
15	Character development workshop
16	Rehearse
17	Full run-through <b>*Check timings*</b>
18	Dress rehearsal with teacher feedback <b>*Check timings*</b>

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## Rehearsal Activities

(In no particular order)

### 1. Finding the language of movement for a character (solo)

Laban-inspired movement exercise to find a physical language for the character. Efforts to give students a starting point for developing their character. Although begin with, it is about introducing students to finding new ways of using movement. Dynamics changes the internal mindset, and ensure that students can find a character of themselves.

Look at the grid at the bottom of this page and decide which effort(s) suit(s) your investigation and students might choose to change later on in the exercise).

Begin by exploring movement that represents one of the efforts that you feel relevant. Begin with, use non-verbal movement to get a sense of the energy, speed and direction, weight and flow to help give shape to the movements.

Ask students to evaluate whether this feels right for their character; change effort if needed.

Ask students to imagine an everyday task that their character might do (brushing teeth, washing up, etc.), then ask them to apply their chosen Laban effort and integrate it into the task.

Students evaluate what worked, what didn't and how to improve and develop.

*Ext: Find a suitable section of text to which the student can apply this choice of effort in actual performance.*

The following information is taken from Laban's eight efforts at [www.theatreforum.co.uk](http://www.theatreforum.co.uk)

The eight efforts: punch, slash, dab, flick, press, wring, glide, float

The four components: direction: direct or indirect; speed: quick or sustained; weight: bound or free

	Direction	Speed	Weight
<b>Punch</b>	Direct	Quick	Heavy
<b>Slash</b>	Indirect	Quick	Heavy
<b>Dab</b>	Direct	Quick	Light
<b>Flick</b>	Indirect	Quick	Light
<b>Press</b>	Direct	Sustained	Heavy
<b>Wring</b>	Indirect	Sustained	Heavy
<b>Glide</b>	Direct	Sustained	Light
<b>Float</b>	Indirect	Sustained	Light

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## 2. Using costume to help with characterisation (solo/group)

Costume and props to help find character. This provides students with a starting point to life. By using something tangible, the students will be able to create a sense of character rather than just doing a theoretical analysis.

Ask students to provide suitable pieces of costume and/or props that are relevant to their character (you can also provide these yourself). Ask students to focus on their movement and behaviour. They should consider, for example:

- How it impacts on their movement and what things they can/can't do, e.g. wearing a long coat, their actions and putting more emphasis on the movement of their hands.
- How it affects their mental state, e.g. wearing ill-fitting dirty clothes, making them feel awkward/shy.
- How it affects their actions, e.g. constant checking of mobile phone, using it as a prop.

Ask students to explore an off-the-wall action with this costume/prop (vacuuming, making dinner, playing a game, etc.).

Students should evaluate the impact the costume/prop had on their characterisation, movement and action.

*Ext: Using costume/prop during short section from extract – students evaluate the impact. Did it change anything they did? Did it inspire new moments of wisdom?*

## 3. Finding animal inspiration for movement (solo)

Finding inspiration for physicality. This activity encourages students to explore their own knowledge and experience to find new ways of moving and being. Using animals as a starting point only give them a starting point for creating their character but will also necessitate a discussion of muscles/balance/action, etc.

Optional physical starter: Begin by walking around the room. Shout out different animals. The point the students have to take on the physicality of these animals. They should then begin to absorb some of the movements, energy and traits of that animal. Then evaluate which animal feels most appropriate for their character.

Once students have chosen an appropriate animal, they should use the Internet to find videos of the chosen animal. They should watch these videos carefully (ideally in a rehearsal space) and (ideally) physically mimic the movement of the animal. They should try to capture the energy, gestures/actions, walk and stride, head movements, personality and general feel. What is it about this animal that they feel relates to their character?

*NB This is a good starting point for a more theoretical character discussion as well as practical ideas. It can be conducted between members of the cast / characters who interact. They should evaluate how they feel their animal relates to their character and which personality aspects are most relevant.*

For example, a student playing the part of the Monkey in *Accidental Death of an Unburied Man* might choose a chimpanzee for inspiration. They might see how, although there is a lot of movement, the chimpanzee is very strong and still in the forest. They might see how expressive and quick-changing the chimpanzee might explore how they can be at one moment, then quickly change to another. They might see how the chimpanzee is highly intelligent but also has a playful side. They might wonder how it does it to do provocative things.

The student should physically explore these discoveries and start with mimicking the animal. It should be accurate and detailed, and hopefully challenging their body to move in ways they have not before.

Ask the student to apply this knowledge to their character – allow them to move around the room standing and conducting simple everyday tasks (making a cup of tea, getting dressed, etc.). Find ways of using their animal inspiration to inform their movements.

*Ext: Apply this new-found physicality to a section of their performance extract.*

#### 4. Using pictures to inform characterisation (solo/group)

Using pictorial reference to help build character. This exercise helps students to build their character. By using concrete information (the picture) they can mimic it as they develop their character, which is particularly helpful to encourage them to look past their initial impressions.

Ask students to provide suitable images that reflect their character (or provide them with a piece of artwork from the era of the play, an image of their character (if based on a real person) or a picture that they feel summarises their character.

Ask students to study the picture carefully and identify any interesting features. Ask them to summarise the impact of the picture/person in a few words and then to describe their character and the play.

Ask students to physically recreate this picture as faithfully as possible, paying attention to the details in the image. *NB This would be easily achieved if done in pairs so that students can achieve an accurate representation.*

Students evaluate anything they have learnt about their character: what did they learn from the image, what impact did it have on them? How does this relate to the play?

Students then create a tableau of their character, either off-text or from a moment in the play. Ask them to pay close attention to all aspects of their physicality and expressions to communicate their character.

*Ext: Extend this exercise to include other members of the cast. Create an off-text scene that shows a connection, e.g. where there is a family or a group of friends. Ask cast to create a scene that really concentrate on fine details that will help communicate information about their character and feelings towards each other. Remaining cast can observe, and actors themselves can then evaluate the image to look at the overall effect. They could also take a photo and explore what it communicates. Evaluate as actors whether it is accurate for the scene and impactful enough.*

#### 5. Using music to inform characterisation (solo/group)

Finding atmosphere and energy for the character. This exercise will help students to build their character on a more visceral level. By using music to develop character or as an emotional backdrop to rehearsing a scene, they can conjure up a relevant atmosphere which will help them to build their character.

Ask students to find a piece of music that they feel represents their character. This could be a song from the play, a song that is mentioned in the text or something that they have chosen that sums up the situation/atmosphere in the play.

*NB This is a good exercise to return to throughout the rehearsal process as it can be used to create an energy in the room while students are rehearsing a particular scene.*

Ask students to play their chosen music and allow themselves to listen carefully to it. Ask them to allow their minds to find images and emotions as a response to this music.

Students evaluate what they thought of and how it relates to their character, and how it can be used for their character.

Listen to the piece of music again and then begin moving in response. This should be done for the exercise (some students will find it easier than others). If the music has a particular rhythm, jazz, research dances of the time and utilise some of the actions during this exercise.

Students then evaluate any movement or physicality that they thought was successful and how it relates to their character.

Students apply ideas from this exercise to their character in an everyday situation (e.g. a morning routine, using a computer, speaking on the phone, etc.).

*Ext: For individual actors right through to whole cast: Identify a piece of music that creates a specific atmosphere in a particular scene. Play the music first to the actor(s) to get a sense of the atmosphere. Then play again as section of text is mimed or acted out, e.g. playing a scene during the sequence in Accidental Death of an Anarchist where the Maniac is the window. The students could mime through the scene responding to the speed of the music. They could then try the scene again using speech with the volume of the music to match the scene. They should repeat the scene again with no music but trying to keep the energy and rhythm of the scene.*

## 6. Virtually virtual reality – creating a location as an ensemble (group)

Where is the action taking place? This visualisation exercise will hopefully allow depth and detail in the world of their play. You can take them through the extract, particular scene and show them the techniques (and any health and safety protocols closed) – they can then repeat this for other scenes in their extract in their own words.

Ask students (in their cast groups) to stand in a space (ensure they are all facing the same way). Ask them to fully focus on the sensation of their feet on the floor, then move up their legs, torso, arms and then neck and head. Ask them to acknowledge any sensations and just be aware of it. Ask them to acknowledge how they are feeling and just 'collect' all of their awareness of how they are feeling in mind and body and move on. Concentrate on the work they are about to do. Ask them to take a focused breath in, inhale, hold their breath for a count of 4, release breath for a count of 4 and hold for 4 times (or more if needed).

What can they see? Sitting in a circle with their eyes closed, ask one actor to choose a colour they are going to see in their mind.

Ask the actors in turn to contribute an idea from the visualisation in their head, then ask them to create the same image in their mind. They should take it in turns to add more details until they have built up a collective imaginary location where the scene is taking place. Then ask them when they want to describe different parts of the location. You can prompt them with questions about colours, textures, shapes.

Ask them to make the pictures in their head more focused and more vibrant in their mind. Ask them to fists together to really seal the image in their memory.

- What can they smell?
- What can they hear?
- What can they feel?

Repeat the exercise using these other senses, each time heightening their experience and memory. If appropriate, you could get them to move around to experience the location.

*NB During this exercise encourage students to use their own memories to bring a situation, e.g. if the location is on a beach, encourage them to take their shoes off and walk on sand under their feet.*

*Ext: Ask students to stay in their 'location' with their eyes closed, but deliver the lines (they don't need to move around). Allow them to experience the words while feeling the location. Discuss impact: did it change how they felt? What did it help with? Any changes to their performance?*

## 7. Speed line run (group)

To improve recall, cues and confidence. This exercise will be most useful towards the end of the process when students should have a good grasp of their lines. It is very useful for lines that are not confident or areas that the cast is not as familiar with. You can use it for the whole extract or just a part.

Ensure everyone is sitting comfortably and in a suitable space. Nominate one person to read a copy of the extract close by and prompt when needed. Begin at the start and run through the lines as quickly as possible. Remember: the focus is on cues and lines, rather than the actions.

*Ext: Do a more active version of this exercise. Everyone marks through their movements while also saying their lines. You don't need to do the actions fully, just a little to remind you of what you are doing at each point. This will help you remember the performance as well as the verbal.*

## 8. Writing in role (solo)

To improve your knowledge and understanding of your character. This exercise is done throughout the rehearsal process and you might find that as you learn more about your character you find new people that you want to write to.

Choose an important figure in your character's life – it could be another character, someone from their past or future. This is the opportunity to say all the things that your character doesn't in the script, e.g. a son writing to his father, expressing the pain of when the father died and the impact that has had on his life.

You do not need to write 'in character' but use it as a tool to explore your character's thoughts and feelings.

You can repeat this exercise for other characters as appropriate. If you are struggling to understand how a character behaves in a particular way, you could use this exercise to try to get to the bottom of it.

*Ext: You could take the exercise further by writing in character. This might limit what your character might have to say, but instead of focusing on the **what** your character says, focus on the **way** your character speaks and to embrace the style of the performance.*

## 9. Off-text improvisation (group)

Getting to know your character better. This exercise will help you get to know your character better and also improves the confidence and interaction on stage.

You need to pick a situation that will help you to understand your character better. It could be something that relates to the themes within the text. In both of these improvisations, a relationship is being explored, and this gives you an opportunity to explore and experiment with your character to understand them better.

e.g. For Hamlet, who we meet only as an adult and who holds deep suspicion towards his mother and her new husband, you might choose to create an improvisation where Hamlet is much younger and his father is still alive... what relationship did they have? How has that affected his behaviour in the present? Instead/also explore the moment when Hamlet's mother announces she is going to remarry. How does the mother behave?

e.g. For Ben and Kate, from *Breathing Corpses* by Laura Wade, a lot of the focus is on their dysfunctional and abusive relationship, so you might choose to create an improvisation where they first met or part way through their relationship, or simply during another part of their relationship.

In these improvisations you will be able to explore the relationship and interaction between characters and when/how the violence started.

*Ext: Ask (some of) the cast to watch the improvisation and use forum theatre techniques to help them discover what the cast watch the improvisation and at any point they can stop the scene and ask one of the characters a question.*

1. Ask one or more of the characters to reveal their inner thoughts at that moment.
2. Step into one of the characters and pick up the scene exploring something that the character is doing.
3. Ask the actors to justify/explain why their character behaved as they did at that moment.
4. Suggest some direction or a particular aspect of the improvisation that you would like to explore further.

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**10. Hot-seating (group)**

Answering questions in character. This activity allows all of your cast as well as the audience to find out more about their character. By asking them questions it forces the actor to think about the motivation and behaviour of their character. It also gives them a chance to experiment with how they speak/move, etc.

Choose a character that the cast wish to find out more about and ask them any questions they want. You could ask about personal information, e.g. date of birth, favourite colour, best friend or a childhood memory. You could also ask questions that relate more directly to the character, e.g. why do you hate your brother so much? Why did you leave home?

*Ext: Turn this into a character-therapy session. Pick out three characters and ask them questions. The cast can ask questions to begin the discussion between the characters. The other characters can respond accordingly to their answers.*

**11. Inner monologue (group)**

Freezing the action to find out what is really going on. This exercise can be used when the cast are a little unsure and want to find out more about what is going on behind the scenes.

Ask the actors to begin playing the scene. At any point one of the actors (or cast) can shout 'freeze!' and the actors in the scene have to reveal what they are really feeling and what they should be from their character's point of view and be as accurate as possible to the situation. Repeat that little section again with the knowledge that the actors have gained.

*Ext: Perform the whole scene speaking only the subtext. Discuss what it revealed about the situation.*

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## 12. Units and objectives (solo)

Breaking down the text into manageable sections. This activity is to help you for thinking throughout your dialogue. This will help you in preparing for performance key markers/changes in your scenes.

### Your character's super-objective for the whole play:

You will need to use your research and textual analysis to decide what you think objective is for the whole play. This should be an overarching idea that links all as you drive towards this goal. You might also like to consider whether there is for the play, e.g. is your character at odds with what the play is really about?

*Ext: This decision might need to be revised/revisited after completing more rehearsal understanding develops for this super-objective to morph or change.*

### The units within your extract:

You will need to recognise where each unit starts and finishes. To decide on a unit there is an obvious change in emotion, thought or energy within the scene. This differ between characters / units and so you should use your understanding of the super-objective to focus on which of these moments are really important for your key sections (approximately four or five per page of text).

*Ext: To look at the extract from a different perspective (maybe by changing their see whether this changes where these units appear – does this have an impact on better or worse?*

### Your objectives during your extract:

The objectives are a way for the actor to summarise their character's intentions they want to achieve during that unit. You need to make your objectives short and 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, stand with your eyes closed for 15–20 seconds and mantra to really set it in your mind before you act out that section.

Pick one of the objectives and act out that little section. Analyse whether you think. Encourage yourself to try a different objective (even if it is only a subtle change) moment of performance.

*Ext: Meet up with the actor(s) that share(s) your scene. Share and discuss your objectives they differ from / complement each other. Try acting out sections and changing objectives affects the impact of the scene. Find the best combinations and think about the through the scene.*

## 13. Exaggerated mime (solo/group)

A physical exploration to identify key emotions in a scene. This exercise will help important emotions and moments within your scene. By focusing on the quality points, you can focus on what is going on in your character's head.

Stage 1 – Choose a section of text to explore. Read through / act the section quickly is happening then repeat the section using only low emotion and very exaggerated gesture / facial expression should be emphasised and pushed to its extreme to show at that point. Discuss – what was successful? What was revealed about the scene?

Stage 2 – Go through the scene again, this time in almost normal time and using keeping the exaggerated actions and gestures. Discuss – what was revealed? Did any of the actions work in performance?

Stage 3 – Go through the scene again and use any relevant movements/actions from 1 and 2. You will need to adapt and modify them to suit the style of your performance.

*Ext: Go through your scene and distil the content of your scene into a movement / mimed actions that you feel sum up the narrative flow of your scene and link the characters next to each other facing the rest of the cast and work through the scene reading through the lines is that is helpful for your actors). Discuss the cast's response audience empathise with / focus more on? Were there any moments that were most important moments in the scene? How could these moments be highlighted?*

#### 14. Language in focus (solo/group)

Activities to explore the language of your character and scene. These exercises will be present within your dialogue to see whether they shed any light on what your character is feeling.

**Patterns:** Look for any of the following in your dialogue and try to think about what your character and the scene. Sometimes a break in a pattern can also reveal something. What is going on at this point that changes the way your character speaks?

**Imagery** – Does your character create images in the minds of the audience? If so, are they all nature related or to do with the body? What does this tell you about your character?

*Ext: create tableaux or movement sequences to represent these images. What do they tell you about your character?*

**Punctuation/structure** – How is the punctuation used to shape your character's speech?

- Length of sentences
- Use of pauses
- Use of interruptions / cross-cutting / unfinished thoughts
- Stream of consciousness / intellectual argument
- Use of question marks, exclamation marks, commas (and lists)

*Ext: Walk as you deliver a section of speech. Turn 180 degrees on a full stop, a question mark and 90 degrees on a comma.*

*How does this give an insight into your character's state of mind – lots of punctuation indicate feverish thought; is it a more balanced and steady rhythm? Absence of punctuation with purpose? Lots of lists representing someone who approaches things very methodically?*

**Vocabulary** – What does your character use a lot in their speech?

- Alliteration (words that begin with the same letter to create impact, e.g. 'you sanctimonious')
- Repetition (use of the same word repeatedly)
- Opposites (e.g. light and dark, love and hate; highlighting the full extent of feelings)
- Onomatopoeia (a word that sounds in speech like the thing that is being described)
- Simile (comparing one thing with another, always including the words 'as' or 'like')
- Metaphor (considered to have similar characteristics to a person or an object)
- Pronouns (use of 'I', 'me', 'you', 'them', 'he', 'she')
- Vowels and consonants (vowels for emotion and consonants for reason)

*Ext: Whisper through your speech and listen for any sounds that are prominent within these and where they appear, and explore what impact they have.*

#### 15. Assessment criteria (solo)

Revisit the assessment criteria and mark scheme and remind yourself of what the criteria are. Use your peer feedback, characterisation and ensemble work to ensure you are ready for the final performance.

*Ext: Identify any areas that you feel could be improved and how you are going to improve them.*

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

<sup>4</sup> <https://dictionary.cambridge.org/dictionary/english/metaphor>

# LESSON 19 – WRITTEN INTENTION

This lesson is to guide the students as to what to include in their written intention. You also need to send your examiner copies of the chosen texts with their performance. This might be a good opportunity to collect this information.

## Notes

- You will need to set a deadline for students to hand in their completed written intention. It has been dedicated entirely to the writing of a first draft for this.
- You may choose to spend some of the time planning for creating their written intention, then continuing with rehearsal.

### Activity 1 – 20 minutes

Guidance for written intention

Ask students to begin working on their written intention, which is to give the examiner an idea of their intended performance. Although there are no marks awarded for it specifically, it is written 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 have ideas to start with.

*Ext: Students can look at the guidance questions in the handout, but can write their intention 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 your 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(s) in the extract.	
Importance of this extract within the whole play.	
Key information that needs to be communicated about your character(s) to the audience.	
Examples from your intended performance of how you will communicate your character(s) at two or three key moments.	

NB You will need to send your students' written intentions to the visiting examiner (in separate pieces) at least 7 days before the exam. For more information/details please contact your Support Group or visit the Edexcel (Pearson) website: [zzed.uk/10340-admin](http://zzed.uk/10340-admin)

### Activity 2 – 40 minutes

Students use this lesson time to complete a first draft of their written intentions.

#### Homework

Finish draft written intentions (if not completed).

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## Written Intention Handout – Lesson 19

### 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)	
<b>Key moments for your character(s) 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(s) to the audience.</b>	
<b>Examples of your intended performance of how you will communicate your character(s) at two or three key moments.</b> 	

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# LESSON 20 – POLISHING

Lessons 20 and 21 have been allocated in order for you and the cast(s) to ensure smoothly and that any issues identified in the dress rehearsals have been addressed. To complete a run-through, I would suggest starting with the end section, as in my always rehearse from the beginning, which is often then well rehearsed, but as a little overlooked.

## Notes

- Be prepared for these final sessions – is there a member of the cast who has them in advance of the lesson to ensure that they will be coming in?
- Are there any technical/costume demands for these groups? Have you got them for these final lessons (e.g. design or technicians)?

### Homework check

Collect in and check draft written intentions and/or hand back intentions with the cast.

### Starter – 10 minutes

Speed run-through.

In the cast groups, ask students to run through their pieces (including lines and speed). This is to build teamwork and develop confidence in the script and run through problem areas and make a list of areas to work on in order of priority.

*Ext: Ask an observer (or any actors not on stage) to note down any moments where there was obvious confusion/difficulty and feed back to group at the end.*

### Activity 1 – 45 minutes

Work on problem areas.

Using the list from the starter activity, groups work through any areas that need to be improved.

*Ext: Perform a full run-through to an external audience (e.g. first-year A Level or write their own focus questions for feedback.*

### Plenary – 5 minutes

Cast to discuss any work that needs to be completed before their last rehearsal.

### Homework

To finish written intentions – set hand-in for the next lesson.

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# LESSON 21 – POLISHING

This could possibly be the last lesson in which the cast can work on their pieces. There are many possible activities to work on in this time, but importantly this is an opportunity for the cast to be well prepared for their exam performance.

## Notes

- Ensure you have collected all scripts and written intentions as instructed by the teacher.
- Use this time with the group to finalise running order / call times, etc.

### Home Work check

Collect in remaining draft written intentions and, if possible, hand back intentions with teacher's comments.

### Starter – 10 minutes

Cast questions

Cut up the questions on the following page (one copy for each group), fold them and put them in a suitable container (e.g. a bag or a box). Each member of the cast has to randomly pick a question. The cast must answer the question picked. They can choose whether to answer for the whole cast or different individuals to answer (or a mixture of both).

*Ext: To share back with the rest of the whole class:*

- *favourite thing about the rehearsals*
- *most important piece of research for their play, and why*
- *most difficult thing they had to overcome*
- *what they have learnt about their playwright / their play or its context*
- *what would they do differently next time*

### Activity 1 – 45 minutes

Continue to polish piece.

Cast decide on any aspects they would like to work on. Some suggestions:

- Line run
- Full run-through (if there is time)
- Run-through of second half (if limited for time)
- Look at audience journey graphs and pick some key moments – explore the potential
- Perform any tricky moments / things that they are unsure of to another cast member
- Organise 'backstage' area: props list, costume list, running order written out
- If using a table backstage, label it clearly for props, etc.
- Run through any scene changes / set movement, etc.
- Cue to cue with any sound lighting or set demands

### Plenary – 5 minutes

Finalise exam day details: call time for cast, running order, audience organisation

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## Cast Question Time Handout – Lesson 21

Photocopy this sheet (one per cast group).

Cut out the questions, fold them over and place them in a bag or box for a cast 'lunchbox'.

**Who out of the cast deserves an award – and why?**

**What was your best memory from the rehearsal process?**

**What was the hardest part of the rehearsal for you?**

**What is the thing you enjoyed the most during rehearsal?**

**What are you looking forward to most in your final performance?**

**Which bit do you think the examiner is going to like best?**

**Which is your favourite moment in the performance so far?**

**Which bit of your extract/performance do you think is your best?**

**What have you learnt during the rehearsal process?**

**What would you do differently next time?**

**What are you most nervous about in your examination?**

**What piece of advice would you give yourself as a cast to get ready for the examination?**

**Would you choose your playwright/play again if you had the chance?**

**Would you choose the style of the play again if you had the chance?**

**Who has been the most helpful member of staff during rehearsal?**

**What treat are you going to give yourself once the performance is over?**

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