

Things I Know to be True

Exploratory Play Pack for GCSE Drama

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Contents

Product Support from ZigZag Education	ii
Terms and Conditions of Use	iii
Teacher's Introduction.....	1
Specification Information	2
Activity Overview Grid.....	3
Brief Plot Synopsis.....	4
Section 1: Context	5
The Author	5
The Playwright.....	6
Textual Context – Social, historical and cultural	7
Performance Context	8
The Play	9
Section 2: Close Analysis	12
Scene: It Begins Like This.....	12
Scene: Berlin.....	14
Scene: Home	16
Scene: Autumn	18
Scene: As Autumn Turns	20
Scene: Winter	22
Scene: As Winter Turns	24
Scene: Spring.....	26
Scene: Home	28
Scene: Summer	30
Scene: Life Goes On.....	32
Scene: And It Ends Like This	34
Section 3: Staging the Play	36
Physical.....	36
Staging.....	38
Costume	38
Lighting and Sound.....	39
<i>Things I Know to be True</i> and Practitioner Study	40
Key Dramatic Terms Glossary.....	42
Answers, Indicative Content and/or Teacher's Notes.....	43
Section 1: Context	43
Section 2: Close Analysis	45
Section 3: Staging the Play	53

Teacher's Introduction

Things I Know to be True by Andrew Bovell is an Australian play written in 2014. It had great success in Australia and then found success with its UK transfer. Schools are able to read the text and if they have access to Digital Theatre Plus watch the 2018 UK production from the Lyric Theatre London. The play explores modern themes and is a text that is a set text for the AQA GCSE Drama syllabus.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

For students and teachers, the study of *Things I Know to be True* can provide an exciting exploration of the structure of theatre and how theatre can be pushed to its extremes.

This resource is intended to teach the text and further students' understanding of theatre practice, in conjunction with any exam board at GCSE. More specifically it can be used to prepare students for the GCSE AQA examination (*Component 1: Understanding Drama: Area of study 1 – Set play*).

What is included in the resource?

This resource contains notes and a variety of activities that will help guide teachers and learners through a study of the text of *Things I Know to be True*.

Section 1: Context – introduces the historical and social context which inspired its plot. This section can be used to introduce the play or alongside a scene-by-scene study of the play.

Section 2: Close analysis – works through the play chronologically, analysing important moments and offering a range of practical and written activities to explore key ideas. This section includes further information and research tasks on the context offered in Section 1, linking these to specific moments in the text.

Section 3: Staging the play – deals more closely with aspects of the direction and design across the play as a whole. It is here that students' ideas and design concepts can be honed and practised in readiness for an exam.

How to use this resource

The notes and activities in this resource may be used as student handouts, or as a prompt for teacher-led sessions. It is not meant as a definitive guide to the text of *Things I Know to be True* but rather as a set of resources that can be given as student-led worksheets or some workshop ideas for teacher-led activities.

The resource offers a range of written, practical, research and discussion tasks, providing a range of learning, assessment and feedback opportunities. The teacher's notes and answers section of this resource includes short answers to comprehension questions and suggestions for discussions.

Key terms are written in **bold** and will be defined on the page and/or in the Glossary.

Note: the edition of *Things I Know to be True* prescribed by AQA is Nick Hern Modern Plays, ISBN 978-1848425767.

May 2024

Specification Information

Assessment objectives

The assessment objectives (AOs) are the same for all GCSE Drama qualifications and class assessments will determine how successfully students achieved the following

Students must:	
AO1	Create and develop ideas to communicate meaning for theatrical performance.
AO2	Apply theatrical skills to realise artistic intentions in live performance.
AO3	Demonstrate knowledge and understanding of how drama and theatre have been developed and performed.
AO4	Analyse and evaluate their own work and the work of others.

Exam paper weightings

Things I Know to be True is a set text for **Component 1: Understanding drama** in the examination. Students are asked to interpret the play from the perspective of a performer, director or designer.

The weighting of assessment objectives for this unit in relation to the rest of the course is as follows:

Component	Assessment objectives			
	AO1 %	AO2 %	AO3 %	AO4 %
Component 1: Understanding drama	0	0	30	10
Component 2: Devising drama	20	10	0	10
Component 3: Texts in practice	0	20	0	0
Total for GCSE	20	30	30	20

How the text is assessed

In the AQA GCSE Drama examination, pupils will answer a mixture of questions or to answer compulsory questions from the point of view of an actor or a designer. Questions range in marks from 4 marks to 20 marks. The questions will explore links to context. Pupils are given a specific line and explore how they would use it to perform the line. The first three questions amount to 24 out of a possible 44 marks. The section of the paper is worth 20 marks and pupils have a choice of two questions. They are expected to discuss the performance or design skills in relation to a given extract.

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Activity Overview Grid

The following grid provides an overview of where activities and information focus techniques, context and style can be found. These scenes can be used in combining Section 2 and Section 3 to either introduce or recap these topics. Black fill indicates information or an activity primarily focusing on this element. Grey fill indicates a reference to this element (for example, as an extra element to consider in an activity).

Section	Technique			
	Physical Performance	Vocal Performance	Space and Set	Lighting
Context				
Scene: It Begins Like This				
Scene: Berlin				
Scene: Home				
Scene: Autumn				
Scene: As Autumn Turns				
Scene: Winter				
Scene: As Winter Turns				
Scene: Spring				
Scene: Home				
Scene: Summer				
Scene: Life Goes On				
Scene: And It Ends Like This				
Staging the Play				

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Brief Plot Synopsis

Things I Know to be True delves into the tumultuous journey of the Price family, exploring challenges and revelations. The narrative commences with a monologue from Rosie, recounting a gap-year escapade. She recounts encountering Emanuel in Berlin, only to be betrayed, losing her belongings, compelling her return to Australia.

Upon Rosie's homecoming, her family gathers to welcome her back. Pip, her oldest child, reveals she has abandoned her husband and children for a life in Vancouver. Fran, their mother, expresses her disappointment, exacerbated by the discovery of Pip's infidelity. Fran reveals her disappointment with Pip's choices. Later, Pip's relocation to Vancouver leads to a transformative letter from her, forming a bond, spanning the miles between them. Mia, the Price's second child, discloses she is planning her transition and a move to Sydney for hormone therapy. The family is left with Fran struggling to accept the change. This scene marks Mia's transition from a child to a young woman, a pivotal moment in the story.

Fran's secret stash of \$250,000, initially intended as an escape fund from her long-term relationship with Bob, takes on new significance. She confesses contemplating escape, mirroring Pip's choices, and the impact on her children. She now reserves the funds for her children, sparking a conversation about financial security. This leads to an unexpected agreement to visit Kruger National Park, an intention that revolves around Bob and his younger son, Ben. Bob finds Ben's European car particularly concerning, asking questions about its financing. Ben's ambiguous answer appears trivial until a later scene reveals his distressed state, revealing his drug use to Rosie, which unfolds into a dramatic confrontation. Ben's disclosure of financial misdeeds drives a wedge between them.

Tragedy strikes, altering the family's dynamics irreversibly. A car accident claims Fran, leaving her death unresolved. Her death robs her of reconciliation with Mia, an in-person emotional goodbye for Ben, and the dream of travelling with Bob. The play concludes with the remaining family members, including Adelaide for Fran's funeral, marking a poignant end to their journey of upheaval and discovery.

Things I Know to be True delves into the complexities of family dynamics, personal growth, and the search for meaning and happiness in a world filled with uncertainties. It portrays the journey of the Price family as they confront their truths, make difficult choices, and strive to find their own paths to healing and understanding.

Key term!

Subplot: the subordinate or secondary narrative strand in a text.



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Section 1: Context

The Author

To start your journey with *Things I Know to be True* you need to put the text into context. One way to explore is to research the playwright.

Activity 1: The author

Using your research skills, find out as much information as you can in answer to the following questions.

1.	What is the name of the playwright of <i>Things I Know to be True</i> , and when was he born?	
2.	Where does he come from?	
3.	What was his education like?	
4.	List his main writing career highlights.	
5.	What plays has he written?	
6.	What are his links to films?	

Evidence

- Using your research, you can present this as either a poster or PowerPoint presentation or Prezi.
- You can work individually or in small groups.

Hint

- Don't use Wikipedia – it's not a reliable source.
- See what you can find from books or the internet.
- Reference your sources.

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The Playwright

Andrew Bovell is an Australian playwright and screenwriter known for his nuanced and his ability to delve into the complexities of human relationships. Born in 1962, he gained acclaim with works such as *Speaking in Tongues*, a play which explores the intercor relationships and was later adapted into the film *Lantana*. His other significant pla *Falling*, a multi-generational family drama that weaves together various timelines t identity and the impact of the past on the present. Bovell has a gift for crafting nar and the universal, often using non-linear storytelling techniques to create a sense

In addition to his work in theatre, Bovell has achieved success in film and televisio for *Strictly Ballroom* (1992), which was a breakout hit, and penned the script for th *A Most Wanted Man* (2014), based on the John le Carré novel. Whether working reputation for creating emotionally resonant works that provoke thought and disc arts have not only been celebrated in Australia but have also garnered internation significant figure in contemporary drama.

Activity 2: The playwright

Watch or read some of Andrew Bovell's works and make a note of some of the similarities *be True*.

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Textual Context – Social, historical and cultural

Activity 3: Textual context

Using the video - <https://www.youtube.com/watch?v=JxzZKcl7FeII> - explore what was
Make a list here of the events in the video:

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Now sort these into the following three sections:

Social events

Historical events

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Performance Context

Theatrical conventions of the time and how they are seen in Things I Know to be True is a play written by Australian playwright Andrew Bovell. It explores themes of family, love, and the complex dynamics that exist within a family in contemporary times and focuses on the Price family.

The theatrical conventions present in *Things I Know to be True* are consistent with modern storytelling techniques. However, keep in mind that conventions can vary based on the director's choices and the cultural context in which the play is being performed.

Realism: The play follows a realistic style, presenting characters and situations that are believable. The dialogue and actions of the characters reflect the natural way people speak and behave.

Fourth wall: The play employs the fourth wall convention, where the characters do not acknowledge the audience's presence and behave as if they are unaware of being watched. This creates a sense of realism by allowing the audience to observe the characters' private lives.

Set design: The set design is a realistic representation of the Price family's home or environment, helping to establish the play's setting and atmosphere.

Character development: The characters undergo significant development throughout the play, revealing their personalities, desires and conflicts. The play focuses on character-driven stories to understand their motivations and struggles.

Dialogue: The dialogue is naturalistic and reflective of contemporary speech patterns, providing valuable information about the characters, their relationships, and the central conflicts of the play.

Emotional depth: The play delves into complex emotional territories, exploring the characters' experiences. This emotional depth can create a strong connection between the audience and the characters.

Symbolism: The play employs symbolic elements or recurring motifs to convey deeper meanings. These symbols can add layers of interpretation and engage the audience's intellect.

Lighting and sound: Lighting and sound design will play a crucial role in creating mood and atmosphere. Changes in lighting and sound cues can signify shifts in time, location or emotional **tone**.

Key term!

Tone: the emotional content or atmosphere described as colour (e.g. comfortable, tense, joyful)

Contemporary themes: Since the play is set in contemporary times, it explores relevant social, cultural and familial issues that resonate with modern audiences.

Activity 4: Textual context

Go through the play and make a note of where these conventions can be seen or where they are incorporated through directorial interpretation.

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The Play

The play has been performed in various venues and by different theatre companies. For example, its UK premiere was produced by the Frantic Assembly and State Theatre of South Australia, co-directed by Scott Graham and Geordie Brookman. This production was notable for its use of physical theatre elements, a hallmark of Frantic Assembly's style, which added an extra layer of complexity to the already poignant narrative.

In Australia, where the play was first performed, productions have often focused on the typical Australian family, bringing regional flavours and accents into the mix to ground the story in a specific cultural context. Each performance, whether professional or amateur, brings a unique interpretation to the table, shaped by the vision of the director, the skills of the actors, and the design of the stage and set. Such variations offer audiences new lenses through which to view the human themes of family, love, identity and change.

The UK premiere of *Things I Know to be True* by Andrew Bovell was a co-production between Frantic Assembly and the State Theatre Company of South Australia. The production was directed by Scott Graham, the artistic director of Frantic Assembly, and Geordie Brookman, the artistic director of the State Theatre Company of South Australia at the time. The play debuted in the UK in 2016 and

The UK premiere was especially notable for incorporating elements of **physical theatre**, a style for which Frantic Assembly is well-known. Physical theatre involves using bodily movements and choreography as an integral part of storytelling, often serving to highlight emotional states or relational dynamics between characters.

Key term!

Physical theatre: a form of performance that relies primarily on the physical abilities of the performers to convey a narrative.

In *Things I Know to be True*, this approach added a layer of complexity and visceral impact to the story, augmenting the emotional resonance of the script. The production received acclaim for its powerful storytelling, its innovative staging techniques, and the ensemble cast's performance, which resonated with audiences in the UK theatre scene at the time.

Themes of the play

Things I Know to be True by Andrew Bovell delves into a variety of themes that explore the complexities of human relationships, especially within the context of family.

Theme 1: Running and running (away from perfection)

Ben isn't the sole member of the family attempting to flee from his circumstances; each child finds a way to escape, something in their own way. Rosie seeks personal growth and self-discovery during her time in Europe. Mark feels the urge to begin anew in Sydney. Similarly, Pip fears that remaining in the family home will turn her into a person she doesn't want to be. Among them it is Ben who most clearly feels the allure of their family home, acknowledging the tension between its comforting embrace and the weight it imposes on everyone. The children find it difficult to meet the expectations and demands of their parents, Bob and Fran, who remain oblivious to the oppressive weight of these demands. For Ben, the family dynamic feels entirely natural, a cycle likely to continue in subsequent generations. Rosie, on the other hand, idealises her family home. During her European struggles, she craves its safety and stability, unaffected by its stifling atmosphere. She innocently assumes that it's a space where she can find herself. Upon her return, Mark first teases her about her urge to break free, before explicitly encouraging her to stay. Ultimately, Rosie also finds herself needing to escape, although her departure is prompted by her decision to attend a course in Brisbane. She is the final sibling to leave the family home, a decision that shatters Bob's heart. Unaware of the restrictive implications of the word 'containment', Bob insists on the home and garden to keep his family close. While it's tempting to criticise him, his desire to protect his family is a testament to his parents' commitment. Andrew Bovell, the playwright, has consistently emphasised that this isn't a story about a family disintegrating due to animosity. Rather, it's about a family that has the power to both nurture and shield, yet also to overwhelm and consume. Each child finds a way to escape, a moment when they must distance themselves from this overwhelming force.

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Theme 2: Bob and his garden

Bob has crafted a sanctuary for his family, a domain he takes immense pride in – (a coincidence his youngest daughter is named Rosie.) He has spent considerable effort in creating this space, even resisting the natural environment around him – evident by his aversion to the garden. The significance of this cultivated garden becomes painfully clear to him upon receiving a phone call. In response, he takes to the garden and decimates his beloved roses, which have been misplaced. He's been trying to meticulously control the growth of his plants, not allowing native flora to flourish freely. The roses can be seen as a metaphor for his family, but not given the freedom they need to grow organically. When Fran suggests re-evaluating, and announces her plans to move out, it symbolises the potential for a new chapter in their lives, a chance to rediscover who they are as individuals and as a couple. When Bob receives the call, his mind races through concerns for his children, yet he never considers the vulnerability they do. Fran is the unyielding foundation around which the family revolves, and her presence is for granted. It's telling that Bob's immediate response is to uproot the roses, diverting his attention to cultivating them instead of cherishing Fran. The roses, with their regular watering and pruning, reflect the alluring but deceptive continuity the family has come to rely on. When confronted with the sobering realisation of Fran's mortality, the manicured beauty of the roses becomes intolerable. His act of destroying the roses is both poetic and painful, amplified by its timing, which is sadly too late. In that pivotal moment, the roses are destroyed. The actor effortlessly yanks them from the ground and hurls the entire bush across the stage, a choice. While a naturalistic approach involving the strenuous and bloody uprooting might be closer to what Andrew initially envisioned, we felt there was value in emphasising that the carefully constructed world was an illusion. The stage lighting broadens to reveal the artificial roses, underlining the only genuine thing in that moment: the shattering of Bob's world. For Bob, this revelation felt crucially important.

Theme 3: Dreams we are sold

In discussions about the play, be careful not to cast judgement on anyone for believing in their dreams as their own. Every generation pursues its own version of the American dream, striving to create a more prosperous life for themselves and their children, believing that better lives are ahead. On stage, the family envisions their children's liberation and a better life than they had experienced. Once established, they envisioned enjoying the benefits of a well-earned retirement. The family enjoys the privilege of travel for both work and leisure, as well as careers that provide meaning. This tension between generations and the varying dreams they each chase becomes a central theme. *To be True*. Bob and Fran are in a phase of life often referred to as 'deferred living', where a well-lived life is anticipated to be a relaxed and peaceful retirement. Bob seems fully committed to this dream, but Fran, however, is more sceptical. She points out that the severance package Bob's employers upon being made redundant turned out to be less than adequate. She values the financial stability but also because it gives her a sense of purpose, enabling her to support the children. The children have been afforded a different life. They consume now and chase immediate gratification. This tension explodes several times in the play. In the end, the harsh reality that Fran's death casts a new light on all their dreams and aspirations. The loss of Fran sends shockwaves through the family. Pip encapsulates this seismic shift when she refers to her life in Vancouver as a 'white lie'. She says: 'I hang up. I pull back the curtains. It's snowing. Everything is white. And I'm far away. "Please, God. Not her," I think. Contemplating calling him to come over and begin searching for a flight. I realize then that this phase of my life, whatever it is, is over. I need to go home.' None of the family members react in a manner as intense as Pip. By demolishing the roses, he comes to the jarring realisation that he has misdirected his efforts. He targets the roses not just because Fran wanted them gone, but also because they represent the dream – be it beauty, comfort, stability, safety or respectability. Whatever these roses represent, their destruction serves as a tragic moment of clarity. Each sibling, in their own way, is struggling to understand. Pip turns her back on her family to be with a man she knows the relationship is doomed. Mark starts a journey of gender transition, seeking a world beyond the family. Ben resorts to theft to keep pace with others and idolises a figure who is oblivious to the fact that he could never live up to such an idealised image. Unbelievably, this is merely another illusion that ultimately disappoints and betrays.

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Theme 4: Gender identity

It's crucial to note that the play is not primarily focused on issues of gender and the emphasis would be best penned by someone who can speak from direct experience. Gender identity is central, as each of the children grapples with becoming who they need to be to meet their parents' expectations. The drama's focus lies in the children's individual quests for self, which reverberates through their parents. It also explores how the family dynamic changes on their journey being specifically related to gender identity. As a society, we are currently having conversations about gender. I've read extensively on the subject and spoken to many people impacted by it. However, there's less discourse on how these issues affect the families. How do transitions from one gender to another, do parents experience it as a loss or a gain? While many families, including Bob and Fran, seem to adapt to these changes relatively well, they often occur without some measure of pain and questioning.

Activity 5: The play

Watch the following video that features two key stimuli for the writers and directors of the play: <https://youtu.be/k3oYrQOLr64>

Write down how the images meet with the themes of the play.

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Section 2: Close Analysis

Scene: It Begins Like This

Plot

The opening scene of *Things I Know to be True* introduces the audience to the Price family and sets the stage for the exploration of familial relationships and individual desires. The scene presents a conflict but establishes the underlying presents the moment the family receive a replaying of the final events of the play. However, this scene reveals to the audience the emotions of the events that end the play.

Setting

The backyard and kitchen serves as a microcosm of the family's world. It's a space that is comforting, yet it also becomes a space where personal struggles and hidden emotions are brought to the surface. The lighting contrasts with the tensions simmering among the characters between appearances and reality.

Language

The dialogue is natural and conversational, reflecting the family's everyday interactions. The contrast between the casual language and the emotional weight that underlies their conversations, emphasises what is spoken and what's left unsaid.

Structure

The scene is the opening of the play and functions as an **exposition**. It sets the tone and introduces the characters' personalities and dynamics. The lack of a clear conflict in this scene draws the audience in, creating anticipation for the conflicts that will arise later in the play.

Key term!

Exposition: the position at the beginning that provides the information needed to understand the characters and their actions, setting the stage for the plot.

Characterisation

All except Bob are commenting on what might be about to happen; this scene is only realised at the end of the play.

Activity 1: Tableau vivant

As a class, divide yourselves into groups, each group representing a different moment or scene from the opening scene. In your groups, create frozen scenes, or '**tableaux**', that capture the essence of the relationships. As you are working, aim to focus on **physicality**, **expression** and **composition** dynamics present in the scene.

Key terms!

Tableau (pl. tableaux): a freeze-frame of a particular moment in a play created by the actors.

Physicality: the physical attributes, movements, expressions and actions of the performers within a theatrical production.

Expression: the act of conveying emotions, thoughts and intentions through performance, including verbal communication, body language, facial expressions and tone.

Composition: the deliberate arrangement and organisation of various elements within a theatrical production to create a cohesive and effective presentation.

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Activity 2: Character monologues

As a class, give each person a character from the opening scene. Then, write and perform your character's perspective, revealing their thoughts, feelings and motivations at that scene.

Activity 3: Emotional timeline

Create a visual timeline of the opening scene, marking key emotional shifts for each character. Discuss how emotions change throughout the scene and what might trigger these shifts.

Activity 4: Character improvisations

As a whole group get into pairs and give each pair a character from the scene. You are given 2 minutes to create a short scene that explores the characters' relationships and emotions leading up to the opening scene.

Activity 5: Character analysis through movement

As a whole group discuss each character and their characteristics. Give each character a movement quality or **gesture** in the opening scene. For example, one character might be given slow, another might have nervous, twitchy gestures. Create a physical theatre scene without using words, using only your given movement qualities to convey your characters' personalities and emotions.

Key term!

Monologue: part of a text that is spoken by a solo performer.

Gesture: a body movement used to indicate mood and/or meaning.

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Scene: Berlin

Plot

The 'Berlin' scene is a monologue delivered by Rosie, who is the youngest member of the Price family. In her monologue she reveals her experiences during her travels around Europe. As she travels, she reveals the story of how the boy she met and fell in love with left her. Now she is now alone, wandering the streets of Berlin, feeling vulnerable, and decides to return home.

Setting

The scene is set in Berlin, a city that carries historical and symbolic weight due to its role in the reunification of Germany. This setting choice adds depth to the exploration of divisions within the family and the potential for reconciliation.

Language

The language in this scene is emotionally charged and reflective. Rosie has dialogues that explore her struggles, unspoken desires, and the chasms between her personal life and the life of her family. The dialogue is often poignant, highlighting the depth of her feelings and the complexities of her situation. The audience drawing on their own relationship experience can see the truth in her words.

Form and genre

Things I Know to be True is a contemporary drama that combines elements of **realism** and **introspection**. The play's form allows for an exploration of the characters' internal worlds and psychological struggles while maintaining a strong connection to the familial narrative, and this can be seen in this scene.

Structure

The scene is delivered as a monologue from Rosie.

Characterisation

Rosie needs to deliver a confidence to the outside world but through the use of **subtext** reveals her naivety and her lack of confidence after being treated so badly by the boy she met.

Key terms!

Realism: a theatrical style that emerged in the nineteenth century, which aimed to provide a detailed representation of human behaviour.

Introspection: a dramatic technique that involves the contemplation, or the exploration, of a character's motivations and emotions.

Subtext: the unspoken meaning or the message that is actually said.

Stage directions for the Berlin scene

Lighting: The lighting could shift to highlight different characters during Rosie's monologue, emphasizing her emotional intensity.

Props and setting: The setting might include remnants of the Berlin Wall, serving as a visual metaphor for the divisions the characters must overcome.

Physical interaction: The characters' physical interactions which could be mimed or acted out during her monologue, such as hugs, gestures, or avoiding eye contact, could accentuate her feelings of isolation or distance.

Possible interpretations

The Berlin setting symbolises both division and unity, paralleling the Price family's journey towards reconciliation.

The characters' dialogue and internal reflections convey a sense of vulnerability, as they reflect on their own familial relationships and personal journeys.

The tensions between individual desires and family obligations underscore the universal themes of the play and collective identity.

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Activity 1: Character role reversal

Work in pairs, with one person playing Rosie and the other playing one of the characters in the monologue. Rehearse and perform the scene with the characters' roles reversed. This will help you see how changing views can affect your understanding of the characters' motivations and emotions.

Activity 2: Hot-seating

As a class, choose someone to take on the role of Rosie. The rest of the class will ask them questions as if they were that character, encouraging them to respond in character. This will help you understand their thoughts, feelings and motivations, providing insights into the character's actions during the scene.

Activity 3: Scene continuation

Read the 'Berlin' scene, then work in pairs or small groups to create what happens after the scene. This could be a scene that takes place immediately after the scene, or a scene that occurs some time after the aftermath of Rosie's situation and journey home.

Activity 4: Body language analysis

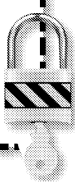
Watch or read aloud the 'Berlin' scene, focusing solely on the characters' body language and facial expressions. Discuss and analyse the emotions, power dynamics, and **tensions** conveyed through the characters' gestures. Think about how non-verbal communication contributes to the scene's impact.

Activity 5: Parallel scene creation

Get into small groups and assign each group a different location or setting, e.g. London, Paris, New York. Create a scene similar to the 'Berlin' scene but set in your given location. As you are working, think about how the characters' experiences they have would feel in different locations.

Key term!

Tension: how tightly someone holds the muscles in different parts of their body.



This scene has only one purpose: to show the emotional journey of Rosie as she leaves her first time away from home. She has found the love of her life.

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Scene: Home

Plot

The 'Home' scene is a pivotal moment in *Things I Know to be True*. It revolves around the family's return, capturing the emotional weight of the daughters returning home after travelling abroad. The scene captures the family's return, exposing underlying tensions and complexities in their relationships.

Setting

The scene takes place in the family home, a space rich with memories, conflicts and secrets. The setting reinforces the idea of home as both a physical location and an emotional anchor. The characters' personal journeys intersect.

Language

The language in this scene is emotionally charged and authentic. The dialogue reveals the family's struggles, unspoken feelings, and reactions to Rosie's return. The family's interactions are marked by frustration and vulnerability.

Themes

Family dynamics: The scene delves into the intricate dynamics of family relationships, exploring themes of love, familiarity and tensions that characterise them.

Identity and change: Rosie's return prompts characters to confront their perception of self and others, highlighting the theme of identity and how it evolves over time.

Unspoken emotions: The language of the scene reveals the family's tendency to keep their feelings hidden, highlighting the gap between what is said and what is truly felt.

Form and genre

The 'Home' scene is structured around interactions between family members as they navigate their return. The structure enables a gradual build-up of emotions and reveals the complexities of the family dynamics.

Structure

The 'Home' scene is structured around moments of confrontation, introspection and reflection. The pacing shifts between intense interactions and quieter, reflective moments, capturing the ebb and flow of real family dynamics.

Characterisation

Rosie: Her return acts as a catalyst, driving the events of the scene and offering insight into her experiences abroad.

Parents (Bob and Fran): Their reactions showcase their concerns and desire for their children's happiness. They grapple with the realisation that their children are growing up and finding their own paths.

Siblings (Pip, Ben): The siblings' interactions reveal their distinct personalities and their relationships with each other.

Stage directions for the 'Home' scene

Props and setting: The family home could be depicted with personal artefacts and a sense of history and shared experiences.

Physical movement: The characters' physical proximity, gestures, and body language can convey their emotional states and connections between them.

Lighting: Changes in lighting could emphasise shifts in mood and highlight different characters during their monologues.

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Possible interpretations

Rosie's return represents the cyclical nature of family life, where individuals come and go.

The family home serves as a microcosm of the broader world, reflecting the challenges of identity and belonging in the face of societal pressures.

The scene highlights the complexity of love, as characters express both frustration and affection.

Activities

The 'Home' scene in *Things I Know to be True* is a poignant moment that delves into themes of family, identity, and belonging. Here are five drama activities to help you explore and engage with the scene.

Activity 1: Family photo album

Find pictures that represent your own families. Divide yourselves into small groups and create a 'family photo album' using these images. You need to arrange the pictures to tell a story about your family relationships, just as the 'Home' scene does. Afterwards, discuss as a whole class the album and the parallels to the themes in the play.

Activity 2: Letter writing

Imagine you are one of the characters from the 'Home' scene (or create an original character). You are going to write a letter to another character in the scene, expressing your feelings about the events that took place. This will allow you to dig deeper into the characters' inner thoughts.

Activity 3: Soundscaping

You are going to take on the role of the sound designer. Find some soft, ambient music that sets the mood and thoughtful mood. Working in pairs, you should take turns representing one of the characters while the other creates a **soundscape** using their voice and body to evoke the emotions of the scene. Focus on mood, atmosphere and emotion through sound as you complete this activity.

Activity 4: Mirror monologues

Working in pairs, one person takes on the role of a character from the 'Home' scene, while the other plays their reflection in a mirror. The person playing the reflection mimics the emotions, expressions and actions of the character. This activity will help you to explore the inner conflicts and emotions of the characters.

Activity 5: Reimagining the scene as a design

In small groups, you are going to reimagine the 'Home' scene. You could change the setting, the characters' ages. This creative exercise allows you to explore the underlying themes of the play in new and imaginative ways. As the set designer, think about how you would show the characters and the emotions you want them to see. Create a ground plan of your set design and a rationale for your design.

Key term!

Soundscape: an audio of different sounds collected and edited together to form a single track / sound recording.

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Scene: Autumn

Plot

Things I Know to be True revolves around the Price family, and the 'Autumn' scene is a key moment in the narrative. It centres on the mother, Fran, reflecting on the changes that time brings to her relationships with her children. The scene explores themes of ageing, regret and acceptance.

Setting

The scene takes place in the family home's garden, a space that serves as a tranquil backdrop for Fran's introspections. The garden's natural beauty contrasts with the emotional turmoil she experiences, highlighting the complexities of her emotions.

Language

The language in this scene is introspective and evocative. Pip's monologue is laced with metaphors that convey her thoughts and emotions. Her choice of words reflects a deep longing for understanding.

Themes

Time and change: The scene delves into the concept of time passing, with Fran reflecting on how she has shifted and how her children have grown. This theme highlights the inevitability of change and the challenges of adapting to new phases of life.

Regret and acceptance: Fran's reflections on her past and her relationships with her children often touch on regret and a desire for deeper connections. The scene examines the complexity of coming to terms with the past and the passage of time.

Nature and emotion: The garden setting serves as a metaphor for Fran's emotional journey. The changing seasons mirror the evolving emotional states she experiences as she contemplates her life.

Form and genre

Things I Know to be True is a family drama that incorporates elements of introspection. The scene allows for a deep exploration of Pip's inner thoughts and emotions, creating a rich and layered narrative.

Structure

The 'Autumn' scene is structured as a monologue leading into a scene with the father, Pip. This structure allows Pip's voice to take centre stage. This structure enables a focused examination of Fran's regrets as she grapples with her evolving role within her family.

Characterisation

Pip: The scene provides insight into Pip's character, her struggles, and her deep connection with her family members. Her introspections showcase her vulnerability and the complexity of her relationship with her mother and wife.

Stage directions for the 'Autumn' scene

Setting: The garden could be depicted with natural elements that reflect the changing seasons, reinforcing the theme of time's passage.

Costumes and props: Pip's attire and any props could further emphasise her age and the journey of her character.

Physical movement: Pip's movements within the garden could be choreographed to mirror the ebb and flows of her monologue.

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Possible interpretations

The garden's changing seasons symbolise the cyclical nature of life and the constant change in relationships.

Pip's monologue captures the universal human experience of ageing and reflecting on missed opportunities.

The scene illustrates the profound impact of time on individuals and the need for understanding within familial relationships.

Activity 1: Inner monologues

You are individually going to write inner monologues from the perspective of the characters in the 'Autumn' scene. Think about going into the characters' thoughts, emotions and memories. After you have written them, share them with the rest of the class or in small groups.

Activity 2: Shadow sculptures

Working in small groups, give each group a character from the 'Autumn' scene. Create 'shadow sculptures' using your bodies to physically represent the emotions, relationships and conflicts present in the scene.

Activity 3: Emotional line graphs

Using a large sheet of paper, draw a line graph that represents the emotional journey of the characters throughout the 'Autumn' scene. You can mark key moments on the graph where emotions change.

Activity 4: Character interviews

Working in pairs, give one person the role of a character from the 'Autumn' scene and the other the role of an interviewer. The interviewer asks questions about the character's thoughts, feelings and experiences. Try to think deeper about the character and use your understanding of the characters to help you.

Activity 5: Multiple perspectives scene

Work in small groups and give each group a different character from the 'Autumn' scene. In your groups, you are going to reinterpret the scene from your character's perspective, focusing on their experiences and emotions. After you have presented these to the rest of the class, combine the presentations, working as a whole class, and perform the scene with multiple perspectives, highlighting the different viewpoints.

Hint

With this scene, focus on the relationship between Pip and Fran. Think about why Fran treats Pip the way she does.

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Scene: As Autumn Turns

Plot

'As Autumn Turns' is a scene that showcases the Price family's interactions. The scene is set in the family home and focuses on the dynamics between the adult Price children and their parents. The scene explores their lives and relationships. One of the main sections of this scene is the letter from Patricia Price explaining and justifying her life choices to Fran after moving to Vancouver.

Setting

The scene is set in the family home, a place rich with history and emotional significance. The setting provides a familiar backdrop against which the family dynamics play out, highlighting the tension between comfort and change.

Language

The language in this scene is conversational yet loaded with subtext. The **dialogue** captures the intricacies of family communication – both what is said and what remains unspoken. The characters' choice of words, tone and body language all contribute to the scene's emotional depth.

Key text

Dialogue: The exchange between characters is filled with subtext, revealing their true feelings and the complexities of their relationships.

Themes

Generational differences: The scene portrays the clashes between different generations, showcasing the differing perspectives and values of the parents and their adult children.

Identity and independence: The adult children grapple with establishing their own identities and roles within the family. This theme is evident as they negotiate their personal desires against familial expectations.

Unfulfilled dreams: The parents, particularly Bob and Fran, reflect on their own unfulfilled dreams and the sacrifices they made for their children. This theme highlights the complexities of balancing personal aspirations with familial responsibilities.

Form and genre

Things I Know to be True is a family drama that blends realism with introspection. The scene explores the characters' internal struggles and psychological landscapes within the context of an overarching familial narrative.

Structure

The 'As Autumn Turns' scene is structured around a family gathering together after Patricia Price has left Australia for a job in Vancouver, which naturally brings different characters to the fore and facilitates interactions that reveal tensions, shared history and evolving relationships among the family members.

Characterisation

Parents (Bob and Fran): Their interactions with their adult children showcase the struggles of the older generation approaching the end of their careers and lives.

Children (Rosie and Ben): The adult children's interactions reflect their individual journeys from questioning their life choices to asserting their independence.

Stage directions for the 'As Autumn Turns' scene

Props and setting: The family home could be adorned with decorations and photographs, adding to the scene's emotional depth.

Physical interaction: The characters' movements, such as hugging, avoiding eye contact, or standing apart, can convey the complexity of their relationships.

Lighting: Changes in lighting could emphasise shifts in mood and focus on different characters.

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Possible interpretations

The family gathering setting highlights the complexities of familial relationships, love and the underlying tensions that come with family bonds.

The generational clashes reflect the evolving social landscape and changing expectations. Consider how different generations navigate their identities and aspirations.

The unfulfilled dreams of the parents highlight the sacrifices and challenges of parenthood. Consider the balance between personal fulfilment and familial responsibilities.

Activity 1: Character perspective tableau

Working in small groups, give each group a character from the scene. You are going to create a tableau representing your character's emotional state and thoughts during the 'As Autumn Turns' scene. In the tableau, each group should present their tableau and explain their choices and how they represent the character's perspective. This can be verbal or written.

Activity 2: Emotional timeline re-enactment

You are going to create a timeline of emotions for each character in the scene. Working in small groups, re-enact the scene using your timeline as a guide. Think about how emotions evolve for each character throughout the scene.

Activity 3: Character dialogues

Working in pairs, you are going to rewrite the dialogue of the scene from the perspective of a character. For example, you could rewrite the scene as if it were entirely from Rosie's point of view.

Activity 4: Non-verbal communication exercise

You are going to perform the scene without using any dialogue, focusing solely on **non-verbal communication** – gestures, **facial expressions**, **body language** and movements. This will allow you to explore the subtext and emotions in the scene. Think carefully about how to show the subtext and emotions without words.

Activity 5: Emotional soundtrack

Working in small groups, choose a song or a piece of music that you feel captures the emotions of the 'As Autumn Turns' scene. Once you have chosen your music, present your chosen piece to the class. Then, play each group's chosen track as you silently recreate the scene's emotions through movement.

Key terms!

Non-verbal communication: communication through means other than voice.

Facial expressions: the non-verbal communication conveyed through the movements and configurations of an actor's face.

Body language: non-verbal communication conveyed through physical movements, gestures, postures.

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Scene: Winter

Plot

The 'Winter' scene from *Things I Know to be True* portrays a pivotal moment in the play. It centres on the revelation of the family secret that Mark identifies as transgenerational trauma, leading to the turmoil that unfolds as a result. The scene provides insight into the depths of family challenges of confronting uncomfortable truths.

Setting

The scene takes place in the family home. The **juxtaposition** of the scene title with the dramatic revelation heightens the impact of the scene, emphasising the complexity of the family's relationships.

Key term
Juxtaposition
together for a

Language

The language in this scene is fraught with tension and raw emotion. The dialogue transforms an ordinary family gathering to a moment of intense confrontation and vulnerability, revealing their true feelings and inner conflicts, leading to a cathartic release of long-held emotions.

Themes

Secrets and truth: The scene explores the consequences of hidden truths within a family, highlighting the impact of concealment on trust and understanding.

Family bonds: The revelation and ensuing reactions highlight the resilience of family as well as the fractures that can result from long-kept secrets.

Betrayal and forgiveness: The scene delves into the complexities of betrayal and the characters grapple with the actions of their loved ones and the possibility of forgiveness.

Form and genre

Things I Know to be True is a family drama that skilfully combines realism and interiority for an examination of characters' inner lives and emotional journeys while maintaining a familial narrative.

Structure

The 'Winter' scene is structured around an ordinary family daily gathering. However, the revelation of the family secret as female shifts the tone dramatically, leading to a climax that exposes characters' emotions.

Characterisation

All family members: The reactions and interactions of each family member showcase their vulnerabilities, and relationships within the family unit.

Stage directions for the 'Winter' scene

Setting: The winter setting of the garden could slowly fade in intensity as the tension builds in mood.

Physical movement: The characters' movements, such as pacing, gestures and body language, could reflect their emotional states during the confrontation.

Lighting: Lighting changes could emphasise the moment of revelation and the subsequent emotional fallout.

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Possible interpretations

The winter setting serves as an ironic backdrop, highlighting the stark contrast between the cold weather and the emotional warmth within the family.

The scene underscores the power of honesty and the potential for healing when facing the difficulty of confronting painful truths.

The range of reactions from different family members showcases the complexity of the scene, leading to a single revelation.

Activities

The 'Winter' scene in *Things I Know to be True* is a climactic and emotionally charged scene. Here are five drama activities to explore and engage with this scene:

Activity 1: Emotional sculptures

Working in pairs or small groups, give each group or pair a character from the 'Winter' scene and assign them a specific emotion. They will then create living sculptures that represent the emotions and relationships of your assigned character. Try to think how you will use your bodies to show the climax to this scene.

Activity 2: Character letters

You are going to write letters from one character in the 'Winter' scene to another, expressing their feelings, regrets and unspoken emotions. After writing the letters, swap your letter with someone else's and read it aloud, or as a group.

Activity 3: Alternative endings

Working in groups, create a word cloud and perform an alternative ending to the 'Winter' scene. Discuss different outcomes, and think carefully about the impact of your choices on the characters.

Activity 4: Symbolic objects

Working as a set designer, pick a significant object that could come from the 'Winter' scene (e.g., a letter, a family photo). You are going to create a set design to show how you would incorporate this object into the scene. Think about how you would show that this item is significant to the audience.

Activity 5: Inner monologue improvisation

Working on your own, choose a character from the scene and prepare an inner monologue for that character. Then, working with a partner, one of you performs their monologue while the other provides physicality. Think about the internal conflicts and emotions of the character.

Hint

This is a really difficult scene as it is so emotionally charged. Mark is revealing a huge secret to his parents. As you work through the activities, try to consider the feelings of all the characters: Mark and Fran and Bob to get a fully rounded study of the scene and emotional journey of the characters.

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Scene: As Winter Turns

Plot

'As Winter Turns' is a pivotal scene that portrays the aftermath of Mark's secret's on the Price family and Mark's departure to Sydney. The scene captures the emotional attempts at reconciliation, even if awkward (especially between Mark and Bob), and terms with the truth.

Setting

The scene is set in Mark's home as he is packing, serving as a space to represent how he feels at this point. The setting provides a context for the characters' interactions, between familiarity and the transformed family dynamics.

Language

The language in this scene is a mixture of introspection and attempts at understanding by strained conversations, apologies, and attempts to mend broken relationships. It reflects their emotional states and the shifting power dynamics within the family.

Themes

Consequences of truth: The scene delves into the aftermath of Mark's revelation, exploring the telling and the complexities of forgiveness and healing.

Resilience and transformation: The family members navigate the aftermath of the secret and the potential for personal growth and transformation in the face of adversity.

Family bonds and fractures: The scene underscores the multifaceted nature of family, both the enduring love that binds the family together and the fractures that have occurred.

Form and genre

Things I Know to be True is a family drama that masterfully combines elements of realism and psychological exploration. The form enables an exploration of characters' internal struggles and psychological states rooted in the familial narrative.

Structure

The 'As Winter Turns' scene is structured around the family's attempts to address the secret. The structure allows for a gradual unfolding of emotions and conflicts as the characters react and attempt to rebuild their relationships.

Characterisation

All family members: The scene provides insight into the evolving emotional states of the family as they navigate the complexities of truth, forgiveness and rebuilding trust.

Stage directions for the 'As Winter Turns' scene

Setting: The setting could reflect the passage of time since the initial revelation, with props or lighting cues in the environment indicating the shifting emotional landscape.

Physical movement: The characters' movements, such as avoiding eye contact, emotional distance, can convey the evolution of their relationships and emotions.

Lighting: Lighting changes could underscore moments of reconciliation, tension or emotional shifts.

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Possible interpretations

The scene highlights the ongoing process of coming to terms with the truth, empathy is immediate and requires time and effort.

The attempts at reconciliation and understanding underscore the power of empathy in rebuilding strained relationships.

The transformation of the family dynamics speaks to the resilience of familial bonds even in the aftermath of deeply challenging revelations.

Activity 1: Emotional charades

Working in pairs, each pair selects a particular emotion found in the 'As Winter Turns' scene (e.g. sadness, forgiveness). Take turns enacting the chosen emotion without using words, while the other person guesses the emotion being portrayed.

Activity 2: Mirror exercise

Working in pairs, one person is the 'mirror' and the other person is the 'reflection.' The 'mirror' reflects the movements and emotions of the 'reflection' partner. Choose a specific moment from the scene and focus on the emotions and body language of the characters involved. After the activity, share what you observed and how it affected your emotional states.

Activity 3: Character monologues

Choose a character from the scene (Bob, Ben, Rosie). Working individually, write and perform a monologue in which your chosen character reflects on the aftermath of the revelation of Mark's coming out. Perform your monologue to the rest of the group.

Activity 4: Tableau vivant

Working in small groups, choose a specific moment from the scene (e.g. the packing of the car for the journey to the airport). In your group, create a frozen tableau that shows your chosen moment. Present your tableau to the rest of the class.

Activity 5: Improvised dialogues

Working in pairs, choose a character from the scene. Think of a situation that takes place after the scene where the characters attempt to mend their relationships. Create an improvisation **dialogue** based on this situation. Present your improvisation to the rest of the class. After the presentation, write a reflection on the different approaches to reconciliation that were explored in your improvisation.

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Scene: Spring

Plot

'Spring' is a poignant scene from *Things I Know to be True* that portrays a significant renewal between Fran and Bob. The scene takes place in the family home's garden, marking the characters' journeys toward understanding, forgiveness and the mending of strained relationships.

Setting

The scene is set in the family home's garden, a symbolic space that mirrors the characters' emotional states. The garden serves as a backdrop for the characters' interactions, providing a serene environment where reconciliation and renewal can occur.

Language

The language in this scene is marked by vulnerability and introspection. The dialogue reveals the characters' emotional states as they engage in heartfelt conversations and express their genuine feelings. The use of metaphor highlights the growth and transformation that have occurred since the earlier revelations.

Themes

Renewal and reconciliation: The scene explores the idea of spring as a metaphor for new beginnings and an opportunity for mending fractured relationships. The characters' interactions symbolize the process of rebuilding connections with each other.

Forgiveness and healing: The theme of forgiveness is central as the characters confront their past mistakes and come to terms with their actions. The scene highlights the power of compassion and the possibility of emotional healing.

Cycle of life: The garden setting and the reference to spring emphasise the cyclical nature of life, representing various phases of growth, change and renewal.

Form and genre

Things I Know to be True is a family drama that weaves together realism and introspection. The scene focuses on the exploration of characters' inner thoughts and emotional landscapes while maintaining a cohesive familial narrative.

Structure

The 'Spring' scene is structured around Fran and Bob's interactions in the garden, showing their progression from initial tension to open communication and seeking resolution. The structure allows for a gradual process of emotional healing.

Characterisation

Fran and Bob: The scene showcases the evolution of the characters, particularly their growing willingness to forgive and mend relationships. Fran's vulnerability and Bob's capacity for empathy are key aspects of their characterisation.

Stage directions for the 'Spring' scene

Setting: The garden could be adorned with vibrant flowers and signs of new life, emphasizing the theme of renewal.

Physical movement: The characters' movements, such as embracing, hand-holding, and walking together, can convey the depth of their emotions and connections.

Lighting: Soft and warm lighting could evoke a sense of intimacy and renewal, underscoring the transformative nature of the scene.

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Possible interpretations

The garden setting serves as a metaphorical space where characters shed their emotions and find the opportunity for growth and reconciliation.

The scene demonstrates the resilience of familial bonds and the potential for forgiveness as relationships can be restored even after experiencing significant conflicts.

The reference to spring underscores the cyclical nature of life, reminding the audience of the renewing nature of human experiences.

Activities

In *Things I Know to be True*, the 'Spring' scene is a significant moment that explores individual journeys. Here are five drama activities to help you explore and engage with the scene.

Activity 1: Improvised dialogues

Working individually, choose a character from the 'Spring' scene. Write a reflective monologue as that character, discussing their emotions, personal growth and thoughts about the events of the play. Think about the character's views and how these change over time.

Activity 2: Flashback improvisations

Working in pairs or small groups, one person takes on the role of a character from the 'Spring' scene. The other person portrays a family member or close friend from a previous point in the character's life that takes place before the events of the play, shedding light on the character's relationships and past experiences.

Activity 3: Emotional movement

Choose a character from the 'Spring' scene. Listen to music that evokes the emotions and atmosphere of the scene. As you listen to the music, move around the space freely, embodying the feelings and experiences of the chosen characters.

Activity 4: Parallel monologues

Working individually, you are going to write parallel monologues for each character in the 'Spring' scene. These monologues should be written as if the characters are reflecting on their individual journeys and the course of the play. Perform these monologues simultaneously with the rest of your class to see how you can get a view into the characters' transformations.

Activity 5: Physical transformation

Working in pairs, choose a moment from the 'Spring' scene and physically embody your understanding of that moment. Once you have this initial physicality, find a way to gradually transform into a new pose that represents how the characters have changed or evolved.

Key term!

Posture: how someone holds themselves (for example, upright or slouching).

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Scene: Home

Plot

This scene is where Ben's crime is revealed and is a pivotal moment in *Things I Know to be True*. The revelation of this secret serves as a catalyst for family relationships and the challenges of coming to terms with difficult truths.

Setting

The setting of this scene can vary, but it typically takes place in a private space with intimate characters. This setting provides an intimate backdrop that emphasises the personal nature of the scene and the raw emotional exchanges.

Language

The language in this scene is tense and emotionally charged. The dialogue among characters is filled with shock, disbelief and emotional turmoil as they grapple with the revelation of Ben's crime and the immediate impact of the revelation on the family dynamics.

Themes

Secrets and truth: The scene underscores the consequences of hidden truths with the emotional turmoil that arises when these secrets are brought to light.

Betrayal and forgiveness: The revelation exposes the theme of betrayal, as well as the possibility of reconciliation as the family responds to the shocking news.

Identity and acceptance: The revelation forces the characters to confront the truth about Ben's actions and consider how it affects their perceptions of themselves and each other.

Form and genre

Things I Know to be True is a family drama that blends realism with introspection. It focuses on the exploration of characters' internal struggles and psychological landscapes while maintaining a strong familial narrative.

Structure

The revelation scene has a focused structure that revolves around the unveiling of the secret. It creates a dramatic build-up as tension escalates and emotions come to the forefront.

Characterisation

Ben: The revelation scene exposes a complex aspect of Ben's character and his perception of himself and his family.

Parents (Bob and Fran): Their reactions to the revelation reflect their roles as parents and how they respond to the news.

Siblings (Rosie): The siblings' reactions illustrate the differing ways in which they react to the shocking revelation.

Stage directions for the revelation scene

Setting: The scene's setting should convey intimacy and allow for the necessary emotional exchanges among characters.

Physical movement: Gestures, facial expressions and body language can convey the characters' emotions, such as shock and disbelief as they process the revelation.

Lighting and sound: Lighting changes and sound effects can enhance the dramatic impact of the scene, underscoring its significance.

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Possible interpretations

The revelation scene illustrates the fragility of familial relationships and the challenge of hidden truths.

The characters' reactions highlight the complexities of human emotions, showcasing emotional breakdowns and unexpected moments of empathy and understanding.

The scene explores the idea that unveiling a long-held secret can serve as a catalyst for change within a family.

Activity 1: Character confessions

In pairs or small groups, choose a character from the 'Home' scene. You are going to write secrets that your character might reveal during the scene. Once written, you are going to perform the scene where these confessions come out naturally in the conversation, allowing for exploration of the character's inner world.

Activity 2: Character mash-up

Working in pairs, choose two characters from the 'Home' scene. You are going to create a new scene in which these two characters meet in a different context, such as a coffee shop or a park. Imagine how your characters' dynamics might change outside of the original scene.

Activity 3: Scene variations

Working in groups, choose a specific emotion (e.g. anger, sadness, joy) to focus on. Each group is going to **reinterpret** the 'Home' scene, emphasising the chosen emotion. This will allow you to explore how different emotional tones can impact the scene's dynamics.

Activity 4: Character interviews

Working in pairs, one person is going to interview the other as their chosen character from the 'Home' scene. The interviewer should ask questions about the character's thoughts, feelings and motivations. This will allow you to delve into the characters' viewpoints and motivations.

Activity 5: Non-verbal communication focus

You are going to perform the 'Home' scene without using any dialogue, focusing solely on non-verbal communication. Make sure you emphasise facial expressions, body language and gestures to convey the emotions and tensions of the scene. This will allow you to explore the unspoken interactions between the characters.

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Scene: Summer

Plot

The 'Summer' scene encapsulates the culmination of the family's journey. It portrays the breakdown of the family they thought they had and the realisation that they have had on their family. Grappling with the aftermath of the revelations and secret relationships, it marks a significant turning point in their collective narrative. Rosie leaving home, a year after returning from her travels in Europe.

Setting

The scene is set in the family's home, specifically in the garden, which has witnessed moments throughout the play. The setting provides a backdrop that contrasts with the revelations occurring within the family.

Language

The language in this scene is charged with emotions, confrontation and resolution. It explores the family members' reactions and confrontations, and their attempts to find closure. The language mirrors the cathartic release of long-pent-up emotions.

Themes

Closure and resolution: The scene explores the family's journey towards closure as they confront past secrets and conflicts, and seek to reconcile with one another.

Authenticity and honesty: The theme of truth-telling is central as characters confront their past to foster a new level of authenticity within the family.

Acceptance and change: The family members grapple with accepting the changes to the family unit and their own lives, signifying personal growth and transformation.

Form and genre

Things I Know to be True is a family drama that seamlessly blends realism with internal exploration of characters' internal struggles and psychological landscapes within a familial narrative.

Structure

The 'Summer' scene is structured around the family's interactions in the garden, where they address their past and seek resolutions. The structure facilitates a cathartic release and a new beginning for the family.

Characterisation

The scene showcases the evolution of the characters, especially their emotional growth and newfound understanding of one another.

Stage directions for the 'Summer' scene

Setting: The garden could be depicted with both vibrant and wilting plants, reflecting growth and challenges.

Physical movement: Gestures, expressions and body language can convey the characters' emotions, such as hugs, tears and reconciliatory gestures.

Lighting: Lighting changes could emphasise shifts in mood, casting light on moments of revelation.

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Possible interpretations

The garden's setting serves as a metaphor for the family's growth, as they navigate relationships, from turmoil to newfound resolution.

The scene exemplifies the potential for redemption, forgiveness and transformation as fractured relationships can be mended.

The scene underscores the idea that confronting past deceptions and facing difficult understanding of oneself and others.

Activities

The 'Summer' scene is a crucial moment that explores the characters' relationships. Use the drama activities to help you explore and engage with the scene:

Activity 1: Character letter writing

Choose a character from the 'Summer' scene and write a letter expressing the character's feelings at the moment of the scene. Think about your character's perspective and motivations. After writing the letter, share it with others in the class and discuss the letters in pairs or small groups to see how they interpret the characters in the scene.

Activity 2: Emotional statues

Divide the class into groups. Each group chooses a specific character from the 'Summer' scene to create 'emotional statues' by sculpting frozen poses that capture the emotional state of the character during this scene.

Activity 3: Alternative dialogues

Using the script of the 'Summer' scene, you are going to rewrite the dialogue in a way that changes the outcomes or reveals hidden emotions. You can then perform these alternative dialogues to explore the characters' interactions and motivations.

Activity 4: Thought bubbles

Working in pairs, one person plays a character from the 'Summer' scene and the other person writes a thought bubble. The thought bubble expresses the character's internal thoughts and emotions during the scene.

Activity 5: Scene through different lenses

Working in small groups, choose a different 'lens' through which to view the scene (e.g. hope). Perform the scene while focusing on portraying that particular emotion or theme. Discuss how this lens affects the scene's depth and complexity from various angles.

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Scene: Life Goes On

Plot

'Life Goes On' is the penultimate scene of *Things I Know to be True*. The scene sees the family reconnect as a couple and to find a way to move forward together without the children.

Setting

The scene is set in the family's garden, which has witnessed pivotal moments throughout the play. It serves as a symbolic space where memories and emotions are intertwined with the present.

Language

The language in this scene is very naturalistic and conversational. The characters are expressing a mixture of emotions such as gratitude, acceptance and hope. The language reflects the family's journey and the realisation that life does indeed go on.

Themes

Time and change: The scene centres on the theme of the passage of time and its impact on relationships. It reflects on the inevitability of change and the growth that comes with it.

Resilience and continuation: The scene emphasises the family's resilience and their ability to move forward despite the challenges they've faced.

Legacy and memory: The garden setting and the characters' reflections allude to the experiences that create a lasting legacy that shapes the family's future.

Form and genre

Things I Know to be True blends family drama with introspection. The form allows the characters' inner thoughts and emotional landscapes while maintaining a connection to the external world.

Structure

The 'Life Goes On' scene is structured as a reflection on the events that have transpired up to this point. The structure provides closure and a sense of resolution to the family's journey.

Characterisation

Fran and Bob: The scene encapsulates the growth and transformation of the characters. Their shared experiences have shaped their perspectives and relationships.

Stage directions for the 'Life Goes On' scene

Setting: The garden should be depicted with subtle changes that reflect the passage of time and the characters' evolving perspectives.

Physical movement: Characters' movements and gestures can convey a sense of nostalgia and connection as they interact with the garden and each other.

Lighting: Lighting changes could evoke different times of day, contributing to the scene's atmosphere and the characters' emotional states.

Possible interpretations

The scene highlights the cyclical nature of life, where individuals experience seasons of growth, challenge, and renewal.

The garden's symbolism reinforces the idea that memories and experiences are part of the family's legacy, even as time moves forward.

The scene offers a message of hope and resilience, suggesting that while life is filled with challenges, there is always comfort in the continuity of existence.

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Activities

'Life Goes On' is a poignant scene in *Things I Know to be True*. It's a moment of reflection for the characters. Here are five drama activities to help you explore and engage with the scene.

Activity 1: Monologue reflections

Choose a character from the 'Life Goes On' scene. You are going to write a monologue in which the character reflects on the journey they've been through and their feelings in that moment. You can then perform the monologue to the class.

Activity 2: Frozen moments

In pairs or small groups, select a key moment from the 'Life Goes On' scene that resonates with you. Then go on to create frozen tableaux that capture the emotions and relationships within that moment.

Activity 3: Parallel scene creation

Working in small groups you are going to create a parallel scene to the 'Life Goes On' monologue. Your scene should take place in a different setting, time or circumstance but still capture the essence of reflection and emotion.

Activity 4: Character reflection letters

Working individually, you are going to write letters from one character to another, expressing their thoughts and feelings about the events leading up to the 'Life Goes On' scene. After writing the letters, you can perform dramatic readings, focusing on conveying the emotions and insights of the characters.

Activity 5: Movement and stillness

Choose a character from the scene and create their emotional journey through a combination of movement and stillness. You can use movement to represent growth and change, while stillness can symbolize reflection and acceptance.

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Scene: And It Ends Like This

Plot

The final scene of the play where the whole family is reunited except for Fran, who calls that changes the family's entire future. Fran has been involved in a car accident, a profoundly emotional and pivotal moment in *Things I Know to be True*. It marks a turning point and serves as a culmination of the family's experiences, reflecting on love, loss and how they come with the end of a life.

Setting

The setting of this scene is the kitchen and garden at the family home. This setting emphasises the cosiness of the family. It has also been the setting for all of the major splits in the family that have been mended.

Language

The language in this scene is tender, raw and filled with emotion. The characters' dialogue reflects love, and the profound impact that Fran has had on their lives. The language captures the reflection that accompanies the end of a loved one's life.

Themes

Mortality and loss: The scene delves into the themes of mortality, the fragility of life and the impact of losing a family member.

Family bonds: The scene highlights the strength of family bonds and the ways in which they provide support and say goodbye to a loved one.

Legacy and memory: The characters' dialogue reflects on Fran's legacy and the importance of remembering, emphasising the lasting presence of loved ones even after they are gone.

Form and genre

Things I Know to be True blends family drama with introspection. The form allows for the exploration of characters' inner thoughts and emotional landscapes while staying rooted in the family's experiences.

Structure

The scene has a focused structure that centres on the family's reactions following Fran's death. The structure allows for a poignant exploration of their emotions and reflections.

Characterisation

Bob: Bob has one line but needs to show the audience his feelings through his physical actions and reactions.

Family members: The scene showcases the range of emotions experienced by different family members as they confront the reality of Fran's passing.

Stage directions for the death scene

Setting: The room should be depicted with details that evoke the family setting and intimacy.

Physical movement: Characters' movements, such as holding hands, embracing and standing close together, can communicate the depth of their emotions and connections.

Lighting: Lighting changes can create an atmosphere that reflects the solemnity of the scene and the idea of transitioning from life to death.

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Possible interpretations

The scene emphasises the universal experience of mortality and loss, inviting the relationships and the impermanence of life.

The dialogue and interactions showcase the power of family support and the way together during difficult times.

The scene speaks to the enduring impact of loved ones on our lives and the importance with those we hold dear.

Activity 1: Character reunions

As the final scene involves characters reuniting or coming together, work in small groups to create **improvisations** depicting what might have happened in the moments leading up to this scene. Imagine the emotional build-up and relationships that contribute to the final moment.

Activity 2: Emotional time capsule

Write down your interpretations of each character's emotional state in the final scene. Place these in small envelopes and seal them, thus creating an 'emotional time capsule'. After watching the scene, compare your predictions with the actual emotions portrayed.

Activity 3: Alternative endings

Working in small groups, consider alternative endings to the play, exploring different ways the story could conclude. This exercise will get you to consider the implications of various choices.

Activity 4: Costume design

After reading the scene, design a costume for each character in the scene. Think about how you as the designer would show the emotions of the character through the costume.

Activity 5: Character reflective journals

Working individually, imagine you are a character from the final scene and write a reflective journal about your character's experiences and growth throughout the play.

Key terms!

Improvisation: a form of performance or creative activity in which individuals or groups create and perform without a script or predetermined plan.

Texture: the quality or surface characteristics of fabrics and materials used to create costumes for theatrical productions.

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Section 3: Staging the

The play *Things I Know to be True* has a very naturalistic feel, and, as such, a naturalistic play could allow an actor to draw out the emotions of the character. One way the actor can communicate the emotions of the character to the audience is to place themselves in the shoes of the character. There are many different performance techniques to help stage the play and create meaning. To help you have a good understanding of the characters in the play and what happens to each character, the activities in this resource for each scene will give you a chance to explore each character's roller coaster they go through in the play.

Physical

The actor's physicality is one way that they communicate the characteristics of the character. To help you understand the actor they need to have a full understanding of the character and sometimes facts about the character that happened to them prior to the play. The best way to create this is to have a solid backstory.

Activity 1: Create a backstory

Using information from the script to help you, and also your imaginative choices as an actor, create a backstory for a character from the play. The questions below may help you.

Name

How old am I?

What did I enjoy studying at school?

How am I feeling about my life?

Has this feeling changed throughout my life?

What are the important relationships in my life?

Where do I want my life to go in the future?

What job do I have, and is this job something I've always wanted?

Is there anything in my past that still affects me today?

You can add any other questions to this list that you think will help you create relevant information for your character.

Hint

- Use what the character says and also what other characters say about the person.
- Also think about a character's actions and what in their past leads them to act that way.

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Activity 2: Physicalising a character - finding the action

Working in pairs, choose a section of the play that is a dialogue that contains two characters. In that scene, you are going to give an action to a certain line. Aim to make these actions represent that moment. For example, if the character is angry then have a large punching movement. Once you have given movements to each line, perform the whole scene with the movements. Then perform the scene again without the movements but keeping the same physicality that you created for your scene.

Voice

The way a character speaks can reveal a lot of information to the audience about the character. The play *Things I Know to be True* is set in Australia, when the UK premiere was created, the characters had Australian accents. Accent can change the meaning of a section of dialogue as different people have different stereotypes of that accent.

Activity 1: Accents

As a whole class, draw up a list of regional UK accents. See if anyone in the class can do a particular accent. Use YouTube to find examples of the accent. Once you have your list and have heard the accents, discuss the stereotypes of each.

Accent	What does it make you think of?
e.g. Birmingham	Stereotypically

Activity 2: Dialogue with accents

Having explored accents as a class, you are now going to choose a section of dialogue (it's recommended you choose the same section from the play), split into groups, and give each group a different accent. Each group will perform the chosen dialogue, applying your given accent. Present your scene to the whole class. Discuss how the meaning changed based on the accent they used. If you are able to watch the Australian production of the play, then you can watch the UK premiere and compare the meaning created in that production.

Hint

When working with accents, you need to work harder as an actor to make sure the voice is clear.

Remember an audience needs to hear clearly what you are saying.

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Staging

The relationship between the actors and the audience can change the feel of a play. If the audience are far away it can make them feel on the outside of the situation and if the audience and actors are close then the audience can feel involved and part of the action. The location of the audience has with the set that has been designed can allow them to get messages about the location of the play without any verbal information.

There are four main staging types:

1. **Proscenium arch / End-on:** The audience are placed at one side of the performance space.
2. **Traverse:** The audience are placed on two sides of the stage, with the acting space in the middle of audience.
3. **Thrust:** The audience are placed on three sides of the stage.
4. **Theatre-in-the-round:** The audience are placed on all four sides of the stage.

Activity 1: Choose your staging type

Working individually, imagine you are the director and you have to choose the staging type for each scene. Create a table similar to the one below to make a decision on the staging that would work best for each scene the staging type that would work best for the scene, then consider the pros and cons of each type. After you have completed this for each scene, try to make a decision as to one staging type for the whole play.

Scene	Staging type	Pros

Activity 2: Design your set

Working individually, imagine you are the set designer and you are going to design the set for the play *Things I Know to be True*. Referring back to the section on the themes of the play and the board of images you would incorporate into your set design. Once completed, draw a stage set design.

Costume

The way a character dresses can reveal a lot about them as a person. The difficulty with *Things I Know to be True* is that it is set using relatively modern dress, so the use of colours, for example, won't have the same meaning as historical costumes. However, even modern-day costumes can reveal a lot about the character; for example, the fit of the costume could indicate the character's social status.

When labelling costumes, discuss the colour, texture, etc. and see what you can learn about the character.

The quality of the material the costume is made from can tell us about the character and how they change as the play goes on and represent a change in situation and emotions.

Activity 1: Mood board

Choose a character and create a mood board to show images for your idea of costumes for the play. Don't forget to think about types of material you will use in your costumes.

Activity 2: Mood board

Choose a character and design every costume they will wear throughout the play. Think about the journey the character goes on in the play and how you will show this through the costume.

Draw the costumes on the outline of a person and label the costumes with detailed labels. For each costume, write a rationale as to why you have designed the costume the way you have and what it tells us about the character and the situation from the design.

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Lighting and Sound

Lighting can add emotion, tension and meaning to a piece of drama. When lighting a scene, consider the type of lantern you will use as each lantern will give a different effect.

The main lanterns are:

Profile: This lantern gives a clear defined beam of light with a hard-edged beam.

Fresnel: This lantern gives a clear defined beam of light with a soft-edged beam.

Flood: A lantern that floods the stage with light with little definition.

Spotlight: This lantern gives a hard-edged beam of light on a particular character or object.

Sound can be used to heighten the emotion of a scene and help the audience to picture what is happening within the scene.

You can **underscore** a scene with a piece of music that reflects the emotions or events of the scene. Underscoring can even be used to reflect the location of a scene.

Activity 1: Lighting designer

You are taking on the role of the lighting designer. Choose one scene from the play (try to choose a scene that has an emotional aspect to the scene), make a list of what lanterns you will use, and why. Consider how the audience to focus on as the scene progresses.

Activity 2: Sound designer

You are taking on the role of the sound designer. You need to find an appropriate piece of music for each scene in the play. If you want some inspiration, use the Spotify link below to listen to the music used in the production. The music by Nils Frahm used in the production can be found in the Spotify playlist: [zzed](#).

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Things I Know to be True and Practitioner Study

The UK premiere of *Things I Know to be True* was a joint production between Frantic Assembly and the Frantic Company South Australia. Frantic Assembly's collaboration added another layer to the script, using signature physical theatre techniques to convey the raw, unsaid emotions and unspoken desires of the characters. Their involvement brought a dynamic and primeval quality to the play, enhancing the already rich script.

Frantic Assembly is renowned for its distinctive performance style, which merges physicality with emotional depth. Rooted in physical theatre, the company pushes the boundaries of theatrical presentation by integrating movement, design, music and text. Rather than relying solely on dialogue, Frantic Assembly utilises the power of the body, using it as a narrative tool to convey the underlying tensions and unspoken emotions. This approach results in productions that are both emotionally resonant and visually striking. Their work often addresses contemporary issues and speaks to the human condition, making them one of the most innovative and influential theatre companies in recent decades.

Frantic Assembly's performance style is characterised by several key features that make it so powerful and impactful:

- **Physicality:** At the heart of Frantic Assembly's work is a deep-rooted emphasis on physicality. Their productions often use movement as a primary mode of storytelling, utilising gesture and posture to convey emotion, narrative and theme.
- **Collaborative creation:** Frantic Assembly's process is deeply collaborative. They involve their cast from the very beginning, allowing the development of movements and scenes to arise organically from the performers themselves.
- **Integration of design:** Set, sound and lighting designs are not afterthoughts but integral parts of their productions. These elements are often interwoven seamlessly with the physical performance of their shows.
- **Contemporary issues:** Their plays often grapple with contemporary and relevant themes that resonate with a wide audience. They tackle themes such as family, identity, mental health and social issues.
- **Dynamic choreography:** While not a dance company, the choreographed sequences in their productions stand out. The movements are designed to evoke strong emotions, reveal character and advance the narrative forward.
- **Emotional authenticity:** Despite the heightened physicality, there's an authentic emotional core to their work. They focus on portraying genuine human experiences and relationships.
- **Innovative use of space:** Frantic Assembly often challenges traditional staging conventions, using props and the performers themselves in unique ways to create visually compelling environments.

Frantic Assembly has produced numerous works since their formation in the 1990s. Some of their notable productions include:

- ***Lovesong* (2012):** Written by Abi Morgan, *Lovesong* interweaves the story of a man and woman four decades later. The production delves deep into the emotional complexities of the relationship, using Frantic Assembly's trademark physical style to convey the emotional weight of the story.
- ***Beautiful Burnout* (2010):** A collaboration with the National Theatre of Scotland, this production, set against a backdrop of boxing, is about the sacrifices people are willing to make for family. Combined with the company's kinetic choreography, it offers a thrilling portrayal of the sport.
- ***Othello* (2008):** A reimagining of Shakespeare's tragedy, this production was set in a modern context. It retained the themes of jealousy and betrayal from the original but introduced Frantic Assembly's trademark physicality.
- ***The Believers* (2014):** A gripping play written by Bryony Lavery, *The Believers* deals with family and the supernatural. The play is known for its chilling atmosphere and the way it uses physicality to convey the characters' inner turmoil.
- ***Pool (No Water)* (2006):** A collaboration with playwright Mark Ravenhill, this production explores themes of friendship and envy. The story revolves around a group of artists responding to the death of a wealthy friend.

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Each of these productions showcases the versatility of Frantic Assembly in handling narratives. Regardless of the subject, their unique physical style and innovative staging are in the forefront, making their works unmistakably theirs.

To create the production of *Things I Know to be True*, Frantic Assembly would start with improvisation where the actors were given different scenarios that explored the themes of the play. Alongside this a physical world was created that explored 'tension, movement and rhythm'. To help with about staging *Things I Know to be True*, have a go at the activities below. These are designed for Frantic Assembly use in their rehearsal process.

Activity 1: Round by through

Working with a partner, you are going to create a series of movements. What the movements are is not important here - it is about creating a physical language.

Keep the name of the activity in mind as this will help you when you create your movements.

Create movements that allow you to go round your partner, be by your partner and then to go through your partner.

For example:

- Stand facing a partner and sandwich your right hand (palm down) with their left hand (palm down).
- Move your hand in a big circle, guiding your partner to walk around you.
- Then, lower your hand, leading your partner to bend forward.
- Push your hand between both of you, making your partner stand up back-to-back with you.

If you wanted to, you could fit this to music - choose something that isn't too fast.

- Always maintain contact with your partner.
- Keep your centre of gravity low to ensure clear communication.
- Pay attention to your weight, movement and how you react accordingly.
- Safety first! Be aware of your surroundings and ensure enough space.

Activity 2: Chair duets

This activity explores physical storytelling with a partner. For a video of instructions, watch <https://www.youtube.com/watch?v=PB-9LERSyY8>. Below are step-by-step instructions.

- Set-up: Place the two chairs side by side, facing the audience (or the front of the room).
- Starting position: Both participants sit in their respective chairs, maintaining an upright posture.
- Basic movements: Start with simple movements, such as leaning to the left and right, reaching for the other person, etc. These can be done in synchrony or in response to each other.
- Adding complexity: Introduce more complex movements like standing up, sitting down, stepping over the chair, or moving around to the other chair. Play with different speeds, directions and levels.
- Physical interaction: Introduce physical interactions between the two performers. This can be anything from a simple touch or push to more intricate lifts or support. Remember to always prioritise safety, especially when weight-sharing or supporting the other person.
- Incorporate emotion: Add an emotional layer to your duet. Are the two characters in the duet friends? Strangers? Lovers? Enemies? This relationship can change the tone and meaning of the movements.
- Seamless transitions: Ensure that each movement flows seamlessly into the next, creating a fluid and cohesive sequence.
- Finalise your duet: Once you've developed a series of movements and interactions you're happy with, finalise your sequence. Practise until it feels smooth and natural.
- Reflect and adjust: Watch other pairs perform their duets and receive feedback on yours. Adjust and refine your duet as needed.
- Performance: Perform your chair duet for an audience, or simply enjoy the experience of physical storytelling with your partner.

- Communication is key. Always maintain contact with your partner and ensure clear communication.
- Keep your centre of gravity low to ensure clear communication.
- Have a plan. The more you plan, the more you can create.

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¹ All quotes in this section are from *Things I Know to be True* study guide written by Frantic Assembly. <https://www.franticassembly.co.uk/resources/things-i-know-to-be-true-resource-pack>

Key Dramatic Terms

Body language	non-verbal communication conveyed through physical
Composition	the deliberate arrangement and organisation of various production to create a cohesive and effective presentation
Dialogue	the spoken communication between characters.
Exposition	the position of the story known as the beginning that provides information needed to understand characters and their initial situation.
Expression	the act of conveying emotions, thoughts and intentions including verbal communication, body language, facial
Facial expressions	the non-verbal communication conveyed through the of an actor's face.
Fourth wall	where the characters do not acknowledge the audience they are unaware of being watched. This creates a sense of audience to observe the characters' private lives.
Gesture	a body movement used to indicate mood and/or meaning
Improvisation	a form of performance or creative activity in which individuals perform without a script or predetermined plan.
Introspection	a character's internal self-examination, contemplation, thoughts, feelings, motivations and experiences.
Juxtaposition	two or more things put together for a contrasting result
Monologue	part of a text that is spoken by a solo performer.
Non-verbal communication	communication through means other than voice.
Posture	how someone holds themselves (for example, upright)
Physicality	the physical attributes, movements, expressions and actions of performers within a theatrical production.
Physical theatre	a form of performance art that relies primarily on the physical expressions of the performers to convey a narrative, emotion
Realism	a theatrical and literary movement that emerged in the late 19th century in Europe, which aimed to present onstage a faithful and accurate representation of everyday life, society and human behaviour.
Soundscape	an audio of different sounds collected and edited together for sound recording.
Subplot	the subordinate or secondary narrative strand in a text
Subtext	the unspoken meaning underneath what is actually said
Symbolism	the incorporation of particular colours or other symbols to represent a meaning.
Tableau	a freeze-frame of a particular moment in a play created by the performers
Tension	how tightly someone holds the muscles in different parts of the body
Texture	the quality or surface characteristics of fabrics and materials used for theatrical productions.
Tone	the emotional content of someone's voice, sometimes described as soothing, comforting, angry).

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Answers, Indicative Content Teacher's Notes

Section 1: Context

Activity 1: The author

1. What is the name of the playwright of <i>Things I Know to be True</i> , and when was he born?	Andrew Bovell, born 23 rd November 1962
2. Where does he come from?	Andrew Bovell was born in Kalgoorlie, Western Australia.
3. What was his education like?	He did his secondary school education in Perth of Western Australia, graduating with a BA. He studied Dramatic Arts at the Victorian College of Arts.
4. List his main writing career highlights.	<i>Speaking in Tongues</i> has been performed extensively in the USA. He also adapted it into the 2001 film <i>After Dinner</i> , <i>Holy Day</i> , <i>Scenes from a Separation</i> , <i>Working Class?</i> , adapted into the film <i>Blessed</i> which won multiple awards in 2008 and was staged in 2010.
5. What plays has he written?	<ul style="list-style-type: none">• <i>After Dinner</i>• <i>Holy Day</i>• <i>Who's Afraid of the Working Class?</i>• <i>Speaking in Tongues</i>• <i>When the Rain Stops Falling</i>• <i>The Secret River</i>• <i>Things I Know to be True</i>
6. What are his links to films?	Andrew Bovell has written several films, including <i>After Dinner</i> , <i>Holy Day</i> , <i>Scenes from a Separation</i> , <i>Working Class?</i> , <i>Blessed</i> , <i>The Secret River</i> and <i>Things I Know to be True</i> . He also co-wrote <i>Strictly Ballroom</i> and <i>Head in the Clouds</i> . His other works include <i>Edge of Darkness</i> , <i>The Book of Revelation</i> , which is based on a John le Carré novel.

Activity 2: The playwright

Andrew Bovell is an Australian playwright known for his thought-provoking and emotionally resonant works. His plays cover a wide range of topics and genres, several common themes and motifs can be found in his work.

- **Family dynamics:** Bovell frequently explores the complexities of family relationships, including sibling dynamics, and the impact of family history on individuals. His plays often delve into secrets and emotional connections within families.
- **Memory and identity:** Many of Bovell's works examine how memory shapes one's sense of self. Characters grapple with their pasts, confronting forgotten or suppressed memories that influence their present actions.
- **Communication and miscommunication:** Bovell's plays often highlight the difficulties that arise in human relationships. Characters struggle to express themselves, leading to misunderstandings and emotional distance.
- **Time and temporality:** The concept of time is a recurring theme in Bovell's works. He explores time as nonlinear, fragmented or cyclical, and how characters navigate the passage of time in their lives.
- **Isolation and loneliness:** Bovell's characters frequently grapple with feelings of isolation, whether it's due to physical distance, emotional barriers or personal choices. These themes are often explored through character-driven narratives.
- **Societal issues:** Bovell's plays often touch on broader societal issues, such as cultural tensions, historical events on individuals and communities. These themes are often woven into the fabric of his narratives.
- **Loss and grief:** The experience of loss, whether through death or the dissolution of relationships, is a common theme in Bovell's works. Characters cope with grief and the process of healing.

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- **Intimacy and vulnerability:** Bovell explores the complexities of human intimacy and their innermost thoughts and emotions, leading to moments of connection and catharsis.
- **Existential questions:** Some of Bovell's plays delve into existential questions about the meaning of existence, and the search for purpose and fulfilment.
- **Multilayered narratives:** Bovell is known for crafting intricate, multilayered narrative structures with complex characters and storylines. His non-linear storytelling style adds depth and complexity to his work.

Notable plays by Andrew Bovell include *Speaking in Tongues*, *When the Rain Stops Falling*, and *I Know to be True*. While these common themes can be found in many of his works, Bovell's versatility allows him to explore these themes in various genres and settings, making his body of work both rich and diverse.

Activity 3: Textual context

Events in video:

- First American to orbit Earth – Cultural
- Dirty water crisis in Michigan – Social
- Gravitational waves detected – Historical
- Opioid addiction officially declared an epidemic – Social
- ISIS claims responsibility for attacks in Brussels – Historical
- UK voted to leave the EU – Historical
- Shooting in gay nightclub in Orlando, America – shooter pledged allegiance to ISIS – Social
- Rodrigo Duterte sworn in as Philippines President – promises to wage a war on drugs – Social
- Protests in Turkey – Social
- Philando Castile and Alton Sterling shot and killed by police in America – Social/Cultural
- Donald Trump and Hilary Clinton race for the US presidency – Social
- Pokémon Go becomes popular with millions of people worldwide hunting for Pokémon – Cultural
- The Chicago Cubs win the World Series after 108 years – Cultural
- Football player refuses to stand for the National Anthem in America – Social
- Recording of Donald Trump bragging about sexually assaulting women is aired – Social
- Donald Trump becomes President of the USA – Historical
- Government forces take back control of Aleppo from rebel forces – Social
- 2016 said to have been the hottest year since records began – Social
- Russian ambassador to Turkey assassinated in Ankara – Historical

Activity 4: Performance context

Aim to get specific examples from the script that show convention. For example, realism. Ask students to pick clear examples from the script, e.g. the letter from Pip to Fran as this reveals their relationship.

Activity 5: The play

Crowdson's images are full of people in some kind of paralysis. Broken-down cars, upturned, mysterious light from above. There is a feeling that no one escapes each image. The pull

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Section 2: Close Analysis

Scene: It Begins Like This

Activity 1: Tableau vivant

For this activity, aim to get pupils to make greater use of non-naturalistic techniques to reach the audience. Aim to make use of levels to keep the tableaux interesting for an audience, focusing in a critical way on how the emotion given fits the scene and also how their frozen

Activity 2: Character monologues

As students write their monologues, try to get them to go beyond what is written in the text to find out the subtext of the scene, and for this play, that can be very helpful.

Activity 3: Emotional timeline

This activity can help pupils work out the structure of a scene. The emotional changes in the

Activity 4: Character improvisations

Encourage pupils to be as creative as possible to try to establish a backstory for their allocated

Activity 5: Character analysis through movement

If pupils have done the 'Tableau vivant' activity then this can be considered an extension to it. Through conversations, encourage pupils to try to analyse the movement quality you have seen in the characters in the scene.

Scene: Berlin

Activity 1: Character role reversal

Begin by dividing the students into pairs. Assign one student to play the role of Rosie and the other to play the role of the character mentioned in Rosie's monologue. Instruct the pairs to rehearse and perform the scene with roles reversed. This means that Rosie's lines and actions will be delivered by the other student. Pupils should focus on embodying the emotions and motivations of the characters they are playing.

After the performances, encourage a discussion about how changing perspectives affected the audience's understanding of the characters and the scene's dynamics. Ask students what they have learnt from the activity about the character now.

Activity 2: Hot-seating

Choose one student to take on the role of Rosie. Instruct the rest of the class to ask questions of Rosie, encouraging them to delve into the character's thoughts, feelings and motivations. The student playing Rosie should respond to the questions while staying in character, providing insights into the character's inner world.

Facilitate a discussion after the activity to share observations and reflections about the character's motivations. Ask the student playing Rosie what they learnt about Rosie. Ask the class how they now understand the character of Rosie and how the character is feeling at this point.

Activity 3: Scene continuation

After viewing the 'Berlin' scene, assign students to work in pairs or small groups. Instruct them to continue the scene, either immediately after the original scene or at a later point in time. Encourage them to explore the aftermath of Rosie's situation and her journey home, and how the character might evolve. Ensure the continuation maintains consistency with the characters' personalities and the tone of the original scene.

After the groups present their continuations, facilitate a discussion about the various interpretations and how they differ from imagining what happens next.

Activity 4: Body language analysis

Show a video of – or read aloud – the 'Berlin' scene to the students. Instruct them to focus on the characters' body language, facial expressions and physical actions during the scene. Divide the students into groups to discuss and analyse the emotions, power dynamics and tensions conveyed through the characters' communication. Ask each group to share their observations and interpretations with the class.

Guide a discussion about how body language contributes to the scene's impact and the characters' interactions.

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Activity 5: Parallel scene creation

Divide the students into small groups. Assign each group a different location or setting than the 'Berlin' scene. Instruct the groups to create a scene similar to the 'Berlin' scene but adapted to their assigned setting. Consider how the characters and their confrontation might be influenced by the new context.

After the scenes are prepared, have each group present their adaptation and lead a discussion about the emotions and conflicts portrayed across different settings.

Scene: Home**Activity 1: Family photo album**

Ask students to bring in or find pictures that represent their own families. Divide the class into groups and ask each group to create a 'family photo album' using the collected images. Encourage the groups to create a story that tells a story about their family relationships, similar to the storytelling in the 'Home' scene. Once the albums are created, provide time for each group to discuss their albums and share the stories they've created.

Lead a class discussion where students draw parallels between the themes in their photo albums and the themes in the 'Home' scene, exploring the importance of family relationships and connections.

Activity 2: Letter writing

Have students imagine themselves as one of the characters from the 'Home' scene, or create a new character for a play. Ask them to write a letter from the perspective of that character to another character in the scene, expressing the character's emotions, thoughts, and reflections about the events that took place. This activity allows students to explore the inner worlds and motivations of the characters, delving into their perspectives and feelings.

After the letters are written, you can have volunteers share their letters or discuss their insights.

Activity 3: Soundscaping

Play soft, ambient music that creates a reflective and introspective atmosphere. Have students work in pairs to embody one of the characters from the 'Home' scene. The other student acts as a sound designer, using their voice and body to evoke the emotions and mood of the scene. Encourage students to use sound to enhance the atmosphere and intensity of the scene through sound.

After the soundscapes are created, allow time for each pair to share their experience and how it enhanced their understanding of the scene's emotions.

Activity 4: Mirror monologues

Divide the students into pairs. Instruct one student in each pair to take on the role of a character from the 'Home' scene. The other student should act as a mirror reflection, mimicking the emotions, expressions, and actions of the character. Encourage the pairs to delve into the inner conflicts and emotions of the characters through this exercise.

After the activity, facilitate a discussion where students share their observations about the character and the insights gained from embodying and mirroring their actions.

Activity 5: Reimagining the scene

Organise students into small groups. Instruct each group to reimagine the 'Home' scene by changing elements such as the setting, the era or the characters' ages, or even introduce new characters. Encourage groups to consider how the changes impact the underlying emotions and themes.

After the scenes are reimagined, provide time for each group to present their version to the class.

Engage in a discussion about the different perspectives and interpretations offered by the groups.

Scene: Autumn**Activity 1: Inner monologues**

Instruct students to individually write inner monologues from the perspective of the characters in the 'Autumn' scene. Encourage them to delve into the characters' thoughts, emotions and memories during the scene. Emphasize the importance of capturing the character's unique voice and reflecting on their motivations and conflicts. This activity provides an opportunity for students to share their monologues either with the whole class or in small groups.

Encourage discussions that highlight the insights gained into the characters' complexities and the themes of the scene.

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Activity 2: Shadow sculptures

Divide the class into groups and assign each group a character from the 'Autumn' scene. They will create 'shadow sculptures' using their bodies to physically represent the emotions, relationships and dynamics of the scene. Encourage students to explore how body positions, gestures and group dynamics contribute to the scene's emotional dynamics non-verbally.

Allow each group to present their shadow sculptures to the class, followed by a discussion on the physical interactions they captured.

Activity 3: Emotional line graphs

Provide students with large sheets of paper and drawing materials. Ask them to draw a line graph representing the emotional journey of the characters throughout the 'Autumn' scene. Instruct students to label the x-axis with scene events and the y-axis with emotional intensity. Encourage students to identify where emotions intensify, change or evolve. Encourage students to analyse the emotional changes and how they contribute to the characters' emotional changes.

Provide time for students to share and discuss their emotional line graphs, fostering conversation about the emotional dynamics.

Activity 4: Character interviews

Pair up students and assign each pair one student as a character from the 'Autumn' scene. The interviewer should ask questions about the character's thoughts, feelings and motivations. Encourage the character to respond in the first person, delving into their perspective and experiences. When the interviews are conducted, have students switch roles and repeat the process.

Facilitate a class discussion where students share their insights about the characters' inner worlds.

Activity 5: Multiple perspectives scene

Divide the students into small groups and assign each group a different character from the scene. Each group will create a short scene from their character's perspective, focusing on their individual experiences and emotions. Encourage students to collaborate on their interpretations and consider how their assigned character's perspective influences the scene. Afterwards, bring the groups together to perform the scene with multiple perspectives, highlighting the different viewpoints and nuances of the moment from various viewpoints.

Lead a discussion that highlights the diversity of experiences and emotions within the same scene.

Scene: As Autumn Turns

Activity 1: Character perspective tableau

Divide the students into groups, assigning each group a character from the 'As Autumn Turns' scene. Each group will create a tableau – a frozen scene – representing their assigned character's emotional state and perspective at a specific moment. Encourage groups to focus on body language, facial expressions and positioning to convey the character's emotions. After creating the tableau, have each group explain their choices, describing how they interpret the character's emotions and thoughts in that moment.

Lead a class discussion where students can compare and contrast the different perspectives.

Activity 2: Emotional timeline re-enactment

Ask students to create a timeline of emotions for each character in the 'As Autumn Turns' scene. Identify key emotional shifts or moments. In pairs or small groups, have students re-enact the scene while following the timeline. Encourage students to focus on how emotions evolve and interact between characters.

After the re-enactments, lead a discussion that explores how the characters' emotions influence their actions and decisions.

Activity 3: Character dialogues

Assign pairs of students to rewrite the dialogue of the 'As Autumn Turns' scene from the perspective of a specific character. For instance, students could rewrite the scene entirely from Rosie's point of view. Encourage students to explore the character's thoughts and feelings, adapting the dialogue to reflect their inner world.

Provide time for pairs to share their rewritten dialogues with the class and discuss the insights gained from viewing the scene through a specific character's lens.

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Activity 4: Non-verbal communication exercise

Instruct students to perform the 'As Autumn Turns' scene without using any dialogue, solely through non-verbal communication. Encourage them to focus on gestures, facial expressions, body language and interactions in the scene. This activity prompts students to explore the subtleties of the scene, highlighting the nuances of the characters' interactions.

After the performances, facilitate a discussion about the challenges and discoveries in using non-verbal communication to convey emotions.

Activity 5: Emotional soundtrack

Divide students into small groups. Ask each group to select a song or a piece of music that captures the emotional essence of the 'As Autumn Turns' scene. Have each group present their chosen soundtrack, discussing the emotions it evokes. Instruct students to silently recreate the scene using their chosen music and expression while the chosen tracks play.

After the activity, lead a reflection and discussion about how music can enhance emotional understanding of the scene.

Scene: Winter**Activity 1: Emotional sculptures**

Divide the students into pairs or small groups. Assign each group a character from the 'Winter' scene. They will create living sculptures using their bodies to embody the emotions and relationships of the characters in the scene. Encourage students to use facial expressions, body language and physical positioning to convey the emotions and interactions.

Allow each group to present their emotional sculptures to the class, followed by a discussion about the character dynamics they captured.

Activity 2: Character letters

Ask students to individually write letters from one character in the 'Winter' scene to another character. The letters should express the character's thoughts, regrets, unspoken emotions, and reflections on the events of the scene. After writing the letters, have students exchange and read them aloud in pairs or small groups. This activity allows students to see themselves in the characters' perspectives and gain insights into their internal worlds.

Lead a discussion about the various emotions and revelations expressed in the letters.

Activity 3: Alternative endings

Organise students into groups. Instruct each group to brainstorm and perform alternative endings for the 'Winter' scene. Encourage creativity and exploration of different outcomes while considering the impact of these endings on the characters and the plot.

After the performances, facilitate a discussion that highlights the choices made in each alternative ending and the implications for character development and plot progression.

Activity 4: Symbolic objects

Assign each student or group a significant object that could be related to the 'Winter' scene. They will perform improvisations or scenes centred on the chosen object and its emotional significance to the characters. This activity allows students to explore the deeper layers of the characters' connections to these objects and how they convey meaning.

After the improvisations, have students discuss their interpretations and insights about the objects and their symbolic value.

Activity 5: Inner monologue improvisation

Have students individually prepare inner monologues for their chosen character during the 'Winter' scene. One student will perform their inner monologue while the other reacts silently through listening and body language. The goal is for the listener to convey emotions, reactions and connections without speaking.

After the improvisations, lead a reflection on how the silent reactions communicated emotional states. Encourage students to explore the inner conflicts and emotions of the characters in a unique way.

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Scene: As Winter Turns

Activity 1: Emotional charades

Divide participants into pairs. Each pair selects a particular emotion found in the 'As Winter Turns' scene and enact the chosen emotion without using words, while their partner guesses the emotion. After the activity, bring the group together to discuss how the characters in the scene might have felt. Encourage participants to explore the depth and nuances of the emotions portrayed during the scene.

Activity 2: Mirror exercise

Form pairs of participants, designating one as the 'mirror' and the other as the 'reflection'. The 'mirror' partner reflects the movements and emotions of the 'reflection' partner. After the exercise, participants share their insights about the characters' emotional states and the dynamics of the scene. Discuss how the mirroring exercise helped participants gain a deeper understanding of the characters' emotions.

Activity 3: Character monologues

Assign each participant a character from the scene. Participants individually write and perform a monologue where the assigned character reflects on the aftermath of the revelation of Mark's coming out as trans. After the performances, facilitate a discussion that explores the varying perspectives and emotional journeys. Encourage participants to consider the complexities of the characters' feelings and reactions.

Activity 4: Tableau vivant

Divide participants into groups, assigning each group a specific moment from the scene (e.g., the car journey to the airport). In each group, participants work together to create a frozen tableau that represents the chosen moment. After each group presents their tableau, facilitate a brief discussion about the emotions they convey.

Encourage participants to analyse the visual storytelling of the tableaux and how they capture the essence of the scene.

Activity 5: Improvised dialogues

Pair participants and assign them characters from the scene. Give each pair a situation that arises from the scene where characters attempt to mend their relationships. Participants improvise dialogues to explore how the characters might communicate and seek resolution.

After the improvisations, facilitate a reflection on the different approaches to reconciliation. Discuss how the characters' emotional growth is portrayed in the improvised dialogues.

Scene: Spring

Activity 1: Character reflections

Assign each student a character from the 'Spring' scene. Have them write a reflective monologue where the character discusses their emotions, personal growth, and thoughts about the family's situation. Encourage students to delve deeply into the characters' perspectives and changes over time, considering how they have evolved.

After writing, provide time for students to share their monologues, either in small groups or as a whole class. Facilitate a discussion that highlights the insights gained into the characters' emotional journeys and the overall theme of the play.

Activity 2: Flashback improvisations

Divide students into pairs or small groups. Assign one student to take on the role of a character and the other to portray a family member or close friend from a previous point in the character's life. They improvise a scene that takes place before the events of the play, focusing on their relationship and the character's backstory.

After the improvisations, facilitate a discussion that explores the dynamics of the character's past and how these dynamics have influenced the current situation.

Activity 3: Emotional soundscapes

Play ambient music that captures the emotions and mood of the 'Spring' scene. Instruct students to move freely, embodying the feelings and tensions of their assigned characters while responding to the music. After the activity, students connect with the emotional landscape of the scene through movement and music, discussing how the characters' emotions manifest on a sensory level.

Afterwards, lead a reflection where students share their experiences and discuss how the music influenced their understanding of the characters' emotions.

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Activity 4: Parallel monologues

Have students create parallel monologues for each character in the 'Spring' scene. Instruct them to reflect on their individual experiences and changes over the course of the play. Have them perform these monologues simultaneously, either individually or as a group, giving insight into their perspectives.

Lead a discussion about the similarities and differences between the characters' perspectives and how they have been portrayed.

Activity 5: Physical transformation

Working in pairs, instruct students to choose a moment from the 'Spring' scene and physically embody the characters during that moment. Afterwards, have them gradually transform into a new posture and expression, representing how their characters have changed or evolved. This exercise encourages students to explore the emotional transformation, expressing it through body language and movement.

Provide time for pairs to share their transformations and discuss the choices they made to represent the characters.

Scene: Home**Activity 1: Character confessions**

Arrange students in pairs or small groups. Assign each student a character from the 'Home' scene. Have them share confessions or secrets that their character might reveal during the scene. Have each group perform these confessions come out naturally in the conversation. Encourage exploration of emotions and how characters share their secrets.

After the improvisations, discuss how the revealed confessions affected the interactions and the overall tone of the scene.

Activity 2: Character mash-up

Divide the students into pairs. Assign each pair two characters from the 'Home' scene. Instruct them to perform an improvisation where these two characters meet in a different context, such as a coffee shop. Encourage students to imagine how the characters' dynamics might change outside of the original scene.

After the improvisations, lead a discussion about the insights gained into the characters' personalities and relationships.

Activity 3: Scene variations

Divide the class into groups. Assign each group a specific emotion to focus on. Instruct each group to perform the 'Home' scene while emphasising the assigned emotion. This activity allows students to explore how emotions can impact the scene's dynamics and the characters' interactions.

After the reinterpreted scenes are performed, facilitate a discussion on how emotions influence the scene's overall meaning.

Activity 4: Character interviews

Pair up students and have one student interview the other as their assigned character from the 'Home' scene. The interviewer should ask questions about the character's thoughts, feelings and motivations during the scene. The interviewee should delve into the characters' perspectives and motivations, encouraging deeper understanding of the characters.

After the interviews, facilitate a discussion where students share insights about the characters and their relationships.

Activity 5: Non-verbal communication focus

Instruct students to perform the 'Home' scene without using any dialogue. Emphasise facial expressions and body gestures to convey the emotions and tensions of the scene. This activity encourages students to focus on non-verbal communication and the subtleties of their emotions.

After the performances, lead a discussion about the effectiveness of non-verbal communication in conveying emotions and dynamics.

Scene: Summer**Activity 1: Character letter writing**

Ask each student to select a character from the 'Summer' scene. Instruct them to write a letter from that character's perspective, expressing their thoughts and feelings at that moment in the play. Encourage students to reflect on their emotions and motivations. After writing the letters, have students share and discuss them in pairs or small groups.

Lead a class discussion where students can reflect on the insights gained into the characters' perspectives and relationships.

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Activity 2: Emotional statues

Divide students into groups. Assign each group a specific character from the 'Summer' scene. They will create 'emotional statues' by sculpting frozen poses that capture the emotional state of their assigned character. Encourage groups to emphasise physicality, facial expressions and body language to convey emotion.

Allow each group to present their emotional statues to the class, followed by a discussion on the dynamics they portrayed.

Activity 3: Alternative dialogues

Provide students with the script of the 'Summer' scene. Ask them to rewrite the dialogue to explore different outcomes, hidden emotions, or altered character interactions. Have students perform the scene using their new perspectives on the characters' interactions and motivations.

Lead a discussion that explores the changes in dynamics and emotions brought about by the alternative dialogues.

Activity 4: Thought bubbles

Have students work in pairs. Assign one student to play a character from the 'Summer' scene. The other student will create a 'thought bubble' for the character, expressing the character's internal thoughts and emotions during the scene. This activity allows students to explore subtext, inner conflict, and what the character truly feels.

After the activity, lead a discussion about the insights gained into the characters' hidden emotions and motivations.

Activity 5: Scene through different lenses

Assign each student or group a different 'lens' through which to view the scene (e.g. betrayal, forgiveness, power). Instruct them to perform the 'Summer' scene while focusing on portraying that particular lens. This activity encourages students to explore the scene's depth and complexity from various angles, highlighting different characters' experiences.

After the performances, facilitate a discussion that examines how the chosen lenses influenced the scene's dynamics and outcomes.

Scene: Life Goes On

Activity 1: Monologue reflections

Assign each student a character from the 'Life Goes On' scene. Instruct them to write a monologue where the character reflects on the journey they've been through and their feelings in that moment. Encourage students to explore emotional depth and growth their character has experienced. Provide time for students to perform their monologues, allowing them to embody their characters' emotional states.

After the performances, lead a discussion that delves into the characters' reflections, character growth, and the overall themes of the scene.

Activity 2: Frozen moments

Divide students into pairs or small groups. Have them select a key moment from the 'Life Goes On' scene. Instruct groups to create frozen tableaux (still images) that capture the emotions and relationships in that moment. This activity encourages students to focus on specific emotional beats in the scene and use physicality to convey meaning.

After the tableaux are presented, facilitate a discussion about the emotions and connections captured in the frozen moments.

Activity 3: Parallel scene creation

Divide students into small groups. Assign each group the task of creating a parallel scene to the 'Life Goes On' scene. Instruct them to set the scene in a different context, time or circumstance while still capturing the core themes of growth and acceptance. Encourage students to explore how the characters' growth and transformation might manifest in different situations.

After the scenes are performed, lead a discussion that highlights the similarities and differences between the original scene and the parallel adaptations.

Activity 4: Character reflection letters

Have students write letters from one character to another, expressing their thoughts and feelings up to the 'Life Goes On' scene. Encourage students to delve into their characters' emotional journeys and how they might have changed. After writing, students can perform the letters as dramatic readings, focusing on conveying the characters' emotions and perspectives.

Lead a reflection and discussion about the characters' perspectives and how their emotions and relationships evolved throughout the scene.

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Activity 5: Movement and stillness

Ask students to choose a character from the scene. Instruct them to use a combination of embody their chosen character's emotional journey. Encourage students to use movement while stillness can symbolise moments of introspection and acceptance. This activity emp allows students to visually represent the characters' emotional transitions.

After the activity, facilitate a discussion about the physical choices made and how they co emotional evolution.

Scene: And It Ends Like This**Activity 1: Character reunions**

Explain to students that the final scene involves characters reuniting or coming together. improvisations in pairs or small groups depicting what might have happened in the mome This exercise helps them imagine the emotional build-up and relationships that contribute

After the improvisations, lead a discussion about the students' interpretations and insight emotional journeys.

Activity 2: Emotional time capsule

Ask students to write down their interpretations of each character's emotional state in the descriptions and seal them in envelopes, creating an 'emotional time capsule'.

After watching or reading the final scene, students can compare their predictions with the Facilitate a discussion where students share their observations and reflections on how we scene's emotional dynamics.

Activity 3: Alternative endings

Encourage students to develop alternative endings to the play. Instruct them to explore d conclude, considering the implications of various choices and character resolutions. This c thinking about character development and the impact of different conclusions on the ove

After students have brainstormed and discussed their alternative endings, lead a reflection c

Activity 4: Emotional resonance

Divide students into small groups. Assign each group a different emotion. Instruct them t focus on embodying and expressing their assigned emotion.

Afterwards, have each group share their interpretations, emphasising the emotional impa each emotion resonated with the characters' experiences.

Activity 5: Character reflective journals

Ask students to imagine they are the characters from the final scene. Instruct them to w their experiences and growth throughout the play. Encourage students to delve into the c on their personal journeys and transformations.

After writing, provide time for students to share their journal entries and insights about th

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Section 3: Staging the Play

Physical

Activity 1: Create a backstory

As students complete this activity, try to aim them towards finding the clues in the text and

Activity 2: Physicalising a character – finding the actions

As students work through this activity, aim to get them to find an action that matches the through the use of the whole body with the action so that when they come to perform with the physicality developed.

Voice

Activity 1: Accents

There are many great videos on YouTube where people demonstrate accents, or choose certain areas of the UK and analyse the stereotypical response that the accent gives, e.g. of a bimbo. Pay attention to accents that can create tension or comedy as these could be good

Activity 2: Dialogue with accents

Try to allocate accents to groups to highlight the tension or comedy of the accent. Discuss how it changes the feel of the piece and what that changes in terms of the meaning of the scene.

Staging

Activity 1: Choose your staging type

As students work through the pros and cons of the different staging types, try to get them to consider the point of view of both the audience and the actors. For example, theatre-in-the-round is on stage, and this could be seen as either a positive or a negative, depending on how they

Activity 2: Design your set

The final outcome for this activity is a mood board of images and a ground plan of their set. On the ground plan, keep reminding students of the fact that a ground plan is always drawn as a top-down view, so put the audience space in their set designs so that the relationship between actor and audience

Costume

Activity 1: Mood board

When students are creating the mood board, get them to choose not only particular items but also colours, etc.

Activity 2: Costume journey

This activity is aimed to get students to think about the costume of the character not as one static look through the play, thinking about how the costume changes. Some characters are more obvious than others. Prompt students to label their design in detail, thinking about the fit of the clothes and the fabric being used.

Lighting and sound

Activity 1: Lighting designer

This activity can be hard for students to visualise without seeing the lanterns in use. If you have access to the different lanterns, that would be good but not essential. If you search online there are many examples around with lighting design and colours, etc. and this could be a good starting point for this

Activity 2: Sound designer

Students may well come up with music with lyrics for this activity; lyrics in music can be problematic as there is too much for an audience to listen to and so the effect is lost. If this is the case, whether they can find an instrumental or a karaoke version of their song.

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