

GCSE

WJEC Eduqas GCSE in
DRAMA

ACCREDITED BY OFQUAL

GUIDANCE FOR TEACHING

Teaching from 2016



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Introduction

The Eduqas GCSE in Drama qualification, accredited by Ofqual for first teaching from September 2016, is available to:

- all schools and colleges in England
- schools and colleges in independent regions such as Northern Ireland, Isle of Man and the Channel Islands
- independent schools in England.

It will be awarded for the first time in summer 2018, using grades 9 to 1.

Our GCSE in Drama specification has three components. It is designed to allow learners to engage with a wide range of texts and develop critical skills in reading, writing and spoken language.

The specification builds on the tradition and reputation Eduqas has established for clear, reliable assessment supported by straightforward, accessible guidance and administration. We have a proven track record of successfully setting 'unseen' material for analysis in external assessment and relevant and engaging writing tasks.

Key features include:

- Summary of Assessment
- Subject Content
- Guide to Components
- Arrangements for non-examination assessment
- Assessment grids
- List of appropriate theatre practitioners and genres
- A Glossary of Theatre Terms

The full set of requirements is outlined in the specification which can be accessed on the Eduqas website.

In addition to this guide support is provided in the following ways:

- Specimen assessment materials
- Face-to-face CPD events
- Examiners' reports on each question paper
- Free access to past question papers and mark schemes via the secure website
- Direct access to the Subject Officer
- Free online resources
- Exam Results Analysis
- Online Examination Review

Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to offer support to teachers in their delivery of the new Eduqas GCSE in Drama specification and offer guidance as to the requirements of the qualification and the assessment process.

The Guidance is not intended as a comprehensive reference, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own learners in their particular institutions.

The Guidance for Teaching offers assistance to teachers with regard to possible classroom activities and links to digital resources (both our own, freely available, digital materials and external sources) that will be of use and provide ideas for immersive and engaging lessons.

The Guidance will concentrate on those areas of the Eduqas GCSE in Drama Specification where guidance has been requested most.

Further advice and support can be offered by the subject team at WJEC Eduqas:

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Summary of Assessment

Component 1: Devising Theatre

Non-exam assessment: internally assessed, externally moderated

40% of qualification

60 marks

Learners will be assessed on either acting or design.

Learners participate in the creation, development and performance of a piece of devised theatre using either the techniques of an influential theatre practitioner or a genre, in response to a stimulus set by WJEC.

Learners must produce:

- a realisation of their piece of devised theatre
- a portfolio of supporting evidence
- an evaluation of the final performance or design.

Learners work in groups of between **two** and **five** performers.

Up to **four** additional learners, each working on a different design skill, may work with each performing group.

Component 2: Performing from a Text

Non-exam assessment: externally assessed by a visiting examiner

20% of qualification

60 marks

Learners participate in a performance based on **two** 10 minute extracts from a performance text of their own choice.

Learners will be assessed on **either** acting **or** design.

Learners work in groups of between **two** and **four** performers.

Up to **two** additional learners, each working on a different design skill, may work with each performing group.

Component 3: Interpreting Theatre

Written examination: 1 hour 30 minutes

40% of qualification 60 marks

Section A: Set Text

A series of questions on **one** set text explored as an actor, designer and director from a choice of five:

- **The Tempest**, William Shakespeare
- **The Caucasian Chalk Circle**, Bertolt Brecht
- **Hard to Swallow**, Mark Wheeler
- **War Horse**, Michael Morpurgo, adapted by Nick Stafford
- **DNA**, Dennis Kelly

Section B: Live Theatre Review

One question, from a choice of two, requiring analysis and evaluation of one live theatre production seen during the course.

Changes to the specification for delivery in September 2016

The specification for Eduqas is now divided into 3 **COMPONENTS**.

COMPONENT	CHANGES
<p>1 Devising Theatre</p>	<ul style="list-style-type: none"> • The component has three tasks – not two as in the pre-2016 specification. • Timings for the devised piece are shorter than on the pre-2016 specification. • Learners produce a portfolio of supporting evidence. This is explained further later in this guide. • The written evaluation is far shorter than in the pre-2016 specification, only 1½ hours.
<p>2 Performing from a Text</p>	<ul style="list-style-type: none"> • Learners participate in a performance based on two 10 minute extracts from a performance text of their own choice. This is explained further later in this guide. • The text must contrast in time period, theme and playwright to the text chosen for Component 3. • Each learner must submit to the examiner a brief account of approximately 150 words outlining their artistic intentions for the piece, on a form provided by WJEC.
<p>3 Interpreting Theatre</p>	<ul style="list-style-type: none"> • The set texts have changed for this component. • The evaluation in Section B has been replaced with a live theatre review.

GCSE Drama Glossary

Section One: Conventions, forms, strategies, techniques

Below there is a GCSE Drama Glossary. Wherever possible, teachers should include these important words, terms and concepts in their general teaching. However, it should be pointed out that this list is not exhaustive, and that the whole list will not apply to every component. The explanations provided below are for guidance only.

Action narration – a technique where a narrative is read out and performers react to the actions being described.

Alienation – a misleading translation of Brecht's expression *Verfremdungseffekt* which refers to the devices and acting style used in epic theatre to distance the audience from having any sense that the theatrical experience is real.

Alter ego – 'ego' means 'about self', therefore to alter one's ego is to have a second self, or opposite character. This is a technique sometimes also referred to as 'devil and angel'. Its most common form is where, as someone acts out a character, another person speaks their thoughts out loud. The purpose of the technique is to demonstrate how a character can be saying something quite different to what they are thinking. It is a useful exercise to explore subtext.

Anticlimax – as a climax is meant to be where all things come together as a conclusion, an anticlimax is incomplete and therefore can be disappointing or unsatisfying.

Back story – providing a prior history to a character or plot before the events in the play, scheme or drama are enacted.

Chorus/chorus work – a group of people working collectively using vocal and movement skills to communicate thoughts, feelings and ideas. The group may homogeneous or may be broken down into sub-groups. In the manner of a Classical Greek Chorus, they may narrate a story, comment on the action and express an opinion.

Collage – putting together a 'patchwork' of dialogue, sounds and visual images from different contexts to provide an impressionistic presentation. For example, fragments of scenes from *Romeo and Juliet* could be selected and linked together and presented as a 'collage version'. The way in which the material is juxtaposed and presented can shed new meaning on the characters, their situation, the playwright's intentions and the language of the play.

Communal voice – a variation on chorus work where a group of performers speaks with 'one voice'. The voice of the chorus in this instance has a shared understanding and shared views about a situation or character.

Conscience corridor (also known as 'conscience alley' or 'thought tunnel') – two straight lines are formed and the individuals in each group face each other with a gap (or corridor, or alley, or tunnel) of about one metre between them. A person in a role which the whole group has prior knowledge of, walks through the corridor and hears thoughts or questions from each person either side of them as they move from one end to the other. The exercise is useful for character building and development.

Cross-cutting – cross-cutting is what you do after you've created a series of scenes or sequences, and you reorder them to create a drama that goes backwards forwards in time.

Epic theatre – a reaction to dramatic theatre which is manifest in Brecht's later work. Features of epic theatre include episodic scenes, a lack of tension, breaking the theatrical illusion through devices such as direct audience address, use of songs, projections and narration. Elements of epic theatre can be found in earlier plays such as the use of the chorus in Greek theatre and the short episodic scenes in Shakespeare.

Flashback – enacting a moment from a character's remembered past. This can help to gain an understanding of a character's behaviour, emotions and attitude and provide some of the 'back story' (see above).

Forum theatre – a way of working developed by Augusto Boal. Participants sit or stand in a large circle to observe an improvisation usually started by two of their number. The improvisation will be based on a given situation or set of circumstances agreed by the group at the outset. At any point in the proceedings, the performers can stop the action and ask the rest of the group who are sitting around in a circle (The Forum) for help or advice about what to do or say next. The improvisation may continue or The Forum can stop the action if they think that what is happening is inappropriate or believe that the drama should be taken in a different direction. They can either offer advice, decide to take over from one of the performers or join in by taking on another role.

Frame distancing – a concept developed by Dorothy Heathcote to explore issues removed from the original incident or action. For example, rather than depicting the scene of an accident at the school gates the action is 'frame-distanced' by playing a scene at the gates the following day with bouquets of flowers placed where the accident took place.

Freeze-frame – during an improvisation or the playing of a scene, the instruction, 'freeze' is called out and the performers hold their positions at that moment. It has the effect of holding down the pause button on a DVD player. It is often confusingly used to mean 'still-image' or 'tableau' that are techniques used to consciously set up a 'stage picture' or a 'frozen image'.

Hot-seating – a technique to gain a deeper understanding of a character or role. An individual sits in a chair designated as the 'hot-seat'. The rest of the group asks the person in the 'hot-seat' relevant questions about their feelings, thoughts, actions or circumstances. The person in the 'hot-seat' answers the questions in role or as they think the character they are playing would answer.

Improvisation – to perform quickly in response to something, or to act without previous planning. A distinction is made between spontaneous and prepared improvisation. The former relating to making up a role as you go along and the latter relating to working within a previously agreed structure of ideas and roles.

Narration – dialogue designed to tell the story or provide accompanying information. Narration can accompany onstage action or be presented in its own right.

Narrator – a role that functions like a story teller. A narrator can be used to describe the action, provide a commentary or give additional information. A narrator can be present onstage or be an off-stage, or pre-recorded, voice.

Ranking – an exercise used to explore the status of roles of character. Each performer 'ranks' their role within defined terms, such as social standing or economic prosperity, by assigning a number between one and ten. One is the lowest status and ten the highest. The exercise can be repeated at anytime to determine whether the status of the roles may have altered during the course of the drama.

Role reversal – during an improvisation or rehearsal for a scene, the actors reverse the roles/characters they are portraying in order to gain a different view or understanding of their own role.

Role transfer – one person begins acting out a character or role which they pass on to another person to develop, imitate or alter.

Sculpting – a technique used in conjunction with still-image work developed by Augusto Boal into Image Theatre. A group is divided into 'sculptors' and 'sculptees'. There are normally only one or two sculptors who create a sculpture by moving the 'sculptees' into different positions and stances in response to a stimulus or idea.

Soundscape – using sounds made vocally to create an aural environment for a scene. Each individual creates a sound appropriate for a given circumstance to accompany or introduce a scene. For example, one person makes sea sounds, while another imitates the cry of a seagull to suggest the seaside. Repeated words and phrases overlapping each other can also be used to suggest a location or might be portrayed as sounds in a character's head, as though from a nightmare or series of flashbacks.

Split screen – a technique where two or more scenes take place in a performance space simultaneously or alternating between each.

Tableau(x) – a variation on still-image referring to a dramatic grouping of characters. A tableau may not necessarily be a still or frozen image as dialogue can be spoken and gestures used when it refers to the general 'stage picture' during a sequence in a scene. Tableau vivant is a particular instance where the performers are positioned to represent a picture or 'fresco' and props and costumes are often used as an integral part of the stage picture. It can also be used to describe a pause on the stage where all performers briefly freeze in position. This can typically be found at the end of scenes in Victorian melodramas.

Thoughts in the head or thought tracking – an exercise that allows the inner thoughts of a character or role to be heard out loud. It is often used in conjunction with freeze-frame or still-image where a participant is asked say what they are thinking at that point in time.

Transporting a character – a technique to explore how a character or role might react or behave in a different situation, location or time. For example, an intimate bedroom scene between two lovers is 'transported' to a crowded supermarket.

Section Two: Analytical, structural and theatrical terms

Arena staging – a form of theatre 'in the round' where the audience surrounds the stage. Ancient Greek theatres were arena stages and the term suggests performances on a large scale.

Aside – a dramatic convention, when an actor addresses the audience, while the other characters are unaware that they are doing so.

Audience – the nature of the relationship between performers and an audience is subject to much theoretical debate. The main argument centres around the relative passivity of the audience in relation to the action on stage. In educational drama the audience can be fellow participants, whereas in a performance the audience takes a more observational stance. Some types of performance (e.g. Street Theatre) call for greater audience involvement. (See fourth wall).

Auditorium – the area within the theatre that accommodates the audience.

Blackout – complete absence of stage lighting. It can also refer to the act of turning off (or fading out) stage lighting (e.g. 'This is where we go to blackout').

Caricature – exaggerating the nature of a character usually for comic effect. This can involve emphasising a particular vocal or physical mannerism.

Character – the person/persona that an actor wishes to convey. It is used interchangeably with role, but character tends to have a more specific meaning to refer to an actual person. A character, for example, could play a number of roles in a play such as parent, employer and friend, as individuals do in real life. Also an actor can play a number of differing roles in a play each of which can be different characters. (See also role.)

Climax – the climax of a play is the moment when the threads of the plot or events in the play come together and are satisfactorily resolved. There is a sense in most plays or drama of a build-up in tension towards a climatic point, followed by some kind of resolution. (See anti-climax.)

Cloth – a piece of scenic canvas, painted or plain, that is flown or fixed to hang in a vertical position.

A **backcloth** (or **backdrop**) hangs at the rear of a scene.

A **floorcloth** is a painted canvas sheet placed on the stage floor to mark out the acting area, or to achieve a particular effect.

A **frontcloth** hangs well downstage, often to hide a scene change taking place behind.

Cut cloths have cutaway open areas and are normally used as a series, painted in perspective.

A **star cloth** (usually black) has a large number of small low-voltage lamps sewn or pinned through it, which gives a magical starry sky effect.

Composite setting – a stage setting where several locations are represented in the same space and isolated or highlighted by lighting each area separately.

Dance drama – a type of performance that is crossover between dance and drama that involves using movement to music to express an idea or to communicate a narrative.

Devising / devised work – work that is principally developed by performers without working to a script written by a playwright in the conventional sense.

Dramatic irony – where the audience knows more about a situation on stage than one of the characters in the drama.

Dramatic tension – moments in a drama where the audience feels a heightened sense of anticipation about what is going to happen next.

End on staging – when a space is divided in two, with the audience in one section facing the performance space in the other.

Fourth wall – the notion that the stage is like a room with four walls with the audience looking in where one of the walls would be. Associated with naturalism in which there is a convention that the performers act as though the audience was not there.

Gauze – cloth with a relatively coarse weave. Used unpainted to diffuse a scene played behind it. When painted, a gauze is opaque when lit obliquely from the front and becomes transparent when the scene behind it is lit

Genre – a category or type of drama which is defined by a particular set of conventions and norms. In critical theory, works are often judged by the extent to which they do, or do not, conform to a recognised pattern. Genres such as comedy, tragedy, musicals, melodrama and pantomime have readily identifiable features, whereas genres such as naturalism, expressionism and epic are more elusive. Difficulties arise because a genre (e.g. naturalism) can be defined by its forms (e.g. naturalistic) which can be recognised by certain aesthetic elements (i.e. it has a naturalistic style). See also style).

Gobo – a thin metal plate etched to produce a design which can then be projected by a profile spotlight. There are hundreds of gobo designs available - common examples are breakup (foliage), windows and scenic (neon signs, city scapes etc.)

Ground plan – a scaled plan (overhead) view of the theatre stage area or of a set design, to enable all technical departments to ensure that everything will fit correctly into the space available. The groundplan shows all items standing on the stage floor and any permanent items which will affect the production, and the position of any flown pieces. The set design groundplan enables the lighting designer to be clear about exact location of all items, and will have the walls of the stage drawn on it so that the stage management team and production manager can plan furniture and set moves offstage.

Lighting plot – the process of recording information about each lighting state either onto paper or into the memory of a computerised lighting board for subsequent playback.

Monologue – literally means one person speaking. It is a genre in its own right, e.g. Shirley Valentine, but it can also be a speech enacted by one character alone on stage in other genres. Dialogue spoken by a Narrator can take the form of a monologue. A soliloquy is a particular type of monologue that involves a character speaking their inner thoughts out loud to the audience.

Naturalism – a genre that attempts to replicate nature and present events and characters on stage as though they are from real life. Not always distinguishable from realism, it attempts to hold a mirror up to nature and give the illusion of characters as actual people in real-life situations using everyday language. (See also realism.) As an artistic movement, naturalism originated in the late 19th century whereas realism originated earlier in the 19th century. Naturalism is said to be less concerned with authenticity than realism.

Physical theatre – a theatre form and a performance style that emphasises and exaggerates the movement and gestural qualities of performance. It is a form very close to contemporary dance and requires performers to be fit and agile. It can also extend to mask work, mime and use elements of circus skills. Companies like DV8, Trestle and Complicite are major exponents of this type of work.

Promenade staging – the audience moves around to different areas or stages in a performance space. Medieval mystery plays, performed on carts and wagons, are an early example of this.

Props – (properties) furnishings, set dressings, and all items, large and small, which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props which are kept in an actor's costume are known as **personal props**.

Proscenium – the permanent or semi-permanent wall dividing the audience from the stage. The opening in this wall frames the stage, hence the description, proscenium arch.

Realism – a genre that sets out to portray everyday life as faithfully as possible. It has its origins in the visual arts during the early part of the 19th century. It requires an approach to acting that depicts natural behaviour and speech and is anti-illusory in character. In practice, realism and naturalism are used interchangeably but the former is said to be more concerned with detail and aims to be closer to real life than naturalism. (See also naturalism).

Sound effects

Recorded – often abbreviated to FX. There are many sources for recorded sound effects, from Compact Discs to downloading from the Internet. It may form an obvious part of the action (train arriving at station) or may be in the background throughout a scene (e.g. birds chirping).

Live – gunshots, door slams, and offstage voices (amongst many others) are most effective when done live.

Strobe – a device giving a fast series of very short, intense light flashes which can have the effect of making action appear intermittent. Because strobe lighting can trigger an epileptic attack in sufferers, the use of a strobe must be communicated to the audience before the performance begins.

Style – this describes the aesthetic quality of a drama and is often indistinguishable from genre and form. For a drama to be recognisable in a particular genre, it has to be presented in a way which has the hallmarks of that genre. Style refers to the way the actors are performing, the visual characteristics of the setting and costumes and the choice of particular conventions. Confusingly, a drama belonging to one genre (e.g. naturalism) can be presented in different styles (for example, the acting may be in a naturalistic style but the stage design can be in an abstract style).

Subtext – in narrative terms this refers to a secondary plot or storyline. In terms of acting and character analysis, it refers to the idea that there are other meanings below the surface of what is actually being said and done.

Suspension of disbelief – the idea that when an audience is watching a drama it is willing to accept that what is happening on stage (or on film) is real.

Theatre in Education (TIE) – a movement that developed in the 1960s that presented work in educational settings which had the principal aim of using theatre to teach an audience about a particular issue, idea or theme. It often involved the audience as participants in the drama.

Theatre-in-the-round – the type of performance space where the audience surrounds the acting space on all sides.

Thrust staging – where the audience is usually on three sides of a performance space.

Traverse – where the performance space has the audience on either side.

Example of Approach

The following is a suggested overview of how the two year course could be set out.

YEAR 10		
TERM	WEEK	CONTENT
1	1 – 14	<p>Introduction to devising:</p> <ul style="list-style-type: none"> • Dramatic devices • Structure • Character <p>Working with stimuli.</p> <p>If possible, arrange a visit to see a live theatre performance during this term.</p> <p>End of term internal assessment = mini devised project.</p>
2	1 – 7	<p>Introducing genre of drama or theatre practitioner</p> <p>End of half term = assessment of understanding of genre/practitioner through practical performance (including a mini written evaluation, controlled in classroom over 1 hour)</p>
2	8 – 14	<p>Study of set text. (See suggested areas of study)</p>
3	1 – 7	<p>Mini scripted performance approximately 5 minutes per candidate.</p> <p>Internal assessment:</p> <ul style="list-style-type: none"> ◆ Rehearsed ◆ Costumed ◆ Technical elements ◆ Audience
3	8 – 16	<p>Preparation for written paper – section B Live Theatre Review.</p> <p>Revisit any areas not covered or introduce new genre or practitioner.</p>

YEAR 11		
TERM	WEEK	CONTENT
1	1 – 16	Devised project – based on theme set by WJEC. If possible, arrange a visit to see a live theatre performance during this term. Formal assessment at end of term.
2	1 – 2	Supporting evidence. Written evaluation.
2	3 – 7	Practical exploration in preparation for the performance from a set text.
2	8 – 16	Re-cap set text in preparation for Section A written paper. Preparation for practical exam. Preparation for Section B written paper.

Component Guides

The purpose of these guides is to provide the teacher with a 'tool box' of techniques and ideas which will help them guide their learners through the complexities of the different components.

Component 1: Devising Theatre

Introduction to Devising

Learners should be introduced first to the idea of devising. What do we mean by devising? What devices or techniques can help the learners when considering how to devise a scene?

Dramatic devices

The dramatic devices listed below are the learners' 'toolbox' to make their devised scene more interesting:

- Freeze-frame
- Monologue
- Slow motion
- Pause
- Cross-cutting
- Mime
- Symbols
- Thought tracking
- Choral speaking
- Flashback
- Narrative
- Direct address
- Multi-roling
- Masks

Structure

It is important that learners when devising their own scene are aware of its structure. Listed below are some of the terms learners should be introduced to.

- Exposition
- Plot (beginning, middle, end)
- Climax
- Highlights

- Change of mood
- Episodic
- Denouement
- Tension

Character

When considering their characters in the devised piece, learners should be made aware of the following:

- Motivation
- Interaction
- Voice
- Movement
- Performance
- Concentration and involvement

Technical aspects

All candidates – not just the design candidates – should be aware also of the technical aspects of their devised piece:

- Lighting – enhancing performance and structure
- Sound – creating atmosphere and linking scenes
- Choice of acting area / stage
- Ground plans
- Choice of set
- Costume
- Make-up

Using all the techniques studied during the introduction to devising, the learners should be given a mini project. The stimulus could be in the same form as the themes set by the WJEC, e.g. a photograph/image, a song, a quotation, a concept or statement. (e.g. 'Man in the Mirror', Michael Jackson).

Working with Stimuli

Candidates for this Component will be expected to devise a piece of theatre in response to a stimulus set by WJEC.

The stimulus can take the form of:

- a quotation
- a picture
- a song
- a concept or statement

When responding to a stimulus, the candidates should be advised to ask probing questions about the chosen picture or song, etc. In the case of a picture, for example, asking some basic questions will not be enough – they must probe deeper and ask some detailed questions.

For example, when looking at the image below, some of the basic questions to ask are:

- What is it?
- Is there an address on it?
- What's inside? Something fragile?
- How is it sealed? etc.

But more probing questions would be:

- What is the fragile content?
- Where has it come from?
- Who sent it?
- Why is it sealed at the side?
- Is it threatening?
- Is it linked to terrorism?
- Why is there no address? etc.



Working with Practitioners/Genres

Component 1 requires learners to base their piece of devised theatre on **either** the work of a theatre practitioner **or** a genre.

The learners should now be introduced to some different theatre practitioners and genres and experiment with their ideas in different tasks. Here are some examples from the list in the specification.

Brecht

Introduction to Brecht

Brecht was heavily influenced by Marxist ideas and he saw theatre as a way to spread political messages about class struggle.

His style can be summed up in 3 words: alienation, didactic, gestus.

Brecht's techniques

- Direct address
- Narrator
- Multi-roling
- Ensemble
- Gestus
- Music/song
- Placards
- Speaking stage directions
- Shock tactics
- Screen/PowerPoint presentations

One must not forget some of his more technical techniques:

Stage: bare stage where all the workings could be seen and any changes to the scenery were made in full view of the audience.

Costumes: often a single item of clothing or prop was all that he used.

Lighting: the stage was flooded with bright white light the entire time regardless of whether the scene was a summer day or a winter evening.

Activity

Using some of the Brechtian techniques studied, the learners should devise a performance using the following stimulus:

Because of the state of society, the Government is going to introduce a new regulation that all 16-year-olds must be in the house by 9.00 p.m.

Stanislavski

Introduction to Stanislavski

Stanislavski viewed theatre as a means of artistically expressing things, and that the audience's role was to 'look in' on action on the stage. He favoured the idea of the 'fourth wall' which separated the audience and the actors, to re-create total realism on the stage.

Stanislavski's techniques (Internal)

- Concentration of attention
- Relaxation of muscles
- Units and objectives

- Emotional memory
- The magic 'if'
- Feeling of truth

Stanislavski's techniques (External)

- Tempo-rhythm and movement
- Diction and singing
- Intonation and pauses
- Restraint and control
- Accentuation
- Making the body expressive
- Naturalistic set, costume, lighting and sound

Activity

Taking 'The Magic 'if' technique, consider the following:

A volunteer is to act as though they are walking down the street. The other learners then ask 'What if ...?' and make suggestions to the volunteer to act out a situation.

This may be: 'What if you were attacked by an old lady?' It may be appropriate that the other student becomes the old lady.

The reactions to 'What if . . . ?' need to be spontaneous and need to be as realistic and naturalistic as possible. Other examples could include, 'What if you were hit by a bus?', then 'What if you fell over and had a broken leg?'

Berkoff

Introduction to Berkoff

Berkoff is a British practitioner whose career has spanned from 1965 to today. He has directed and/or performed in his own unique style all over the world, both on stage and in films. His style of theatre is physical and exaggerated and is both popular and controversial, defying the norms of naturalistic theatre.

Berkoff's work is a mixture of adaptations of short stories and novels, for example *The Trial*, *Metamorphosis* and *In The Penal Colony* by Kafka – and interpretations of classic works, for example *Hamlet*, *Coriolanus*, *Salome* and *Greek* – as well as other original theatrical pieces, for example *Decadence*, *West*, *Sink the Belgrano* and *East*.

Some of the influences on Berkoff are LeCoq and Artaud, e.g. LeCoq's mime movement, masks and ensemble acting are all characteristic of Berkoff

Berkoff's techniques

- Stylised movement (slow motion/robotic)
- Exaggerated facial expressions
- Direct address
- Exaggerated vocal work
- Tableaux
- Mask
- Ensemble playing
- Minimalistic set
- Exaggerated and stylised mime
- Non-naturalistic set and lighting

Activity

Learners should be encouraged to search for more background information on Berkoff's style of theatre. Two useful websites are the following:

www.stevenberkoff.com

www.iainfisher.com/berkoff

One of Berkoff's productions was based on the well-known novel by Kafka, *The Trial*. It tells the story of a man arrested and prosecuted by a remote, inaccessible authority, with the nature of his crime revealed neither to him nor the reader.

Using this as a stimulus – and using some of his techniques – learners should devise a short piece of theatre in the style of Berkoff.

Emma Rice

Introduction to Emma Rice

Emma Rice became well known as the artistic director of the Cornwall-based theatre company Kneehigh, but was later appointed as the new director of Shakespeare's Globe in London, starting in April 2016.

Her fame lies in her ability to find new ways of staging well-known plays, legends or films, such as *Tristan and Yseult* and *Brief Encounter*.

In her adaptations she specialised in fusing together music, circus tricks and old-fashioned storytelling skills.

In one of her interviews, Emma Rice said, 'I always have – and I always will – call myself a storyteller. We use a number of different elements – acting, music, film, design – to tell the story and we stitch together a great big tapestry of ideas.'

Rice's techniques

- Community theatre
- Mixed performance styles
- Music/songs
- Comedy
- Circus tricks
- Physical theatre
- Ensemble work
- Storytelling
- Colourful, symbolic set
- Non-naturalistic set

Activity

Learners should be encouraged to search for further background information on the Theatre style of Emma Rice.

One useful website is the following:

www.theatrsdesk.com/theatre/theatrsdesk-qa-director-emma-rice

Using some of Emma Rice's techniques learners should devise a short piece of theatre based on the fairy tale: '**Little Red Riding Hood**'.

Musical Theatre

Introduction to Musical Theatre

Musical Theatre is a genre in which the story is told through the performance of singing, spoken dialogue and often dance.

Main Characteristics of Musical Theatre

- Song (lyrics)
- Dialogue
- Dance
- Monologue

- Chorus
- Humour
- Love
- Plot (storytelling)
- Pathos
- Anger or hate

There are different types of songs in musical theatre which are integral to the structure of the plot:

- Action songs
- Character songs
- Production songs

It must be considered too how technical aspects contribute to musical theatre, e.g. lighting, sets, costume and make-up. They can enhance the whole production making it colourful and interesting to the audience.

Choosing this genre provides an ideal opportunity for learners to view live performance from professional theatre, school productions or DVDs of a musical as a starting point for discussion.

N.B. If this genre is selected, **learners would be expected to sing**. Live music is not a requirement, and learners could use a backing track, CD, minidisc, etc.

Activity

Select a song, e.g. 'Someone Like You' by Adele. Listen to the song and in groups of four or five use this song as the basis for a devised scene.

Theatre in Education

Introduction to Theatre in Education

Theatre in Education (TIE) starts with an educational topic or debate and develops a show around it. It is more than simply a drama performance, because it may turn into a programme of events that can include a performance supported by active audience participation.

Six steps learners should take when devising their own TIE production

1. Deciding on the target audience
2. Deciding on the topic of the scene
3. Researching the topic

4. Writing the devised scene
5. Audience participation
6. Evaluation

Techniques

- Episodic nature of the play
- Use of narrator
- Multi-roling
- Characters who are stereotypical or caricatures in order to make an immediate point to the audience
- Monologues
- Song and dance
- Visual technical elements to emphasise message, e.g. PowerPoint presentations, placards
- Use of basic sets and technical elements
- Reliance on symbolism

Activity

The head teacher at your school is becoming fed up with the amount of litter around the school. He has asked your GCSE Drama group to devise a TIE project with a strong anti-litter message. The target audience is the new Year 7 arriving in September. The performance will be shown during their first week in school and the aim of the project is to make them aware of the anti-social nature of litter and the environmental impact.

Physical Theatre

Introduction to Physical Theatre

Physical Theatre is a form of acting that tells a story through the way bodies are positioned and the way they move forming different shapes. For dramatic effects, Physical Theatre uses our bodies rather than using props, scenery or even sound effects at times.

Techniques

- Physicality of objects
- Use of sound/instruments
- Use of objects in a symbolic manner, e.g. sticks
- Animals, e.g. Two teenagers who are discussing another girl, in a rather nasty manner, take on the characteristics of two cats.
- Use of ritual
- Masks
- Fast forward / slow motion

- Using a piece of dialogue from a play and presenting it as a piece of movement in order to convey meaning, e.g. the haunting of Lorna by the shadows in the film *Walking with Shadows* OR the moment Biff discovers Willy is unfaithful to his mother in *Death of a Salesman*.
- Use of puppets and dolls
- Dream sequences
- Disjointed structure
- Minimalistic set
- Use of lighting

Choosing this genre provides a great opportunity for the learners to explore further the work of current Physical Theatre-based companies, such as Frantic Assembly, Kneehigh, DV8 and Complicité.

Activity

The local branch of the Samaritans has asked your drama group to prepare a piece of theatre to use in a publicity evening to raise funds.

Using a series of pictures on the theme of “loneliness” as a stimulus, create a piece of physical theatre.

Devising Theatre: General Tips and Advice

As teachers, you are aware of how important collaborative group work is in Drama. In the initial stages of working closely within groups, any number of improvisation exercises should be used to develop rapport and a suitably constructive working atmosphere in lessons.

Once the strengths and areas for development in each group have been established, pupils should then move on to make decisions on which theme they wish to explore and whether they are going to base their work on a practitioner or a genre. It is, of course, possible to produce work based on a practitioner and a genre, as at times these are inextricably linked.

Wherever possible, learners should work on devising by simply ‘playing’ about, to see where the work leads. From this, various possibilities may arise which will form the basis of their developmental work.

Once the general ideas have been discussed in the group, perhaps each group could use a large piece of paper for brainstorming, then pupils could carry out some individual research. Each pupil could bring in some relevant documentation on what they feel would be relevant for the performance, including newspaper cuttings, video, extracts from books, pamphlets, etc.

Once individual work has been completed, the group will then need to work collaboratively to narrow down the choices on the proposed ideas. Pupils should be encouraged to start practical experimentation immediately and not to spend too much time discussing possibilities. One successful method of approaching this is for each pair of pupils to devise a short piece, based on their choice of material. Each pair could then present their work to the others in the group to stimulate further ideas.

All thoughts and ideas should be logged at these early stages (see next section) in both group and individual files.

Another important early step is for each group to allocate tasks to different group members. These tasks may include research, technical elements, script development, direction, etc. Although many of the tasks will involve the whole group, it is advisable for one person to coordinate the various elements in each area.

Pupils should be encouraged, when working on the process of developing their devised piece, to consider three main areas:

- Research
- Setting targets
- Developing the piece

Each actor must interact with other performers and/or the audience **for a minimum of five minutes**.

Designers must realise their design in performance. However, as it is the design itself which is assessed, the technical equipment may be operated by someone else.

Devising Theatre: Performance Tips and Advice

Learners should be given some techniques to help them give a better performance of their devised piece of theatre. The following list contains some examples of the sort of things the examiner will be looking for.

Techniques (this is not an exhaustive list)

- Getting to know their character
- Motivation of character
- Learning their lines (stating the obvious!)
- Concentration and involvement
- No fidgeting – unless it's in character
- Not to ask for a 'prompt'
- Variety
- Movement and space

Supporting Evidence

Learners must produce a portfolio of supporting evidence which demonstrates the research, creation and development of ideas. This is a working record and therefore should be compiled **during** the process and edited to ensure an appropriate focus.

The evidence should focus on **three stages** which are significant to the development of the devised piece of theatre. The three stages should demonstrate:

1. how ideas have been researched, created and developed in response to the chosen stimulus
2. how ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning
3. how ideas have been developed, amended and refined during the development of the devised piece.

For each stage, learners must provide illustrative material (as listed below) and a commentary, which may include annotations on the illustrative material. The commentary for each stage should be approximately 250 words and total 750 to 900 words for the complete portfolio.

Learners may also produce their portfolio as a suitably edited blog (between 750 and 900 words), as an audio-visual recording, including the illustrative material, or an audio commentary on the illustrative material.

Audio and audio-visual portfolios should be between **six** and **nine** minutes.

It is important that these are adhered to, as 1 mark must be deducted for each 100 words/below/exceeding the minimum/maximum specified.

Preparing the Supporting Evidence

Encourage learners to keep records throughout the process, including activities where they explored stimuli, practitioners and genres, ideas, additional research, structure, use of space, performance skills, 'showbacks' to peers, responding to feedback, refining the piece and performance/design, dress rehearsal, etc.

Examples could include:

- Introduction of a device, e.g. flashback which changes the mood or atmosphere of the piece.
- Decision to include a PowerPoint to show different locations which helps to develop the flow and structure of the piece.
- A dress rehearsal where learners realise they need to practise with props/develop costume to highlight character.

Here are a few examples of the type of evidence which could be included in the portfolio:

'The piece of illustrative evidence that I have used to show our understanding and interpretation of the title is a section of the script (Scene 4) which involves two characters whose personalities develop throughout the scene . . . '

'The illustrative evidence that I have for this section is a copy of the PowerPoint that we used. The PowerPoint made the scenes more realistic (which ties in with the style of the practitioner, Stanislavski) . . . '

'Above are two stage plans, one our initial plan, and the other one designed after we developed our ideas better for the stage. There is an obvious difference between the both, with the second one being much better overall . . . '

Encourage learners to record the process in different ways. The supporting evidence could include any of the following:

Photographs

e.g. rehearsals,
set model boxes

Sections of
script

Blog

Visual images

Mind maps

Mood boards

Ground plans

Sketches

Newspaper
articles

Lighting cue
sheets

Sound clips

e.g. links to
Soundcloud

PowerPoint
presentations/
slides

Audio
commentary

Video clips

eg. rehearsal work,
discussions

Written prose

Song lyrics

Poem excerpts

?????

As noted above, the portfolio is intended to highlight the creative and developmental process of devising the piece of theatre. It is not intended to be a full record of the rehearsal period, and learners should choose carefully the evidence which best supports the **three** significant stages of development of their piece of theatre.

A reminder

- Rather than just being a 'diary' of the process, encourage learners to pick out and analyse key moments that had a significant impact upon the development of their piece.
- These moments could be finalised after the performance of the piece to ensure that the 'best' significant moments are chosen and reflected upon.

As part of their portfolio of supporting evidence, learners choosing **design** must ensure that they include evidence of their final design, as appropriate to their chosen skill, such as the following:

Lighting design

- cue sheets
- lighting plot

Sound design

- cue sheets
- sound plot

Set design (including props)

- set model
- ground plan
- photographs of set

Costume design (including hair and make-up)

- final design sketches/photographs of costume, hair and make-up.

Evaluation of Devised Piece of Theatre

Learners evaluate the final performance or design under supervised conditions. Learners will indicate their chosen stimulus and chosen practitioner or genre. There will be **three** main sections to the evaluation in which learners:

1. analyse and evaluate either their interpretation of character/role or their realisation of design in the final performance.
2. analyse and evaluate how either their own performance skills or their own design skills contributed to the effectiveness of the final performance
3. analyse and evaluate their individual contribution to the final performance, including how effectively they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre).

Learners will have 1 hour 30 minutes to complete the evaluation.

Learners may have access to two sides of A4 in bullet point notes when writing the evaluation. The notes must be handed in with the evaluation.

Some tips and advice

In order to write an effective evaluation the learners should be encouraged to remember the following:

- Link to your chosen style: practitioner or genre
- Always give reasons
- Always give good examples
- Refer to individual contribution
- Include a few quotes from the devised scene.

Key words and speaking frames that could be used in an evaluation

Highly subject-specific (often nouns)

- character
- performance
- expression
- physical
- movement
- gesture
- script
- interaction

Subject-specific but not uniquely (often adjectives and adverbs)

- motivation
- consistent
- controlled
- balanced
- coordinated
- considered
- relevant
- contrasting
- dramatic
- effective

More general words which help evaluation in all subjects

- realised
- decided
- could
- should
- would
- frequently
- usually
- because
- In order to
- However

Frames for evaluation

- It would be better if...
- I could improve by...
- If you...you would...
- When you...you should...
- It is better because...
- This means that...
- In order to...
- Changing the...would...
- What worked quite well was...
- We chose to...

COMPONENT 2: PERFORMING FROM A TEXT

Learners work in groups of **between two and four actors**. Each performance may have up to **two designers**, each offering a different design skill. **Designers must contribute fully to the creation of the piece of theatre**. Centres must give careful consideration to the size of groups and the choice of text, ensuring that all learners, including designers, are able to demonstrate their skill fully. Centres should also ensure that the group sizes and choice of texts allow learners to adopt safe working practices.

The text chosen for Component 2 must contrast with regard to playwright, cultural time period and theme with the set text chosen for Component 3. Criteria to ensure that there is an appropriate contrast between the two selected texts are set out in section 2.2 of the specification. Centres must also ensure that texts chosen are appropriate for the age of candidates and meet a minimum level of demand appropriate for GCSE.

Please see the table below for playwrights, cultural time periods and themes which must be avoided when selecting texts for Component 2 and potential choices for Component 2.

Text studied for Component 3	Selection of Component 2 text Playwright, time period and theme which must be avoided	Potential text choices for Component 2
<i>The Tempest</i>	Playwright: Shakespeare Time period: 1590–1625 Theme: Loss, autocratic power and reconciliation	<i>Antigone (1944), Confusions (1977), The History Boys (2006), Playhouse Creatures (1994), Bouncers (1977), Lord of the Flies (1995), The Crucible (1950), Kindertransport (1995), The Birthday Party (1959)</i>
<i>The Caucasian Chalk Circle</i>	Playwright: Brecht Time period: 1930–1955 Theme: Political oppression and resistance	<i>The Dumb Waiter (1960), A Midsummer Night's Dream, My Mother Said I Never Should (1988), Servant of Two Masters (1746), Shakers (1985), The Importance of Being Earnest (1988), Flatmates (2000)</i>
<i>Hard to Swallow</i>	Playwright: Mark Wheeler Time period: 1980–2000 Theme: Anorexia and social pressures on teenagers	<i>The Glass Menagerie (1945), Antigone (1944), Kneehigh anthology: Volume One (2005), 100 (2003), Billy Liar (1960), Crash (2004), Bouncers (1977)</i>
<i>War Horse</i>	Playwright: Nick Stafford Time period: 2000–2020 Theme: Courage in the face of the atrocities of war	<i>Billy Liar (1960), After Juliet (1999), City Sugar (1976), Of Mice and Men (1937), The Memory of Water (1997), The Cripple of Inishmaan (1997), Sparkleshark (1997)</i>
<i>DNA</i>	Playwright: Dennis Kelly Time period: 2000–2020 Theme: Teenage gangs and the social pressures underlying them	<i>Effie's Burning (1988), The Odd Couple (1966), Two (1989), Confusions (1977), Agnes of God (1982), The Positive Hour (1997), The Lesson (1951), Our Country's Good (1988)</i>

Learners are required to study two 10 minute extracts, within the context of the whole text, from one performance text of their own choice. The extracts studied must be key extracts from the text selected for study: they must each represent a scene or moment that is significant to the text as a whole.

The length of the performance depends on the size of the acting group:

Group of 2 actors 5–10 minutes

Group of 3 actors 7–12 minutes

Group of 4 actors 9–14 minutes

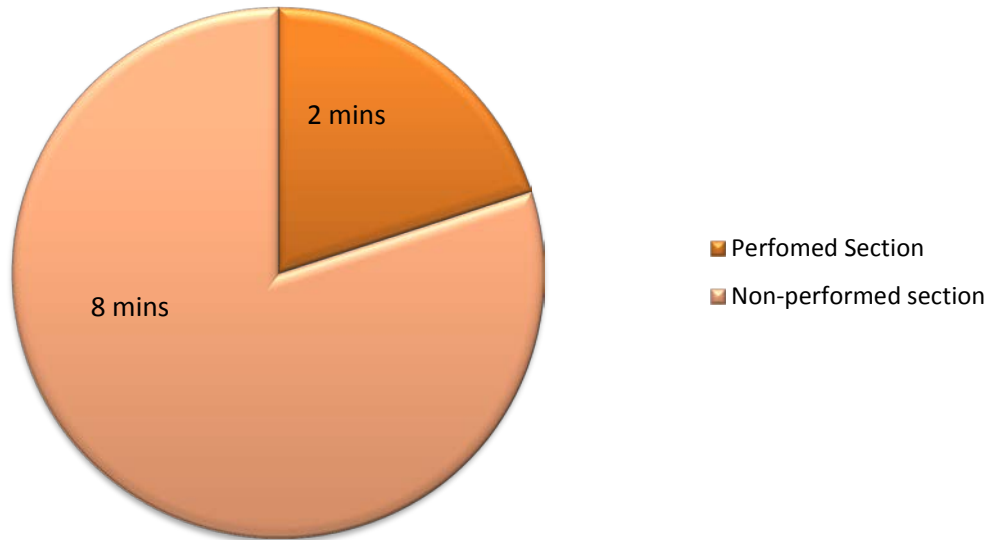
Steps in selecting an extract for the final performance

- Choose and study **two 10 minute extracts** from the chosen text
- The extracts must be key extracts from the text selected. One can be from the beginning of the play, the other towards the middle or towards the end
- The performance need not use the full 20 minutes of the 2 extracts but must demonstrate an understanding of both extracts
- The performance must contain an appropriate amount of text from each 10 minute extract to make a coherent interpretation in performance.
- It can be divided equally between the two extracts **OR** in 12 minute performance, for example, it might be desirable to have one 8 minute section from the first extract followed by a 4 minute from later in the text **OR** it might be preferable to have a 3 minute introductory section followed by 9 minutes from later in the text.
- The performance may contain monologues but cannot consist solely of monologues.
- The text can be edited to create one coherent interpretation **BUT MUST NOT** contain any additional dialogue or characters

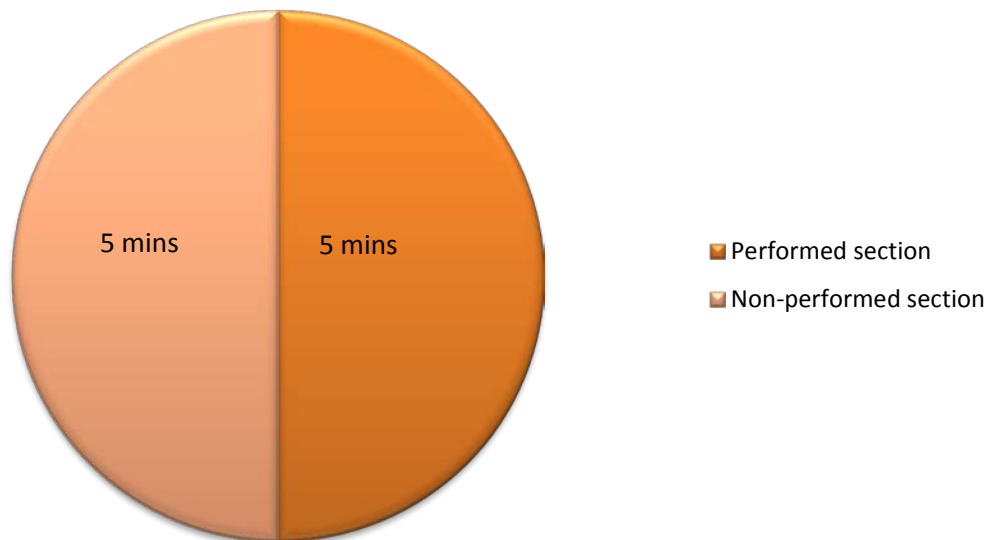
See below for possible scenarios when selecting an extract to perform

Scenario 1: a group of 2 actors, performing together in both extracts.
Total performance time – 7 minutes

Extract 1 (10 mins) both actors

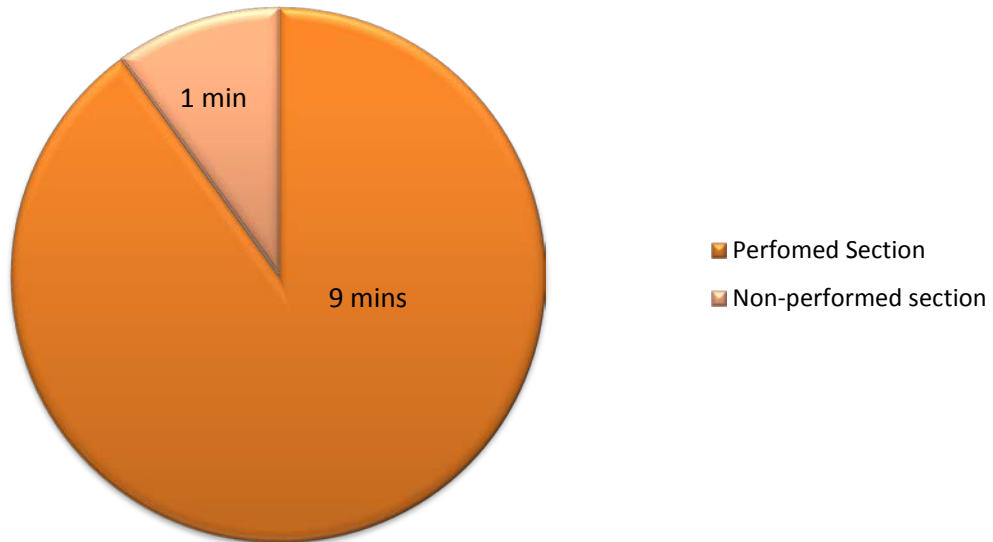


Extract 2 (10 mins) both actors

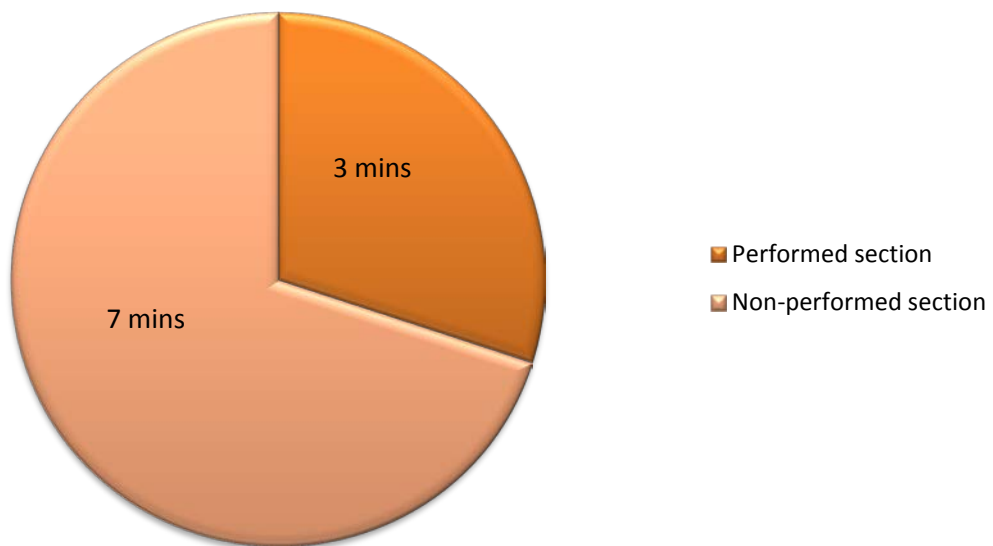


Scenario 2: a group of 4 actors, performing together in both extracts.
Total performance time -12 minutes

Extract 1 (10 mins) all actors

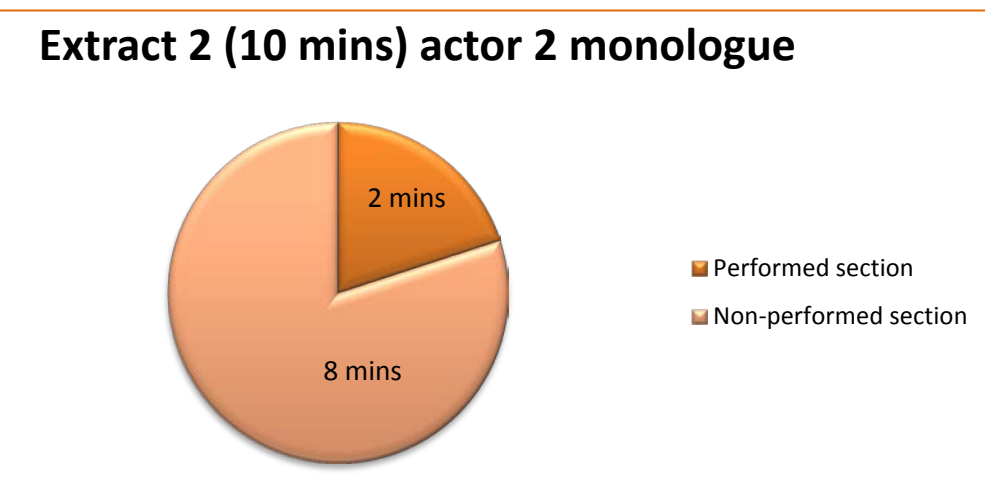
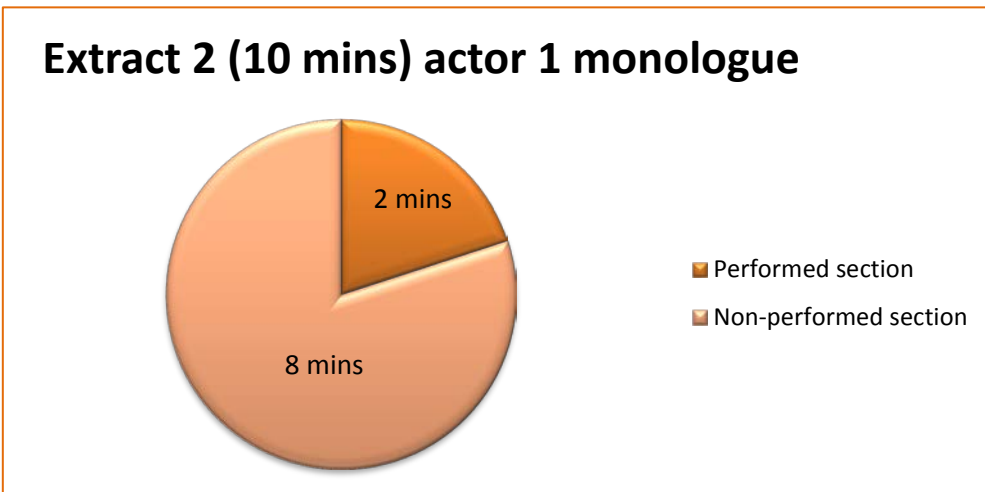
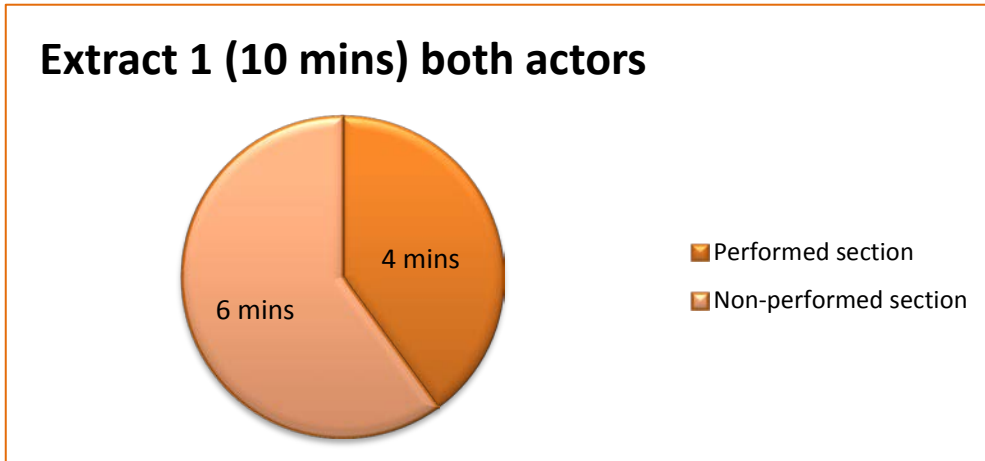


Extract 2 (10 mins) all actors



Scenario 3: a group of 2, performing together from Extract 1, but then performing 2 different monologues from Extract 2 and 3. Therefore each **actor** is performing from two extracts, even though three extracts are being performed in total.

Total performance time – 8 minutes



Scenario 4: a group of 4, performing together in extract 1 but then performing in pairs in 2 different extracts. Therefore each **actor** is performing from two extracts, even though three extracts are being performed in total.

Total performance time – 13 minutes

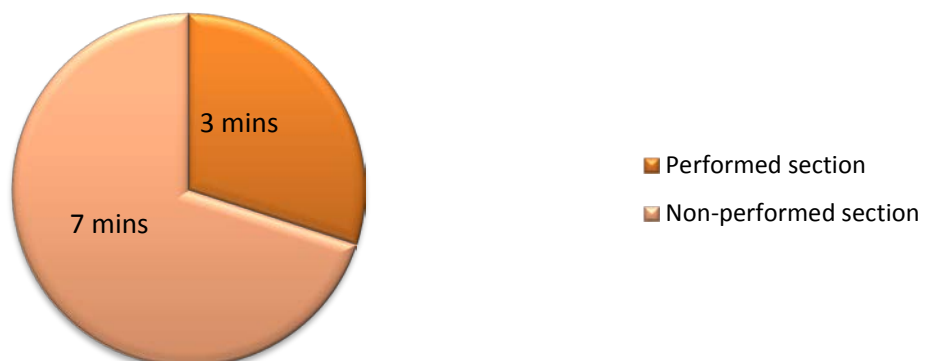
Extract 1 (10 mins) all actors



Extract 2 (10 mins) actors 1 & 2



Extract 2 (10 mins) actors 3 & 4



An example of a completed extract can be found in Appendix.

Suggested Texts for Component 2

- The Cuckoo Sister* (1985) Vivien Alcock
School Play (2001) Suzy Almond
Antigone (1944) Jean Anouilh
Whenever (2002) Alan Ayckbourn
Confusions (1977) Alan Ayckbourn
Walking with Shadows (2002) Ben Myers.
The History Boys (2006) Alan Bennett
Shelter (1997) Simon Bent
100 (2003) The Imaginary Body
A Proper Little Nooryeff (1992) Jean Ure adapted
 by Leonard Gregory
Notes to Future Self (2011) Lucy Caldwell
Leaves (1997) Lucy Caldwell
Fault (2000) Ann Cartwright
Mobile Phone Show (2013) Jim Cartwright
Two (1989) Jim Cartwright
Kneehigh Anthology: Volume One (2005)
 Kneehigh Theatre Company
Playhouse Creatures (1994) April De Angelis
The Positive Hour (1997) April De Angelis
Refuge (2001) Steven Deproost
Flatmates (2000) Ellen Dryden
Six Primroses Each & Other Plays for Young Actors
 (2000) Ellen Dryden
The Life and Sort of Death of Eric Argyle (2013)
 Ross Dungan
Teechers (1985) John Godber
Bouncers (1977) John Godber
Shakers (1985) John Godber
The Servant of Two Masters (1746) Carlo Goldoni
Dr Korczak's Example (2004) David Greig
Presence (2001) David Harrower
Night Under Canvas (1995) Lisa Hunt
The Lesson (1951) Eugène Ionesco
My Mother Said I Never Should (1988) Charlotte
 Keatley
My Sister in This House (1980) Wendy Kesselman
Sammy Carducci's Guide to Women (1991)
 Ronald Kidd
Faust and Furious (Act Now) (1982) Anne Lee
Cuba (1997) Liz Lochhead
After Juliet (1999) Sharman Macdonald
Member of the Wedding (1946) Carson McCullers
The Cripple of Inishmaan (1997) Martin McDonagh
The Lonesome West (1997) Martin McDonagh
The Crucible (1950) Arthur Miller
Mobile Phones (2000) Ken Pickering
Agnes of God (1982) John Pielmeier
The Dumb Waiter (1960) Harold Pinter
The Birthday Party (1959) Harold Pinter
City Sugar (1976) Stephen Poliakoff
Hannah and Hanna (2005) John Retallack
Sparkleshark (1997) Philip Ridley
Beauty (1992) Lesley Ross
Kindertransport (1995) Diane Samuels
Journey's End (1929) R. C. Sherriff
The Odd Couple (1966) Neil Simon
Like a Virgin (2000) Gordon Steel
Of Mice and Men (1937) John Steinbeck
The Memory of Water (1997) Shelagh Stephenson
New Connections: New Plays for Young People (1999-
 2011) Various authors
All's Fair (1988) Frank Vickery
Alice (2010) Laura Wade
Macbeth on the Loose (2002) Robert Walker
The Trestle at Pope Lick Creek (1998) Naomi Wallace
Apart from George (1988) Nick Ward
Billy Liar (1960) Willis Hall and Keith Waterhouse
Our Country's Good (1988) Timberlake
 Wertebaker
Too Much Punch for Judy (1988) Mark Wheeler
The Importance of Being Earnest (1988) Oscar Wilde
Crash (2004) Sera Moore Williams
The Glass Menagerie (1945) Tennessee Williams
Lord of the Flies (1995) William Golding adapted by
 Nigel Williams
Sophie (2002) Bryan Willis
Effie's Burning (1988) Valerie Windsor
Cressida (2000) Nicholas Wright
*Effect of Gamma Rays on Man-in-the-Moon
 Marigolds* (1970) Paul Zindel

Evidence

1. Each learner must submit to the examiner a brief account of approximately 150 words (i.e. approximately half a side of A4) outlining their artistic intentions for the piece. This should include:

- for performance candidates, a brief account of how they aim to interpret their chosen character
- for design candidates, a brief account of how they aim to interpret the chosen scene(s) through design
- for all candidates, a brief indication of how the 20 minutes of text studied for the component was edited to create the final performance.

This outline of artistic intentions is not assessed but is necessary to assist the examiner in assessing the realisation of artistic intentions.

A form for this purpose, Component 2: Artistic Intentions, will be made available on WJEC's website.

This is an example of a completed artistic intentions form:

GCSE Drama

Component 2 Artistic Intentions

Candidate name	xxx	Candidate number	xxxx
Centre name	xxxxxx	Centre number	xxxxx

Chosen skill	Acting		
Component 3 text	DNA		
Chosen text and playwright	<i>Macbeth</i> , William Shakespeare		
Details of chosen extracts	1 Act 2, Scene 2	2 Act 5, Scene 1	

Outline of Artistic Intentions (including role(s) or specific design skill)			
<p>I am playing the role of Lady Macbeth.</p> <p>My artistic intentions are:</p> <ul style="list-style-type: none"> To show the relationship between Lady Macbeth and her husband at a key moment in the play – before they kill Duncan To show that she has doubts about the murder but she must stay in control of her husband and her ambition To show the deterioration of her mental state <p>The two contrasting scenes are:</p> <ul style="list-style-type: none"> Act 2, Scene 2 which shows Lady Macbeth in control Act 5, Scene 1. I abridged the sleep walking scene to show Lady Macbeth's mental state. 			

2. The centre must record all the live performances given in front of the visiting examiner from the audience perspective.

3 The recording must be submitted to WJEC within two weeks of the assessment.

COMPONENT 3: INTERPRETING THEATRE

This component requires learners to demonstrate their knowledge and understanding of how drama and theatre is developed and performed through the study of a performance text and through responding to live theatre.

Section A

Centres are reminded that the texts chosen for Components 2 and 3 must be contrasting in playwright, cultural time period and theme. See section 2.2 for detail.

Learners will study **one** complete performance text from the list below. It is expected that learners will approach the study of the text **practically** as an actor, designer and director. The following editions must be used:

1. **The Tempest**, William Shakespeare (Wordsworth: ISBN 978-1-85326-203-6)
2. **The Caucasian Chalk Circle**, Bertolt Brecht (Penguin Modern Classics: ISBN 978-0-141-18916-1)
3. **Hard to Swallow**, Mark Wheeller (dbda: ISBN 978-1-902843-08-7)
4. **War Horse**, Nick Stafford (Faber: ISBN 978-0-571-24015-9)
5. **DNA**, Dennis Kelly (Oberon: ISBN 978-1-84002-952-9)

Questions in this section will vary from year to year and could include questions on the following aspects:

- rehearsal techniques
- use of vocal and movement skills
- mood
- character positioning
- technical aspects – lighting, sound, costume, make up
- communicating a role as an actor
- design skills – from an actor's perspective to a director's perspective to a designer's perspective.

This Component will be a Written examination: 1 hour 30 minutes.

Here are a few examples of activities which could be used with the texts.

Directorial/Performance Skills

<p>Hot-seating</p> <p><i>Hard to Swallow</i></p> <p>In groups of 5 allocate a member of the Dunbar family to each student. After preparing questions as homework, take it in turns to sit on the 'hot seat' and answer specific questions about how they feel about Catherine's illness. How do you feel when Catherine doesn't eat the food you've prepared? to Maureen, for example.</p> <p>Discuss the responses as a class. Discuss why a director may use this technique – refer to what they have 'discovered' about their roles.</p>	<p>Physical exercise to explore body language</p> <p><i>The Tempest</i></p> <p>Split the class into small groups. Allocate each group a character. Ask the groups to choose key moments from the opening scene which show certain aspects of their character (3 or 4 contrasting moments). The groups then create a series of freeze frames which depict their character's attitude in each scene. Try and encourage the groups to over exaggerate the physicality of their character in each scene in order to communicate clearly the key aspect. As a class discuss each piece of work focussing on the body language of each character and encourage the use of correct technical terms when expressing ideas. Also discuss the benefits of this exercise and why a director may choose it.</p>
<p>Exploring status</p> <p><i>The Caucasian Chalk Circle</i></p> <p>As social status is a key defining feature of themes of the play as well as the archetypal characters, it would be useful to explore status with your learners through a variety of exercises. These could include:</p> <ul style="list-style-type: none"> • Status placement in a performance space • Proxemics between characters • Use of levels and groupings • 'Master and Slave' • Using cards labelled 1–10, or playing cards 	<p>Character Interaction</p> <p><i>DNA</i></p> <p>To investigate ways of communicating the issues of peer pressure within the play, learners could explore different ways of interacting with each other in pairs. Using short sentences from the play (snippets), learners can experiment with the following. They should discuss the effects and outcomes of each:</p> <ul style="list-style-type: none"> • Vocal tone variation • Pace (fast/slow, lots of pauses) • Eye contact • Proxemics
<p><i>War Horse</i></p> <p>In groups, learners to perform a chosen scene from the play and perform it for each other. The groups then give feedback, providing both positive feedback and targeting areas for improvement.</p>	

Design/Technical Skills

Task one

Familiarise students with the four main types of stage: (Proscenium Arch, TIR, Thrust, Traverse). Show students pictures of them, point out where the audience is placed in relation to the stage.

Discuss how different stages are used for different styles.

Give students diagrams of ground plan. Explain the purpose of a ground plan and how it differs from a 3D PICTURE. Give students practice drawing the different stage, highlighting audience position, entrances/exits.

Task two

Using selected scenes from chosen play, experiment with different staging types, marking the space using chalk or chairs and arranging furniture/props accordingly. Discuss which one is best suited to the style of the play.

Hard to Swallow

One of the potential challenges with teaching *Hard to Swallow* is getting students to distinguish between the wide variety of characters and how to distinguish between them, especially if choose to have actors doubling roles. It is also set over the course of several years. Costume is the obvious way to achieve this.

Because *Hard to Swallow* is set between 1975 and 1983, get the class to research pictures or bring actual garments that the different characters might wear.

Dress 5 members of the group as the members of the Dunbar family and sit them around a table, as in the opening of the play.

The class discuss how the different costumes could effect the posture of each of the Dunbars.

How is colour used to show the mood of each of the Dunbars?

The Tempest

- Show class a range of clips from YouTube showing a variety of styles.
- Using a spidergram, encourage students to record their responses to the different scenes.
- Using the information discuss which one was most effective and why.

War Horse

Again, one of the challenges when teaching *War Horse* is getting the students to distinguish between the wide range of characters. In addition to this, the action takes place in a specific period that needs conveying. Using costume can enable them to familiarise themselves with the different individuals.

Task

Show students a range of pictures of clothes from 1912–1918, including the various military uniforms of different ranks for each of the countries represented, but also civilian clothes

Give each student an outline of one of the characters using 5 key words to describe them, e.g. Arthur: a farmer, wealthy, superior/proud, middle-aged, Devonian

They choose a picture which they feel best suits the character, giving reasons for their choice.

DNA

Task one

Make a playlist of songs/music you would use to create mood and atmosphere in the play. Decide where and why you use them.

Task two

In groups design a generic backdrop which could be used as the main focal point of the play.

Discuss which images, colours you would use, any references from the play that could be used.

Give reasons for your choices.

The Caucasian Chalk Circle

Task one

- Divide the class into groups, each group is given a number of sections to investigate.
- Decide where the section is set and one essential item of set that is needed to suggest the scene.
- If that item was taken out, how else could the location, mood and atmosphere be recreated?

Task two

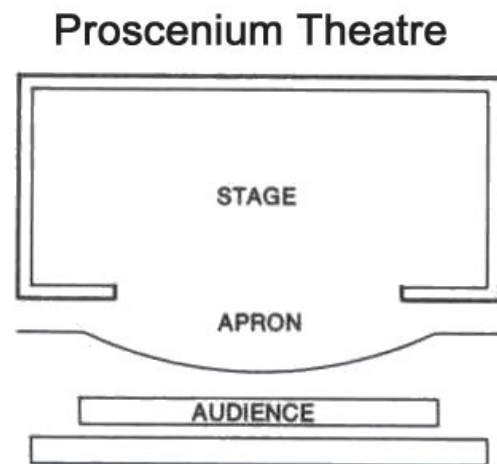
Imagine your school has decided to stage a production of *The Caucasian Chalk Circle*. However, your budget is limited and you have only six black blocks to use as set. Each group is given 2 scenes, experiment to see how you would create location, etc. using the blocks.

For the purpose of this examination, when referring to types of staging, learners should use the following plans for the various staging options.

Proscenium

The audience is positioned in front of the stage, and the stage can be looked upon like a picture frame. The 'frame' itself is called the Proscenium Arch. This is the style of most traditional theatres.

In some proscenium theatres, the stage extends forward in front of the proscenium arch. This is called an apron stage.

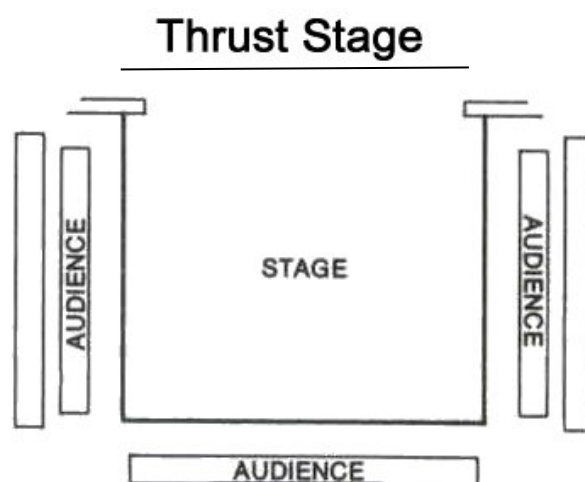


End on Stage or Open Stage

Similar audience layout to a proscenium theatre, but without the arch. The audience is positioned in rows facing the stage.

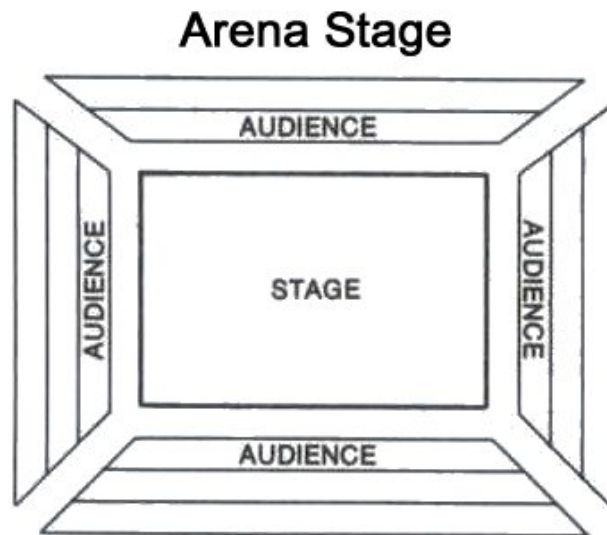
Thrust

The audience is on three sides of the stage as if the stage has been 'thrust' forward. This can be very apparent, like a catwalk, or more like an extended apron stage. A backdrop must be included in a Thrust Stage.



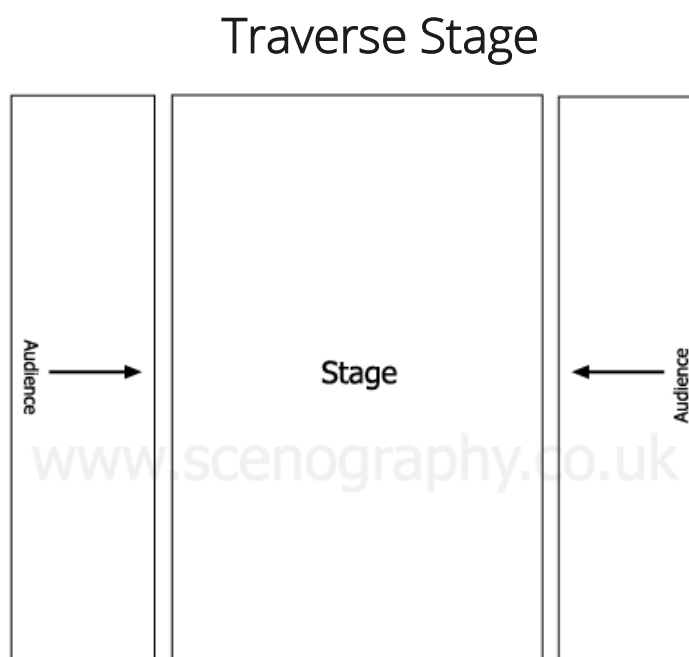
In-the-Round

As the name suggests, the audience is seated all around the stage on four sides. A few theatres in the country are permanently arranged like this. The stage itself can be round, square or rectangle (as in the image below). Sometimes it is referred to as an Arena stage.



Traverse

In this more unusual style, the audience is seated on either side of the stage, facing each other. The acting takes place between.



Theatre Design 101 | Copyright 2006 www.scenography.co.uk

Section B

Learners are required to analyse and evaluate a given aspect of **one** piece of live theatre viewed during the course. It is recommended that learners take the opportunity to view a professional full-length theatre production. However, the work of amateurs may be used, but not the work of peers. It is also recommended that learners see more than one live performance when preparing for this assessment to allow sufficient scope for answering on a variety of aspects during the examination.

Learners will be expected to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance.

Learners must consider the role of the following:

actor

- interpretation of character
- character interaction
- vocal skills
- movement skills

designer

- creation of mood and atmosphere
- use of performance space
- lighting
- sound
- set and props
- costume and make-up

director

- interpretation and style
- performance conventions
- spatial relationships on stage
- relationship between performer and audience

reaction and response

- individual
- audience

The structure to a live theatre review below can be used for study purposes only and should not be considered as a possible answer. Learners should be reminded that in the exam they will be asked to focus only on one or two aspects of the performance they have seen.

Paragraph 1: The introductory paragraph should cover basic information about the play, including:

- The full title of the play.

- Where did you see the show? Name the theater or setting where you saw the play.
- When did you see the show? Maybe it was opening night, or the last week of the show's run. Be specific about the exact date you saw the show.
- Who wrote the show? Who directed the show? Name the playwright, the director, and the name of the production company.
- If the show is a restaging of an existing play, you should note this in your introduction. If the show is a new or original production, you should also note this.

Paragraph 2: In this paragraph talk about the acting and directing.

React to the performers playing the characters in the play. Use their real names and their character names. Write about the acting based on questions such as:

- Were the performers believable? Did their relationships or chemistry with the other characters seem natural and appropriate? Did the performers stay in character throughout the play?
- Did the performers have a vocal quality (volume and articulation) that fitted the context of the play? Did their body movements and gestures stay true to the character they were playing?
- Were the performers engaging and interesting to watch? If so, why did you find them engaging?

Paragraph 3: In this paragraph analyze the design elements of the play.

The design elements are a big part of a production and should be discussed in detail in your review. Focus your analysis on:

- The set and the props: Did they establish the correct mood for the play? Did they add to the development of the characters, the plot, and the setting? Were they convincing and well-made?
 - Did the blocking on stage make sense? Blocking means how the actors are positioned on stage within the set. Were there any awkward movements by the actors on stage? Did the set help or hinder the performances?
 - The lighting: Did the lights convey a mood that fitted with the tone of the play? Did they draw attention to characters or props that seemed important in the play?
 - The costumes and the make up: Did the costumes and the make up of the performers suit the time period of the show? Was there a unique approach to the costumes or the make up that affected the context of the play?
 - The sound: How did the music, if any, contribute to the show's mood? Were there sound effects used in the show, and if so, how did they add to the production? If you are reviewing a musical, you should note if there was a live orchestra or if the music was pre-recorded, and how that affected the tone of the play overall.
- Try to be as detailed as possible in your discussion of the design elements.

Paragraph 4: In the final paragraph react to the play as a whole.

Here is where your final critique should be in the review. Avoid clichéd phrases like “the play was bad” or “the production wasn’t very entertaining.” Instead state your opinion of the performance as a whole, and show why your response to the play is valid and significant. The rest of your review should support your overall judgment of the play.

- Note if the audience seemed attentive and interested throughout the performance. Also point to any possible adjustments or changes that could have been made to the production to make it stronger or more engaging.
- Leave your reader with a clear sense of your opinion on the play and with more questions than answers about the play.

[adapted from www.wikihow.com/Write-a-Play-Review]

Suggested Resources

Books and Online Resources

[*Stanislavski Through Practice*](#) (Jeni Whittaker: Drama Works)

Brecht Through Practice (Jeni Whittaker: Drama Works)

Styletasters 1 (Jeni Whittaker: Drama Works)

Styletasters 2 (Jeni Whittaker: Drama Works)

Websites

<http://www.dramaworks.co.uk/index.html>

The GCSE Drama Coursebook by Andy Kempe (Nelson Thornes, ISBN: 978-0748767731)

GCSE Bitesize Drama by [Andy Kempe](#), [Chloe Newman](#), [Bev Roblin](#) (BBC Active, ISBN: 978-0563515623)

[*Teaching Classroom Drama and Theatre: Practical Projects for Secondary Schools*](#) by Martin Lewis, John Rainer (Routledge, ISBN: 978-0415319089)

Performance Power: Extracts for Performance in GCSE Drama by Joss Bennathan (Heinemann Educational Publishers, ISBN: 978-0435233327)

The GCSE Drama Coursebook by [Andy Kempe](#) (Nelson Thornes Ltd., ISBN: 978-0748724758)

Success in GCSE Drama by Phil Parker and Craig Boardman (Folens, ISBN: 9781843037880)

The Complete Stanislavski Toolkit by Bella Merlin (Nick Hern Books 2007, ISBN: 978-1-85459-793-9)

The Frantic Assembly Book of Devising Theatre by Scott Graham & Steven Hoggett (Routledge 2009, ISBN: 978-0-415-446760-6)

WJEC GCSE Drama Unit 1 Devised Practical Performance by Garry Nicholas (Illuminate Publishing 2013, ISBN: 978-1-90868219-2)

APPENDIX

The following extracts come from *The Glass Menagerie*.

© Penguin Group <https://www.penguin.co.uk/>

For **four** actors.

Learners will study the following two 10 minute extracts:

1. Scenes 1 and 2

2. Scenes 6 and 7

The final performance will be as follows:

EXTRACT 1 (from Scene 1) ACTORS: Tom, Amanda, Laura (4 minutes)

EXTRACT 2 (from Scene 6) ALL ACTORS : Tom, Amanda, Laura, Jim (4 minutes)

EXTRACT 3 (from Scene 7) ACTORS: Laura, Jim (6 minutes)

Extract 1

TOM

The play is memory.

Being a memory play, it is dimly lighted, it is sentimental, it is not realistic.

In memory everything seems to happen to music. That explains the fiddle in the wings.

I am the narrator of the play, and also a character in it. The other characters are my mother Amanda, my sister Laura and a gentleman caller who appears in the final scenes.

He is the most realistic character in the play, being an emissary from a world of reality that we were somehow set apart from. But since I have a poet's weakness for symbols, I am using this character also as a symbol; he is the long-delayed but always expected something that we live for.

AMANDA (*calling*) Tom?

TOM Yes, Mother.

AMANDA We can't say grace until you come to the table!

TOM Coming, Mother. *(He bows slightly and withdraws, reappearing a few moments later in his place at the table)*

AMANDA *(To her son)* Honey, don't push with your fingers. If you have to push with something, the thing to push with is a crust of bread. And chew – chew! Animals have secretions in their stomachs which enable them to digest food without mastication, but human beings are supposed to chew their food before they swallow it down. Eat food leisurely, son, and really enjoy it. A well-cooked meal has lots of delicate flavours that have to be held in the mouth for appreciation. So chew your food and give your salivary glands a chance to function!

(TOM deliberately lays his imaginary fork down and pushes his chair back from the table)

TOM I haven't enjoyed one bite of this dinner because of your constant directions on how to eat it. It's you that makes me rush through meals with your hawklike attention to every bite I take. Sickening – spoils my appetite – all this discussion of – animals' secretion – salivary glands – mastication!

AMANDA *(Lightly)* Temperament like a Metropolitan star!

(TOM rises and walks toward the living room)

You're not excused from the table.

TOM I'm getting a cigarette.

AMANDA You smoke too much.

(Laura rises)

LAURA I'll bring in the blancmange

(TOM remains standing with his cigarette by the portieres)

AMANDA *(Rising)* No, sister, no, sister – you will be the lady this time and I'll be the darky.

LAURA I'm already up.

AMANDA Resume your seat, little sister – I want you to stay fresh and pretty – for gentleman callers!

LAURA *(sitting down)* I'm not expecting any gentleman callers.

AMANDA *(Crossing out to the kitchenette, airily)* Sometimes they come when they are least expected! Why, I remember one Sunday afternoon in Blue Mountain –

(She enters the kitchenette)

TOM I know what's coming!

LAURA Yes. But let her tell it.

TOM Again!

LAURA She loves to tell it.

(AMANDA returns with a bowl of dessert)

AMANDA One Sunday afternoon in Blue Mountain – your mother received – *seventeen* – gentleman callers! Why, sometimes there weren't chairs enough to accommodate them all. We had to send the nigger over to bring in folding chairs from the parish house.

TOM *(Remaining at the portieres)* How did you entertain those gentleman callers?

AMANDA I understood the art of conversation!

TOM I bet you could talk!

AMANDA Girls in those days knew how to talk. I can tell you.

.....

LAURA *(Rising)* Mother, let me clear the table.

AMANDA No, dear, you go in front and study your typewriter chart. Or practice your shorthand a little. Stay fresh and pretty! – It's almost time for our gentleman callers to start arriving. *(She flounces girlishly towards the kitchenette)* How many do you suppose we're going to entertain this afternoon?

(TOM throws down the paper and jumps up with a groan)

LAURA *(Alone in the living room)* I don't believe we're going to receive any, Mother.

AMANDA *(Reappearing, airily)* What? No one – not one? You must be joking! . . .

Not one gentleman caller? It can't be true! There must be a flood, there must have been a tornado!

LAURA It isn't a flood, it's not a tornado, Mother. I'm just not popular like you were in Blue Mountain . . . *(TOM utters another groan. LAURA glances at him with a faint, apologetic smile. Her voice catches a little)*

Mother's afraid I'm going to be an old maid.

[4 minutes]

Extract 2

AMANDA (*Calling*) Laura, sweetheart! The door!

(*Laura stares at her without moving*)

(*Very very gently*) Laura, that is your brother and Mr O'Connor! Will you let them in, darling?

(*LAURA crosses toward the kitchenette door*)

LAURA (*Breathlessly*) Mother – you go to the door!

(*AMANDA steps out of the kitchenette and stares furiously at LAURA. She points imperiously at the door*)

LAURA Please, please!

AMANDA (*In a force whisper*) What is the matter with you, you silly thing?

LAURA (*Desperately*) Please, you answer it, *please!*

AMANDA I told you I wasn't going to humour you, Laura. Why have you chosen this moment to lose your mind?

LAURA Please, please, please, you go!

AMANDA You'll have to go to the door because I can't!

LAURA (*Desperately*) I can't either!

AMANDA *Why?*

LAURA *I'm sick!*

AMANDA I'm sick, too – of your nonsense! Why can't you and your brother be normal people? Fantastic whims and behavior!

(*TOM gives a long ring*)

Preposterous goings on! Can you give me one reason (*She calls out lyrically*) Coming! Just one second! – why you should be afraid to open a door? Now you answer it Laura!

LAURA Oh, oh, oh ... (*She returns through the portieres, darts to the Victrola, winds it frantically and turns it on*)

AMANDA Laura Wingfield, you march right to that door!

LAURA *Yes- yes, Mother!*

(A faraway scratchy rendition of 'Dardenella' softens the air and gives her strength to move through it. She slips to the door and draws it cautiously open. TOM enters with the caller, JIM O'CONNOR)

TOM Laura, this is Jim. Jim, this is my sister, Laura.

JIM *(Stepping inside)* I didn't know that Shakespeare had a sister!

LAURA *(Retreating, stiff and trembling from the door)* How – how do you do?

JIM *(Heartily, extending his hand)* Okay!

(LAURA touches it hesitantly with hers)

JIM Your hand's cold, Laura.

LAURA Yes, well – I've been playing the Victrola ...

JIM Must have been playing classical music on it! You ought to play a little hot swing music to warm you up!

LAURA Excuse me – I haven't finished playing the Victrola ...

(She turns awkwardly and hurries into the front room. She pauses a second by the Victrola. Then she catches her breath and darts through the portieres like a frightened deer)

JIM *(Grinning)* What was the matter?

TOM Oh – with Laura? Laura is – terribly shy

JIM Shy, huh? It's unusual to meet a shy girl nowadays. I don't believe you ever mentioned you had a sister.

TOM Well, now you know. I have one . . . Here comes Mother!

AMANDA *(coming through the portieres)* Where are you all?.....

(She advances to them)

Well, well, well so this is Mr O'Connor. Introductions entirely unnecessary. I've heard so much about you from my boy. I finally said to him, Tom – good gracious! – why don't you bring this paragon to supper? I'd like to meet this nice young man at the warehouse! – Instead of just hearing him sing your praises so much!.....

TOM Mother –

AMANDA Yes, honey?

TOM How about – supper?

AMANDA Honey, you go ask Sister if supper is ready! You know that Sister is in full charge of supper! Tell her you hungry boys are waiting for it. (*To Jim*) have you met Laura?

JIM She –

AMANDA Let you in? Oh, good, you've met her already! It's rare for a girl as sweet an' pretty as Laura to be domestic! But Laura is, thank heavens, not only pretty but also very domestic . . . Tom?

TOM (*Returning*) Yes, Mother.

AMANDA Is supper nearly ready?

TOM It looks to me like supper is on the table.

AMANDA Let me look (*She rises prettily and looks through the portieres*) Oh, lovely! But where is Sister?

TOM Laura is not feeling well and she says that she thinks she'd better not come to the table.

AMANDA What? Nonsense! Laura? Oh, Laura.

LAURA (*From the kitchenette, faintly*) Yes, Mother.

AMANDA You really must come to the table. We won't be seated until you come to the table! Come in, Mr O'Connor. You sit over there, and I'll . . . Laura? Laura Wingfield! You're keeping us waiting honey! We can't say grace until you come to the table! . . .

[3 minutes]

Extract 3

LAURA (*Clearing her throat.*) Mr O'Connor, have you – kept up with your singing?

JIM Singing? Me?

LAURA Yes. I remember what a beautiful voice you had.

JIM You say you've heard me sing?

LAURA Oh, yes! Yes, very often . . . I don't suppose – you remember me – at all?

JIM (*smiling doubtfully*) You know I have an idea I've seen you before. I had that idea soon as you opened the door. It seemed almost like I was about to remember your name. But the name that I started to call you - wasn't a name! And so I stopped myself before I said it.

LAURA Wasn't it – Blue Roses?

JIM (*springs up. Grinning*) Blue Roses! – My gosh, yes – Blue Roses! That's what I had on my tongue when you opened the door!

Isn't it funny what tricks your memory plays? I didn't connect you with high school somehow or other.

But that's where it was; it was high school. I didn't even know you were Shakespeare's sister! Gosh, I'm sorry.

LAURA I didn't expect you to. You – barely knew me!

JIM But we did have a speaking acquaintance, huh?

LAURA Yes, we – spoke to each other.

JIM When did you recognize me?

LAURA Oh, right away!

JIM Soon as I came in the door?

LAURA When I heard your name I thought it was probably you. I knew that Tom used to know you a little in high school. So when you came in the door – Well, then I was – sure.

JIM Aw, yes, I've placed you now. I used to call you Blue Roses. How was it that I got started calling you that?

LAURA I was out of school a little while with pleurosis. When I came back you asked me what was the matter. I said I had pleurosis – you thought I said Blue Roses. That's what you always called me after that.

JIM I hope you didn't mind.

LAURA Oh, no - I liked it. You see, I wasn't acquainted with many - people . . .

JIM (*after several reflective puffs on a cigarette*) What have you done since high school? (*She seems not to hear him.*) Huh? (*LAURA looks up.*) I said what have you done since high school, Laura?

LAURA I took a business course at business college.

JIM How did that work out?

LAURA Well, not very - well - I had to drop out, it gave me - indigestion.

JIM (*laughs gently.*) What are you doing now?

LAURA I don't do anything - much. Oh, please don't think I sit around doing nothing! My glass collection takes up a good deal of time. Glass is something you have to take good care of.

JIM I'm not right sure I know what you're talking about. What kind of glass is it?

LAURA Little articles of it, they're ornaments mostly! .
Most of them are little animals made out of glass, the tiniest little animals in the world. Mother calls them a glass menagerie! Here's an example of one, if you'd like to see it! This one is one of the oldest. It's nearly thirteen.

(MUSIC: 'THE GLASS MENAGERIE' *He stretches out his hand.*)

Oh, be careful - if you breathe, it breaks!

JIM I'd better not take it. I'm pretty clumsy with things.

LAURA Go on, I trust you with him!

(*Places it in his palm.*)

There now - you're holding him gently!
Hold him over the light, he loves the light! You see how the light shines through him?

JIM It sure does shine!

LAURA I shouldn't be partial, but he is my favourite one.

JIM What kind of a thing is this one supposed to be?

LAURA Haven't you noticed the single horn on his forehead head?

JIM A unicorn, huh?

LAURA Mmmm-hmmm!

JIM Unicorns, aren't they extinct in the modern world?

LAURA I know!

JIM Poor little fellow . . . Where shall I set him?

LAURA Put him on the table. They all like a change of scenery once in a while!

JIM (*crossing to door*) I think it's stopped raining. (*Opens fire-escape door.*) Where does the music come from?

LAURA From the Paradise Dance Hall across the alley.

JIM How about cutting the rug a little, Miss Wingfield?

LAURA Oh.

JIM Or is your programme filled up? Let me have a look at it. (*Grasps imaginary card.*) Why, every dance is taken! I'll just have to scratch some out. (WALTZ MUSIC 'LA GOLONDRINA!'). Ahhh, a waltz! (*He executes some sweeping turns by himself then holds his arms toward LAURA.*)

LAURA (*breathlessly*) I – can't dance!

JIM There you go, that inferiority stuff! Come on, try!

LAURA Oh, but I'd step on you!

JIM I'm not made out of glass.

LAURA How – how – how do we start?

JIM Just leave it to me. You hold your arms out a little.

LAURA Like this?

JIM A little bit higher. Right. Now don't tighten up, that's the main thing about it – relax.

LAURA (*laughs breathlessly*) It's hard not to. I'm afraid you can't budge me.

JIM What do you bet I can't? (*He swings her into motion.*)

LAURA Goodness, yes, you can!

JIM Let yourself go, now, Laura, just let yourself go.

LAURA I'm ...

JIM Come on!

LAURA Trying!

JIM Not so stiff – Easy does it !!

LAURA I know but I'm –

JIM Loosen th' backbone! There now, that's a lot better.

LAURA Am I?

JIM Lots, lots better!

(He moves her about the room in a clumsy waltz)

LAURA Oh, my!

JIM Ha-ha!

LAURA Oh, my goodness!

JIM Ha-ha-ha!

(They suddenly bump into the table. JIM stops) What did we hit on?

LAURA Table.

JIM Did something fall off it? I think –

LAURA Yes.

JIM I hope that it wasn't the little glass horse with the horn!

LAURA Yes.

JIM Aw aw aw – Is it broken?

LAURA Now it is just like all the other horses.

JIM It's lost its –

LAURA Horn!

JIM You'll never forgive me. I bet that that was your favourite piece of glass.

LAURA (*smiling*) I'll just imagine he had an operation. The horn was removed to make him feel less - freakish!

(*They both laugh.*)

Now he will feel more at home with the other horses, the ones that don't have horns . . .

JIM Ha-ha, that's very funny!

(*Suddenly serious*)

Has anyone ever told you that you were pretty?

(*PAUSE: MUSIC. LAURA looks up slowly with wonder and shakes her head.*)

Well, you are! In a very different way from anyone else. And all the nicer because of the difference, too.

(*His voice becomes low and husky. LAURA turns away, nearly faint with the novelty of her emotions.*)

Somebody needs to build your confidence up and make you proud instead of shy and turning away and – blushing – Somebody – ought to – Ought to – kiss you, Laura!

(*His hand slips slowly up her arm to her shoulder.*

MUSIC SWELLS TUMULTUOUSLY

He suddenly turns her about and kisses her on the lips.

When he releases her, LAURA sinks on the sofa with a bright, dazed look.)

I shouldn't have done that – That was way off the beam.

Laura, you know, if I had a sister like you, I'd do the same thing as Tom. I'd bring out fellows and – introduce her to them. The right type of boys of a type to – appreciate her.

Only – well – he made a mistake about me.

I can't take down your number and say I'll phone. I can't call up next week and – ask for a date.

I thought I had better explain the situation in case you misunderstand it and – hurt your feelings . . .

(*Pause.*

Slowly, very slowly, LAURA's look changes, her eyes returning slowly from his to the ornament in her palm.

AMANDA utters another gay laugh in the kitchen.)

LAURA (*faintly*) You – won't – call again?

JIM No, Laura, I can't.

(He rises from the sofa.)

As I was just explaining, I've – got strings on me. Laura, I've – been going steady!
I go out all of the time with a girl named Betty . . . I met her last summer on a moonlight
boat trip up the river to Alton, on the Majestic.
Well – right away from the start it was – love!

(LEGEND: 'LOVE!')

LAURA sways slightly forward and grips the arm of the sofa. He fails to notice, now enrapt in his own comfortable being.)

Being in love has made – a new man of me!

I wish that you would – say something. *(She bites her lip which was trembling and then bravely smiles. She opens her hand again on the broken glass ornament. Then she gently takes his hand and raises it level with her own. She carefully places the unicorn in the palm of his hand, then pushes his fingers closed upon it.)* What are you – doing that for? You want me to have him?
Laura? *(She nods.)* What for?

LAURA A – souvenir . . .

[6 minutes]