

# Education Support Pack

## **Kar2ouche** *Rehearsal Room*

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ISBN 1-84393-048-0

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# Introduction

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# This Pack

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Kar2ouche *Rehearsal Room* is a flexible tool for students and teachers of drama. It provides a virtual drama studio where you can select your stage, position characters and props, add music and lighting effects, and record your own dialogue.

## **Characters**

As the title suggests, the emphasis is on rehearsal rather than performance, and so the characters are dressed in neutral clothes rather than theatrical costumes. However there are a number of personal props available (for example, a fool's cap and a crown) so that important characters can be easily identified. Two of the characters appear on the Characters Palette twice (in different clothes). These characters can be used as identical twins in situations involving mistaken identity.

## **Texts**

We have provided a range of stimulus material in the text/audio screen to get you started. Many of these items relate to the theme of the family, and include extracts from three of Shakespeare's plays (*A Midsummer Night's Dream*, *Romeo and Juliet* and *Twelfth Night*), classic and modern novels (*David Copperfield*, *The Mill on the Floss* and *The Joy Luck Club*), newspaper articles on family issues, and poetry. However, your own drama texts can be loaded into the text window very easily, allowing you to work on your own material if you prefer.

## **Backgrounds (Stages)**

In the composition window you will find backgrounds ranging from the Globe Theatre to simple studio spaces. You can also load your own scanned images or digital photographs, and add props, characters and speech bubbles to these images, and so create storyboards that are set in your own drama studio or performance space. In the Props Palette you will find rostra and steps to enable you to create additional levels for your sets.

## **Props**

You will find a variety of props with which to dress your sets, and establish the period and location of your drama piece. There are in fact more props available to you than at first appear: when you add a prop to your set, try clicking the Next arrow on the Pose button of the Manipulator and you will often find other versions of the object. For example, several styles of chairs and tables, books in various positions (open, closed and upright) and all the letters of the alphabet can be accessed in this way. Encourage your students to be inventive: by re-sizing and re-colouring individual props, you can

simulate a whole variety of different objects that may be needed for a particular piece of work.

### **Lighting**

You can also create simple lighting effects for your storyboards. There is a beam of light in the Props Palette, which can be posed at various angles. You will need to adjust the transparency of this by opening the Layers Palette, clicking on the blue tab at the bottom of this element and dragging the red slider on the transparency bar to the right. You can also adjust the colour and brightness of the beam in the Special Effects Palette. A wash of coloured light can be achieved by adding a text box to a frame, adjusting its colour and transparency (as above) and then resizing it to cover the whole frame.

### **Activities**

The lesson outlines in this pack have been written to help you get started with Kar2ouche. They provide examples of just *some* of the ways in which *Rehearsal Room* can be used by students to plan, record and review their drama work. The *Teacher Notes* provide an overview, while the *Student Notes*, reproduced from the activity screen in Kar2ouche, give step-by-step instructions. As you get used to using Kar2ouche you will undoubtedly work out activities of your own which match your students' needs, the resources you have available, and your chosen drama texts.

## **Presentations**

Many of the activities begin or end with a presentation of some sort. Ideally this will involve a networked data projector and possibly an interactive whiteboard. Alternatively, you could use a data projector linked to a standalone computer and disks on which to record the students' work. Other methods of sharing work might include:

- a network management system allowing all students to see the same presentation on their individual computer screens
- saved files in a shared area where students can gain access at their own speed
- students moving around the room to view presentations at the machines on which the work was produced.

You may need to discuss with your ICT coordinator what methods are available to you and your class.

## Getting in Touch

We welcome feedback on the materials provided in this pack. You can contact us with comments or suggestions by:

- visiting our Web page: [www.immersiveeducation.com](http://www.immersiveeducation.com)
- e-mailing: [support@imed.co.uk](mailto:support@imed.co.uk)

## Acknowledgements

We are grateful for permission to reproduce the following copyright material:

“Girl who Fled to Turkey Found Safe” (© *The Press Association* 2002)

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*The Joy Luck Club* (© Amy Tan 1989)

“The Mother of All Divorces” (© *The Observer* 1992)

“The Prodigal Son” (New International Version, © 1973, 1978, 1984 International Bible Society.)

We would also like to acknowledge the assistance of Edexcel and the Welsh Joint Education Committee in allowing us to reproduce material from past examination papers.

We would like to thank the following people for their help and advice with this project.

Zeba Clarke, Director of Drama, Hurstpierpoint College, West Sussex

Zoë Humphrey, Head of Drama, The Henry Box School, Witney, Oxfordshire

Alison Mummery, formerly Head of Drama, Bartholomew School, Eynsham, Oxfordshire

Gillian Quickenden, Lecturer in Performing Arts, Oxford College of Further Education

Ken Taylor, Principal Lecturer in Drama, Middlesex University

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# Adding Custom Text and Backgrounds

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## Text

- 1 You can add your own scripts and other stimulus texts to the text/audio window, provided you have saved them in .txt or .html file formats. If the text you wish to use is currently a Word document:
  - a Open the document.
  - b Click on the File menu, and then click Save As.
  - c In the Save As Type box, click Text Only, and then click Save.
- 2 Open Kar2ouche and click on the blue text/audio tab. Then click on the orange Open File button at the top of the text/audio window.
- 3 A Windows dialogue box will be displayed. Locate the file containing your custom text, and then click open.
- 4 Your script will appear in the text/audio palette.

## Backgrounds

You can add your own backgrounds to your frames. Kar2ouche will accept digital photos or graphic files as long as they have one of the following extensions: .tga, .jpg or .bmp. Although Kar2ouche will scale the images to fit the Composition Window, it is recommended that images are scaled to 640 x 480 before loading into Kar2ouche.

- 1 To add your own image, open the Backgrounds Palette, and click on the Open File button at the bottom.
- 2 A Windows dialogue box will be displayed. Locate the file that you wish to use, and then click Open.
- 3 Your image will appear in the Backgrounds Palette.
- 4 Click on the image in the palette to transfer it to the Composition Window.

# What is Kar2ouche?

Kar2ouche is a multimedia authoring tool, used in a series of Content Libraries focused on enhancing learning in a number of different subjects. In each instance the application's functions and interface are the same; it is just the backgrounds, characters, props and texts that change. Consequently, once students have learned to use Kar2ouche they are able to use it across a range of subjects.

Kar2ouche appeals to a range of learning styles: visual, aural and kinaesthetic. Engaging students of all abilities, Kar2ouche not only helps them develop skills relevant to particular subject areas, it also facilitates the development of more generic thinking skills. Thus students are encouraged to know how and why as well as what.

<b>Information – processing skills</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> <li>• read for meaning</li> <li>• identify key images, text and ideas</li> <li>• sort the relevant from the irrelevant and extract what is essential</li> <li>• organise and where necessary prioritise ideas</li> <li>• sequence events</li> <li>• develop cultural awareness.</li> </ul>
<b>Reasoning skills</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> <li>• justify decisions using evidence</li> <li>• make informed choices</li> <li>• work out subtexts</li> <li>• consider alternative perspectives, interpretations, ambiguity and allusion</li> <li>• extract meaning beyond the literal.</li> </ul>
<b>Enquiry skills</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> <li>• work collaboratively to question text</li> <li>• observe events and predict subsequent action</li> <li>• consider consequences</li> <li>• explore how ideas, values and emotions are portrayed</li> <li>• analyse the relationship between characters.</li> </ul>

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<b><i>Creative thinking skills</i></b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• offer individual interpretations of texts or situations</li><li>• create original multimedia texts</li><li>• add imagined scenes and events</li><li>• respond imaginatively to texts and situations.</li></ul>
<b><i>Evaluation skills</i></b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• consider how meanings are changed when texts are adapted to different media</li><li>• review, modify and evaluate work produced</li><li>• reflect critically on written text, their own work and the work of peers</li><li>• compare and contrast their work with the work of others.</li></ul>
<b><i>Communication</i></b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• engage in collaborative working and dialogue</li><li>• listen, understand and respond critically to others</li><li>• articulate ideas in groups of different sizes</li><li>• use visual aids and images to enhance communication.</li></ul>

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# Activities Using Kar2ouche

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You and your students can use Kar2ouche in a range of contexts and in a number of ways. Roughly, Kar2ouche can be used to create:

- storyboards
- animations
- publications.

## **Storyboards**

These are particularly useful in encouraging students to show their understanding and ability to extract key information. By producing storyboards, students often show their ability to summarise and synthesise key information. Students can be asked to create:

- a summary of a particular event or piece of text in a specified number of frames
- witness reconstructions – step-by-step – as if for the police
- a summary with speech bubbles or caption containing important quotations
- a storyboard with their own commentary or summary in their own words
- alternative beginnings
- alternative endings
- before and after shots
- additional episodes
- alternative interpretations of a key moment where the text is ambiguous
- outlines of structure
- explorations of subtext through the use of thought bubbles
- illustrations of the difference between what people say and what they may think with reference to evidence
- presentations for class
- illustrations of alternative points of view/debate
- imagined meetings between characters
- photographs/freeze frames for a particular moment
- a proposal for a new film/advert/documentary etc to be presented to a board of executives.

In all of these students can add sound, their own digital images, special effects and recordings of their own voices.

If time is limited, you can complete partial storyboards for your students to complete in the lesson. Partially completed storyboards may comprise, for example:

- the first and last frame – students make the frames for the central section
- storyboards that contain blank thought bubbles, blank speech bubbles and/or blank text boxes
- storyboards with questions in text boxes or caption windows
- storyboards with text in the caption window – students create the pictures
- storyboards with odd frames missing
- sequencing activities
- a quiz – ‘who says what?’, ‘what happens next?’ etc.

Students can also create their own incomplete storyboards for other students to complete.

### **Animations**

Students who have access to Kar2ouche out of class time can enjoy creating animations. As with storyboards, animations enable students to demonstrate their understanding and ability to extract key information. Most of the activities listed below *can also be created as still storyboards*. Students may be told that they have been commissioned to create a:

- news programme
- documentary
- TV chat show/interview
- film trailer
- advertisement
- musical score

### **Publications**

As a plenary, students can either present their storyboards to the class using a data projector or on screen. Alternatively, they can use the print facility to create publications in Kar2ouche. The sorts of publications students create, could include:

- posters
- programmes
- reviews of a performance (with pictures)
- covers (and blurb) for the text of a play
- storybooks – picture above, story below (concentrating on structure/settings etc)
- cartoon strips (or film strips)
- graphic novels

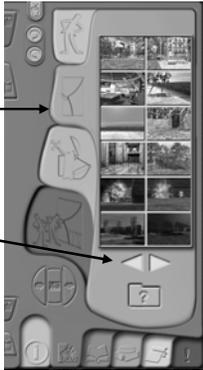
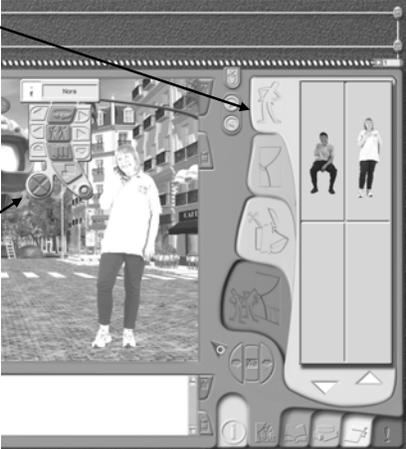
- diary entries (with photos/pictures)
- letters (with pictures)
- photo albums
- magazine spreads

In all of these activities you can stipulate the audience and purpose for the students. The possibilities are almost endless. As you get used to the software and use it within your area of expertise, other activities will suggest themselves.

# If You Haven't Used Kar2ouche Before – A Starter

If students have not used Kar2ouche before, QuickStart and User Guides are available on Disc 2 within your CD pack, on the hard drive for schools with Kar2ouche *Unlimited* service or can be downloaded via our website <http://www.immersiveeducation.co.uk/support/kar2ouche/>. A good way of showing them the main functions is to demonstrate how to create a title frame. This introduces selecting backgrounds, adding and posing characters, introducing text bubbles, as well as adding text and sound. Students can pick up other skills as they go.

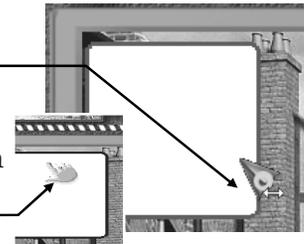
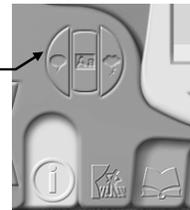
## To create a title frame

1. Ask students to open Kar2ouche – the first screen they see is the composition screen.
- 
2. Next ask them to select a background by clicking on the **blue background tag**. They should click again to see six backgrounds and yet again to see twelve. (Do not click again, otherwise they return to a single view.) They can scroll through the backgrounds using the **green arrows** at the bottom. Once they have browsed the backgrounds they should select one they like by left clicking on it. It will appear in the composition window.
- 
3. Having selected a background, students should choose a character to add to the frame. They do this by clicking on the **green character tab** (click once more to see four characters, click again to see sixteen) and scrolling through using the green arrows at the bottom. They select the character by left clicking (holding down) and dragging it into the frame. Now for the fun. This character can be resized, posed and rotated by right clicking on it in the frame. This brings up the **manipulator tool**.
- 

- To rotate the character students click on the left and right facing arrowheads at either side of the top icon.
- To reposition the character they click on the arrowheads either side of the central character's icon.
- To resize the character students should left click on the blue squares at the bottom of the manipulator tool, then drag the mouse towards them to make the character bigger or backwards to make it smaller.
- The bottom icon allows the layering of characters and/or props.
- The character can be moved around by left clicking and dragging.



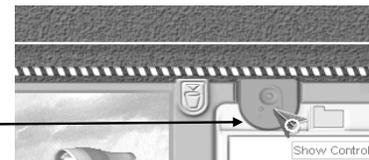
4. Next ask students to add a text bubble. They can do this by left clicking on the **text bubble icon**. The text bubble will appear in the top left hand portion of the screen. Students can then write in their name, form and the title of the storyboard they are about to complete. If they need to make the bubble bigger, they do this by passing the cursor over the right or bottom borders until a **double arrowhead** appears. They should then click and drag to size. To move the bubble to elsewhere on the screen students should hover over the top of the bubble until the **hand** appears, left click to grab it and then drag to position.



5. Finally, students could be asked to add some sound, either in the form of a sound effect or a recording of their own voice. In either case they should begin by clicking on the **text/audio tab** at the bottom of the screen.



Next they should click on the **show controls icon** at the top of this text/audio frame. This will bring up the audio control panel.



To add a sound effect they should click on the orange folder, then select one of the sound effects offered by clicking on it and then on open. If they want to preview these sound effects they should click on the effect and then on play. To record their own voices students press on the red microphone icon and speak into their microphones. To stop the recording they should press the square red button. They will be prompted to give their soundfile a name. They type this into the box and then click on save. The sound is attached to their frame.



Students will now know how to use the main functions of Kar2ouche. Encourage them to play in order to learn what other things it can do, for instance how to attach a soundfile to a frame.

# **Section I Key Stage 3 Activities**

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# Overview

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Many of the following activities have been structured around providing purposeful activities for students to tackle when their drama teacher has to be absent for some reason. The students spend one session using Kar2ouche to plan a piece of drama in response to a given stimulus and, in the second, rehearse and perform their work in the drama studio. This approach can encourage students to take time to plan, and to develop their ideas before settling on the one they wish to pursue. Of course, these activities will work equally well with the drama teacher present for both sessions!

The emphasis at this stage is to encourage students to develop a range of drama skills, and to learn to amend and refine their work in response to constructive criticism. Kar2ouche is an invaluable tool for students to use to evaluate each other's work: in pairs or small groups, they can watch each other's storyboards and either record an oral response to each frame, or type their comments into the caption window. In this way it is possible for the whole class to take part in reviewing the work of their peers in a fraction of the time it would take if each group had to perform their piece in turn.

Many of the following activities can be adapted to reflect the interests and concerns of your students. You can load another traditional tale into the text box in place of *The Prodigal Son*, or a different Shakespeare text in place of *Twelfth Night*; you can create your own frames as jumping off points for the Springboards or Prop Prompts activities. If you do develop your own lesson plans and storyboards, and wish to share them with others, please send them to [esp@kar2ouche.com](mailto:esp@kar2ouche.com).



**Teacher Notes**

# Activity 1 Springboards

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**Key Stage/Year** Key Stage 3/Years 8/9

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**Group Organisation** The first part of this activity is structured for students to work through in pairs (or individually) in an ICT room, and would be suitable to set for students to work on when the drama teacher is absent. Alternatively, this part of the activity could be worked through with the whole class using a projector and whiteboard. During the plenary session the students work in groups, and will need space to act out their improvisations, and some input from the teacher.

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**Suggested Timing** 1-2 one-hour lessons (including plenary session).

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## Overview of Task

The students are given a selection of openings to dialogues between two family members. They choose one of these and consider how it might develop. Using Kar2ouche, they create a brief storyboard to illustrate their ideas, and this forms the basis for later work in the drama studio.

## Objectives

**All students will:** create a storyboard which gives structure to the development of their given dialogue.

**Most students will:** consider how the characters can be clearly established for their audience through the use of dialogue, movement and gesture.

**Some students will:** employ a range of effects to support their interpretation of the characters and the situation.

## Curriculum References

### **National Curriculum**

#### **En1 Speaking and Listening**

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] 4c appreciate how the structure and organisation of scenes and plays contribute to dramatic effect.

11 The range should include: 11b devising, scripting and performing plays.

### **National Literacy Strategy**

#### **Year 8 Drama**

15 explore and develop ideas, issues and relationships through work in role; 16 collaborate in, and evaluate, the presentation of dramatic performances, scripted and unscripted, which explore character, relationships and issues.

#### **Year 9 Drama**

12 use a range of drama techniques, including work in role, to explore issues, ideas and meanings e.g. by playing out hypotheses, by changing perspectives; 14 convey action, character, atmosphere and tension when scripting and performing plays.

## Outcomes

By the end of this activity students will have

- a storyboard summary of their improvisation.

## Resources

Kar2ouche *Rehearsal Room* Content Library

- **Remote** storyboard
- **CD** storyboard
- **Out** storyboard
- Sheet 1.1 *Evaluation Frame - Springboards*

## Activities

### **Introduction**

- 1 The students read through the following selection of openings to dialogues in the activity screen, and then choose one of these to develop into a storyboard.
  - A "Where's the remote?"
  - B "Why?"
  - A "I want to watch *Eastenders*."
  - B "Well, I don't."
  
  - A "Where's my new CD?"
  - B "How should I know?"
  - A "But I saw it in your room."
  - B "What were you doing in there?"
  
  - A "Where have you been?"
  - B "Out."
  - A "Don't be clever with me."
  - B "I'm not."

### Development



- 2 Students open the storyboard which matches the extract of dialogue they have chosen, by clicking on the link. The first two frames (based on the dialogue above) have been completed for them, and these are followed by six frames (containing just the background and props) for them to complete.
- 3 First of all they work on developing the dialogue by typing their ideas into the caption windows of the blank frames provided. They have to think about how characters can block/accept dialogue, and ensure that they do not rely exclusively on one type of response.
- 4 Next the students give some thought to how they will position and pose their characters as they speak their lines. There are prompt questions in the student notes to help them with this.
- 5 The students record their dialogue, and are reminded to save their work at the end of the class.

### Plenary

*This section can be left until the students are next in the drama studio, and the drama teacher is present to provide pace and input to this part of the session.*

- 6 Show a selection of the students' storyboards to the class (using a projector) for discussion. Alternatively, divide the class into groups to study a selection of printed storyboards. There are prompt questions provided to guide the students' discussions.
- 7 When the students have amended and refined their work, a selection of the improvisations could be acted out by students to the whole class. Alternatively, one group of students could watch

another group perform their script and give feedback to them on their performance.

**Extension/  
Homework**



**Additional  
Options**

- 8 The students write an evaluation of their original storyboard and explain how they feel it could be improved, following up on the aspects they have considered during their discussion. There is an evaluation frame to help students with this task. The evaluation and storyboard can then be submitted for assessment.
- 9 If students have access to Kar2ouche in the drama studio, some students could record soundtracks for their storyboards, and experiment with speaking the lines in different ways.
- 10 Instead of working in pairs, organise the class into groups of three and give one student the role of director. This student has the final say in any disputes!

## Student Notes

### Activity 1 Springboards

#### Objectives

In this activity you will think about how dialogue can be written in order to keep a story moving at a good pace. You will also have to consider how you can quickly establish a character for your audience, and where and how they will move and stand in order to make their feelings clear.

#### Outcomes

By working through this activity you will

- complete a storyboard in which you resolve an argument between two family members.

#### Resources

To complete the activity you will need:

- Kar2ouche Rehearsal Room Content Library
- Sheet 1.1 *Evaluation Frame - Springboards*

#### Activities

##### Introduction

1. Read through the following extracts and click on the link next to the one which you would like to work on:

A: "Where's the remote?"

B: "Why?"

A: "I want to watch *Eastenders*."

B: "Well, I don't."

[click here](#)  to open the **Remote** storyboard

A: "Where's my new CD?"

B: "How should I know?"

A: "But I saw it in your room."

B: "What were you doing in there?"

[click here](#)  to open the **CD** storyboard

A: "Where have you been?"

B: "Out."

A: "Don't be clever with me."

B: "I'm not."

[click here](#)  to open the **Out** storyboard

## Student Notes

### Development

2. Now think about how the dialogue will develop.
  - Who will win the argument?
  - What will be the climax of the argument?
  - Will both characters be happy with the outcome, or only one?
  - What new information could you introduce to keep the audience interested?
  - Think about blocking and accepting, and make sure that your characters use both kinds of response in their lines. (For example, look again at the third extract, in which Character B blocks both of Character A's lines. If the dialogue keeps to this pattern all the way through, it will be very boring! Make sure that at some point this character moves the dialogue forward rather than just blocking all of Character A's lines.)

Type the dialogue for each frame into the caption windows now.

3. Next you need to think about how you will position and pose the characters. Think about the following
  - How does it feel arguing with somebody who is standing, if you are sitting down?
  - Does it make a difference if they are behind you or in front of you?
  - How close will the characters get to each other?
  - What kind of gestures might they use?
  - Think about whether the character is trying to cool the situation down or wind the other character up, and adjust their body language to make this clear to the audience.
  - Will the characters look at each other, or turn away at any point?

Now position the characters in each frame, add speech bubbles, and paste your dialogue (from the caption windows) into them.

4. Once all the dialogue has been pasted into the speech bubbles, return to the first frame. Click on the blue text/audio tab, and then on the green Show Controls button, and record the dialogue for each frame of your storyboard.
5. Finally think about whether there are any sound effects you could add to increase (or decrease) the tension at some points in your storyboard. Click on the blue text/audio tab and then the Show Controls button. For example, sounds of traffic, weather, clocks or animals could have a part to play here.
6. Remember to save a copy of your storyboard in your user area before you exit.

### Plenary

7. You will have an opportunity to evaluate a selection of storyboards created by students in your class. Keep the following bullet points in mind during your discussion.
  - Start with the positive – which aspects of each storyboard work well? Think about what the characters say, how they are positioned and what other effects have been used.
  - Offer constructive comments. For example, ask, "Would it make A's feelings clearer if s/he stood closer to / turned away from / turned to face B in this frame?"
  - Make a contribution yourself – and make sure everyone else has a chance to contribute too.
8. After the class discussion, see if you can make any improvements to your storyboard before you perform it to the class. Alternatively, give your storyboard to another group to perform, and then give them feedback on their performance. You then perform their storyboard – and they give feedback to you.

### Extension/Homework

9. Write a brief evaluation of the storyboard you created. There is an evaluation frame (Sheet 1.1 *Evaluation Frame – Springboards*) to help you with this task.

*Sheet 1.1 for Springboards***Evaluation Frame - Springboards****1 The script (content, structure, and pace)**

Consider the following points in this paragraph of your evaluation.

- Do you think your script is interesting? Does anything happen which may surprise your audience? Did you introduce enough new material?
- Does the dialogue move forwards quickly enough to keep your audience interested?
- Have you made use of blocking *and* accepting in your dialogue?
- Is there a clear high (or low) point to the piece?
- Does your storyboard come to a clear conclusion - or just stop?

**2 Characters**

Consider the following points in this paragraph of your evaluation.

- Think of three words you would use to describe each of your characters. How did you try to get these characteristics across to your audience in the way your characters moved around, gestured and spoke?
- How well did this come across in performance? How could it have been better?

**3 Other Elements**

How did you use any of the following elements:

- the set
- sound effects
- props?

Comment on how well these elements worked in performance.

**4 Improvements**

In your final paragraph, explain what changes you would like to make to your storyboard and performance.



**Teacher Notes**

## Activity 2 Fathers and Sons

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**Key Stage/Year** Key Stage 3/Years 7-9

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**Group Organisation** The first part of this activity is structured for students to work through individually (or in pairs) in an ICT room, and would be suitable to set for students to work on when the drama teacher is absent. Alternatively, this part of the activity could be worked through with the whole class using a projector and whiteboard. During the plenary session the students work in groups, and will need space to perform their work, and some input from the teacher.

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**Suggested Timing** 2–3 one-hour lessons (including plenary session).

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### Overview of Task

The students read/listen to the story of “The Prodigal Son”. First they consider the feelings and reactions of each of the characters to the events that happen, and record their ideas by completing the thought bubbles in a storyboard. Next they consider how the story could be structured for a dramatic performance. They decide which sections of the story would be best delivered by a narrator and which best presented in dramatic form, and then storyboard the dramatic sections.

In the plenary session, a selection of storyboards can be shown to the class for comparison and discussion. Students can then combine into small groups to perform a selection of contrasting interpretations to the class.

### Objectives

**All students will:** think about how to structure the narrative into distinct episodes, and consider the feelings and motivation of the characters. In their performance, they will use both voice and gesture effectively to communicate their character to the audience.

**Most students will:** devise a storyboard version of the narrative that is well structured, and will establish characters and settings using a limited range of props. Their performance will be presented clearly and imaginatively and will hold the attention of their audience.

**Some students will:** structure their pieces for maximum effect with well-differentiated settings and characters. They will portray convincing characters, use props creatively and make good use of the performance space.

## Curriculum References

### **National Curriculum**

#### **En1 Speaking and Listening**

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] 4c appreciate how the structure and organisation of scenes and plays contribute to dramatic effect; 4d evaluate critically performances of dramas that they have watched or in which they have taken part.

11 The range should include: 11a improvisation and working in role; 11b devising, scripting and performing plays; 11c discussing and reviewing their own and others' performances

#### **En2 Reading**

1 To develop understanding and appreciation of texts, pupils should be taught: h) to reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.

### **National Literacy Strategy**

#### **Year 7 Drama**

15 develop drama techniques to explore in role a variety of situations and texts or respond to stimuli; 16 work collaboratively to devise and present scripted and unscripted pieces, which maintain the attention of the audience; 19 reflect on and evaluate their own presentations and those of others.

#### **Year 8 Drama**

15 explore and develop ideas, issues and relationships through work in role; 16 collaborate in, and evaluate, the presentation of dramatic performances, scripted and unscripted, which explore character, relationships and issues.

#### **Year 9 Drama**

11 recognise, evaluate and extend the skills and techniques they have developed through drama; 12 use a range of drama techniques, including work in role, to explore issues, ideas and meanings e.g. by playing out hypotheses, by changing perspectives; 14 convey action, character, atmosphere and tension when scripting and performing plays; 15 write critical evaluations of performances they have seen or in which they have participated, identifying the contributions of the writer, director and actors.

## Outcomes

By the end of this activity students will have:

- a storyboard showing the feelings and reactions of each character at key points in the narrative
- a storyboard version of the story made up of narrated and dramatised sections.

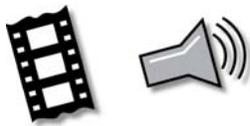
## Resources

Kar2ouche *Rehearsal Room* Content Library

- **Family View** storyboard
- **Prodigal Son** storyboard

## Activities

### Introduction



- 1 The students read and/or listen to the story of “The Prodigal Son” and then open the **Family View** storyboard. They consider the thoughts and feelings of each character at key points in the action, and type these into the blank thought bubbles.

**Family View** storyboard consists of three groups of frames. The first group looks at key points in the story from the son’s point of view:

**Frame 1**  
A text box reads, *The Son’s Point of View.*

**Frame 2**  
The son says to the father, “Give me my share of the estate ...” There is a blank thought bubble attached to him. The caption window reads, *What do you think the younger son is thinking here?*  
*Is he confident or nervous? Type his thoughts into the bubble now. (You may re-position the characters in any frame if you wish.)*

**Frame 3**  
The son alone with his head in his hands. Blank thought bubble attached. The caption window reads, *What do you think the younger son is thinking here? Type his thoughts into the bubble now.*

**Frame 4**

The son (with blank thought bubble) stands before his father. The caption window reads, *How do you think the younger son feels at this point? What reaction is he expecting from his father? Type his thoughts into the bubble now.*

**Frame 5**

A text box reads, *The Father's Point of View.*

**Frame 6**

The son stands before his father as in Frame 2. This time the thought bubble is attached to the father. The caption window reads, *How do you think the father feels about his younger son's request? Type his thoughts into the bubble now.*

**Frame 7**

The father (with blank thought bubble) waves to his approaching son. The caption window reads, *How do you think the father feels when he sees his son returning home? Type his thoughts into the bubble now.*

**Frame 8**

The father (with blank thought bubble) faces his son, who says, "I am no more worthy to be called your son." The caption window reads, *How do you think the father feels about his son at this point in the story? Type his thoughts into the bubble now.*

**Frame 9**

A text box reads, *The Brother's Point of View.*

**Frame 10**

Father and son as in Frame 2. The brother stands in the background with a blank thought bubble. The caption window reads, *What are the older brother's thoughts here? Does he feel jealous, or does he think his little brother is being stupid? Type his thoughts into the bubble now.*

**Frame 11**

The father calls to his elder son, "Your brother has come." The caption window reads, *What are the older brother's thoughts here? Will he be pleased that his brother is safe, or angry that he is back? Type his thoughts into the bubble now.*

**Frame 12**

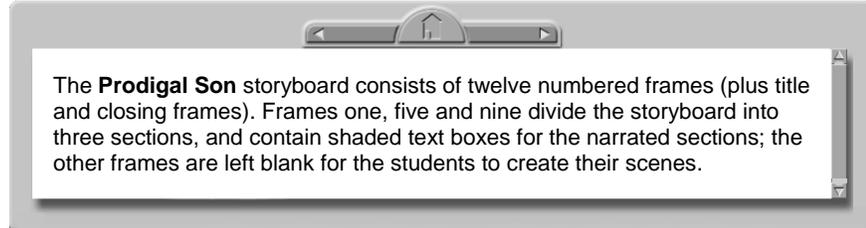
The father says to his elder son, "Come and celebrate." The caption window reads, *Will the father manage to talk the older brother round? Will the brother remain angry and feel his little brother is being favoured? Type his thoughts into the bubble now.*

**Frame 13**

A text box reads, *The End*

**Development**

- Next students have to decide which parts of the story would be best delivered by the narrator and which would be most effective in dramatic form. There are simple prompt questions to help them with this. They open the **Prodigal Son** storyboard, and copy and paste the sections for the narrator to deliver into the appropriate frames.



- They then turn their attention to the sections of the story that they are to dramatise. Using the prompt questions in the activity screen to help them, the students compose their storyboard frames.

**Plenary**

*This section should be left until the students are next in the drama studio, and the drama teacher is present to provide pace and input to this part of the session.*

- A selection of the students' storyboards could be shown to the class (using a projector) and discussed. Alternatively, the class can be divided into groups to study two (or more) contrasting responses to the task.
- In groups, the students rehearse and perform some of the storyboards, incorporating any improvements that have been suggested during the discussion time.

**Extension/  
Homework**

- For homework, the students write an evaluation of their original storyboard and explain how they feel it could be improved, following up on the aspects they have considered during their discussion. If the students have access to Kar2ouche out of class time, they could produce an amended version of their storyboard to accompany their evaluation.
- In a follow-up session in an ICT room, each pair of students evaluates a storyboard produced by another group. They either type their evaluation into the caption windows, or work in the text/audio screen and record their comments on each frame using a microphone.
- Alternatively, the students produce a new storyboard and narration based on a different text and theme. Save the text you wish to use as a text file, and load it into the text window.

**Student Notes****Activity 2 Fathers and Sons****Objectives**

This activity will help you to think about how a narrator can be used to give pace and structure to a piece of drama. You will read "The Prodigal Son" and think about the story from the point of view of each of the characters. You will then divide the story into three scenes (each one introduced by your narrator) and create a storyboard for each section. In groups, you will have the opportunity to discuss, evaluate and perform some of the storyboards created by your class, during the plenary session.

**Outcomes**

By working through this activity you will:

- complete a short storyboard which shows the feelings and reactions of each character at key points in the narrative
- create a storyboard version of "The Prodigal Son".

**Resources**

To complete the activity you will need

- Kar2ouche Rehearsal Room Content Library

**Activities****Introduction**

- 1 Read and/or listen to the story of "The Prodigal Son" in the text/audio window and then open the **Family View** storyboard. You will find extracts from the story from the son, father and brother's points of view. Think about the feelings and thoughts of the characters at these points in the story and complete the empty thought bubbles. Don't forget to save your work before you continue with this activity.

click  here to open the storyboard

**Development**

- 2 Now open the **Prodigal Son** storyboard and type your name in the space provided on the title frame. Your first task is to decide which sections of the story you are going to storyboard, and which sections you will give to the narrator. Before you start, think about the points below.
  - Look for aspects of the story that will appeal to an audience and use these for your storyboard sections. For example, the father and son's reunion, and the conflict between the father and elder brother have some real dramatic potential.
  - Don't be afraid to expand aspects of the story. For example, the younger son's "wild living" in the "distant country" could make a good scene for your storyboard.
  - Use the narrator to move the story along at points where your audience might begin to lose interest.

click  here to open the storyboard

**Student Notes**

- 3 Copy and paste the narrator's lines into the three shaded frames labelled Scene 1, Scene 2 and Scene 3.
- 4 Now create your storyboard in the three groups of frames provided. You can use the dialogue as it is in the text, or change it into more modern English if you prefer. Make the location of each scene clear using no more than five props for each group of storyboard frames.
- 5 Remember to save your work in your user area when you have finished your storyboard.

**Plenary**

- 6 You will have the opportunity to look at some of the storyboards your class has produced and discuss their strengths and weaknesses. You should discuss the aspects that you like first, and then offer clear and positive suggestions for ways in which the work could be improved.
- 7 In groups, you will prepare performances based on the storyboards you have discussed in class. Keep in mind the suggestions that have been made during your discussion time, and make any changes that you think will improve your work.

**Extension/Homework**

- 8 Write a brief evaluation of the storyboard you created. In your final paragraph, explain the changes you would like to make to it, in the light of the points made during the plenary. It does not matter if your storyboard was not one of the ones chosen for discussion – just pick up on points from the discussion that you can apply to your work.
- 9 If you have access to Kar2ouche out of class time, you could produce a new version of your storyboard, which includes the improvements you suggest in your evaluation.



**Teacher Notes**

## Activity 3 Prop Prompts

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**Key Stage/Year** Key Stage 3/Years 7-9

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**Group Organisation** The first part of this activity is structured for students to work through in pairs (or individually) in an ICT room, and would be suitable to set for students to work on when the drama teacher is absent. Alternatively, this part of the activity could be worked through with the whole class using a projector and whiteboard. During the plenary session the students work in groups, and will need space to perform their work, and some input from the teacher.

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**Suggested Timing** 2-3 one-hour lessons (including plenary session).

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### Overview of Task

Students open a storyboard consisting of three frames, which each contain a selection of props. They choose one of these frames to develop into a storyboard in which each of the props must play a significant part. One of these props must have a significance beyond its function, and students have to convey this to the audience in their storyboards. They can use no more than three characters, and must structure their work into three short scenes. During the plenary session a selection of these storyboards are discussed, amended, rehearsed and performed.

### Objectives

**All students will:** produce a simple storyboard in which they make use of all the given props. In discussion, they are able to suggest how their work might be improved, and in performance, they are able to experiment with use of voice and gesture.

**Most students will:** show good use of their selected props and produce a coherent storyboard. The difference between their functional and symbolic props will be clear to their audience. They will be able to evaluate specific aspects of their own and others' work, and use voice, gesture and movement effectively in their performance.

**Some students will:** produce well-structured pieces in which characters are clearly established, props used imaginatively and their symbolic prop plays a meaningful part. They will evaluate their own and others' work constructively and, when performing, will hold the attention of their audience.

## Curriculum References

### **National Curriculum**

#### **En1 Speaking and Listening**

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] 4c appreciate how the structure and organisation of scenes and plays contribute to dramatic effect; 4d evaluate critically performances of dramas that they have watched or in which they have taken part.

11 The range should include: 11a improvisation and working in role; 11b devising, scripting and performing plays; 11c discussing and reviewing their own and others' performances

### **National Literacy Strategy**

#### **Year 7 Drama**

15 develop drama techniques to explore in role a variety of situations and texts or respond to stimuli; 16 work collaboratively to devise and present scripted and unscripted pieces, which maintain the attention of the audience; 19 reflect on and evaluate their own presentations and those of others.

#### **Year 8 Drama**

15 explore and develop ideas, issues and relationships through work in role; 16 collaborate in, and evaluate, the presentation of dramatic performances, scripted and unscripted, which explore character, relationships and issues.

#### **Year 9 Drama**

11 recognise, evaluate and extend the skills and techniques they have developed through drama; 12 use a range of drama techniques, including work in role, to explore issues, ideas and meanings e.g. by playing out hypotheses, by changing perspectives; 14 convey action, character, atmosphere and tension when scripting and performing plays; 15 write critical evaluations of performances they have seen or in which they have participated, identifying the contributions of the writer, director and actors.

## Outcomes

By the end of this activity students will have

- a storyboard in three scenes, which makes imaginative use of a limited range of props, and shows awareness of the difference between a prop and a symbol.

## Resources

Kar2ouche Rehearsal Room Content Library

- **Prop Prompts** storyboard
- Sheet 3.1 *Evaluation Frame – Prop Prompts*

## Activities

### Introduction



- 1 Students open the **Prop Prompts** storyboard. Here they will find three frames, each containing a selection of props. They have to study these carefully and decide which group of props they will use as the stimulus for their own storyboard. The three selections are: an old photograph, a briefcase and a book; some keys, a mobile phone and a bag; a chessboard, an apple core and some money.

### Development

- 2 Before they begin work on their storyboards, they are asked to think about the difference between a prop and a symbol. It would be helpful if the students had been introduced to these terms before this class. They have to decide which one of their three key props will have symbolic value in their piece, and make this (and the reason for it) clear to the audience.
- 3 The students are asked to set out their storyboard in three sections.
  - In the first section they have to introduce the characters and situation to the audience.
  - In the second section they have to introduce some sort of complication/conflict/problem.
  - In the final section they have to resolve the situation and bring it to a clear conclusion.
- 4 They may use some additional props (for example, chairs, tables, trees) in order to establish the location of each scene, but must ensure that their chosen props remain the most important ones in the piece. They may choose their backgrounds, and are reminded to make use of speech and thought bubbles. They then record their own speech, and add any background noises they wish to include from the audio files in the text/audio screen.

- 5 They are prompted to save their work in their user area when they have finished.

**Plenary**

*This section should be left until the students are next in the drama studio, and the drama teacher is present to provide pace and input to this part of the session.*

- 6 Show a selection of the students' storyboards to the class (using a projector) for discussion. Alternatively, divide the class into groups to study two (or more) contrasting responses to the task. The discussion should include an assessment of the use of the props and whether or not the significance of the symbolic prop has been made clear to the audience.
- 7 In groups, the students rehearse and perform their storyboards, incorporating any improvements that have been suggested during the discussion time.

**Extension/  
Homework**

- 8 For homework, the students write an evaluation of their storyboards and performances, and explain how they feel these could be improved, following up on the aspects they have considered during their discussion. There is an evaluation frame (Sheet 3.1 *Evaluation Frame – Prop Prompts*) available to help them with this task.

## Student Notes

### Activity 3 Prop Prompts

#### Objectives

This activity will help you to think about the difference between a prop and a symbol, and the ways in which symbols can be used in drama. You will also give some thought to structuring your work so that it has a clear beginning, middle and end.

#### Outcomes

By working through this activity you will

- create a short storyboard, divided into three scenes, which makes imaginative use of a small range of props.

#### Resources

To complete the activity you will need:

- Kar2ouche *Rehearsal Room* Content Library
- Sheet 3.1 *Evaluation Frame – Prop Prompts*

#### Activities

##### Introduction

- 1 First open the **Prop Prompts** storyboard. Here you will find three frames, each containing a selection of props. Look carefully at these and decide which one you would like to base your work around. Study the frames now, and then return to the activity screen.

[click here](#)  to open the storyboard

##### Development

- 2 Once you have decided which frame of props you want to use, you can begin work on your storyboard. In your piece, one of the props must have a much greater significance than the other two. This is not because it is more expensive than the other props, but because it has some symbolic value, which you must make clear to the audience. Here are some examples of reasons why an object can have symbolic value, but there are many more.
  - It represents something more important than itself – for example, a dove is a symbol of peace; a heart is a symbol of love.
  - It makes the owner feel protected.
  - It was owned by someone who has since died.
  - It was a present from a special friend or a relative.
- 3 Your piece must be set out in three sections.
  - In the first section introduce the characters and situation to the audience.
  - In the second section introduce some sort of complication/conflict/problem.
  - In the final section you must resolve the situation and bring it to a clear conclusion.

You will find the three sections have already been marked out and labelled for you in the **Prop Prompts** storyboard.

**Student Notes**

- 4 You may use some additional props (for example chairs, tables, trees) in order to establish the location of each scene, but make sure that your three chosen props remain the most important ones in the piece. You may choose your own backgrounds and characters (no more than three main ones) and use speech bubbles and thought bubbles as necessary. Record your own speech, and add any background noises you wish to include from the audio files in the text/audio screen. Click on the green Composition Screen tab now to return to your storyboard.
- 5 Remember to save your work in your user area when you have finished your storyboard.

**Plenary**

- 6 In class, you will have the opportunity to look at some of the storyboards that members of your class have produced, and evaluate them. Remember to keep your comments specific and constructive. In particular, try to identify the point at which it becomes clear that one of the props has special significance, and becomes a symbol rather than merely a prop.
- 7 In groups, you will have the chance to rehearse a performance based on one of the storyboards that you have discussed in class. Keep in mind the suggestions that have been made during your discussion time, and make any changes that you think will improve your work.

**Extension/Homework**

- 8 Write a brief evaluation of your storyboard and performance. There is an evaluation frame (Sheet 3.1 *Evaluation Frame - Prop Prompts*) available to help you with this task.

*Sheet 3.1 for Prop Prompts***Evaluation Frame - Prop Prompts****1 Introduction**

Before you can evaluate your work, you need to remind yourself of the objectives of the activity. Write these next to the bullet points below:

- 
- 

In your first paragraph, explain briefly:

- what you did (the activities) and
- why you did them (the objectives)

**2 Use of props and symbols**

In your second paragraph, explain:

- which frame of props you chose, and why
- which prop became a symbol in your storyboard
- what the prop symbolised and why.

Were you happy with the choices you made in this part of the activity?  
Is there any aspect you would like to change now, or improve in any way?

**3 Structure**

Look again at each section of your storyboard in turn. Ask yourself:

- Was the story easy to follow?
- Did the story build to a clear climax (or anti-climax)?
- Did the story come to a clear conclusion?

**4 Performance**

Ask yourself:

- What was the most memorable point in the performance?
- Why was it memorable?
- What would you do differently if you performed the piece again?



**Teacher Notes**

## Activity 4 Brother and Sister

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**Key Stage/Year** Key Stage 3/Year 9

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**Group Organisation** The first part of this activity is structured for students to work through individually (or in pairs) in an ICT room, and would be suitable to set for students to work on when the drama teacher is absent. Alternatively, this part of the activity could be worked through with the whole class using a projector and whiteboard. In the second part of the activity, students have the opportunity to perform their work to the rest of the class in the drama studio, for discussion and evaluation.

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**Suggested Timing** 2–3 one-hour lessons.

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### Overview of Task

Students read an extract from George Eliot's *The Mill on the Floss* in which Tom discovers that his sister has forgotten to feed his rabbits whilst he has been away at school. They then complete a storyboard, which focuses on:

- what Maggie reveals about herself
- what Tom reveals about Maggie
- what Maggie reveals about Tom, and
- what Tom reveals about himself.

In the final two frames, they are asked to summarise what they have learned about these two characters, and how they think this could best be communicated to an audience. They then complete their own storyboard version of the extract using modern English.

In the plenary session, the students have the opportunity to discuss, rehearse and perform a selection of these storyboards to the rest of the class.

### Objectives

**All students will:** gain a clear understanding of the characters of Maggie and Tom based on careful study of the text.

**Most students will:** gain a detailed understanding of the two characters, and consider how this understanding can be communicated to an audience through the use of dialogue, movement and gesture.

**Some students will:** use their knowledge of the characters to devise well-structured storyboards. They will communicate their knowledge of the characters consistently using a variety of strategies.

## Curriculum References

### **National Curriculum**

#### **En1 Speaking and Listening**

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] 4c appreciate how the structure and organisation of scenes and plays contribute to dramatic effect; 4d evaluate critically performances of dramas that they have watched or in which they have taken part.

11 The range should include: 11a improvisation and working in role; 11b devising, scripting and performing plays; 11c discussing and reviewing their own and others' performances

#### **En2 Reading**

8 The range should include: a) plays, novels, short stories and poetry from the English literary heritage, including iii) works of fiction by two major writers published before 1914.

### **National Literacy Strategy**

#### **Year 9 Drama**

11 recognise, evaluate and extend the skills and techniques they have developed through drama; 12 use a range of drama techniques, including work in role, to explore issues, ideas and meanings e.g. by playing out hypotheses, by changing perspectives; 14 convey action, character, atmosphere and tension when scripting and performing plays; 15 write critical evaluations of performances they have seen or in which they have participated, identifying the contributions of the writer, director and actors.

## Outcomes

By the end of this activity students will have

- completed a storyboard version of the text extract in which they apply their knowledge of the two characters.

## Resources

Kar2ouche *Rehearsal Room* Content Library

- **Maggie and Tom** storyboard

## Activities

### Introduction



### Development



- 1 The students read and/or listen to “Maggie and Tom” in the text/audio screen.
- 2 Next they open the **Maggie and Tom** storyboard.

The **Maggie and Tom** storyboard consists of six frames for the students to complete, plus a number of blank frames in which they can create their own version of the story.

#### Frame 1

This frame focuses on what Tom tells us about his sister, Maggie, in the extract, and has been completed for the students as an example. Tom sits in the composition window with a thought bubble containing an image of Maggie. Three speech bubbles contain the text:

- She's treated as less important than me – because she's a girl
- She's silly
- She's always naughty. Last holidays she broke my kite and lost my fishing line.

The caption window reads: *Read the speech bubbles to find out what Tom tells us about Maggie in this extract.*

#### Frame 2

Maggie stands alone in the frame surrounded by four speech bubbles. These speech bubbles have been left blank for the students to complete. The caption reads: *What does Maggie tell us about herself in this extract? (Try to fill each speech bubble – you can add more if you need to!) Read through the extract again if you need to, and fill in the speech bubbles.*

#### Frame 3

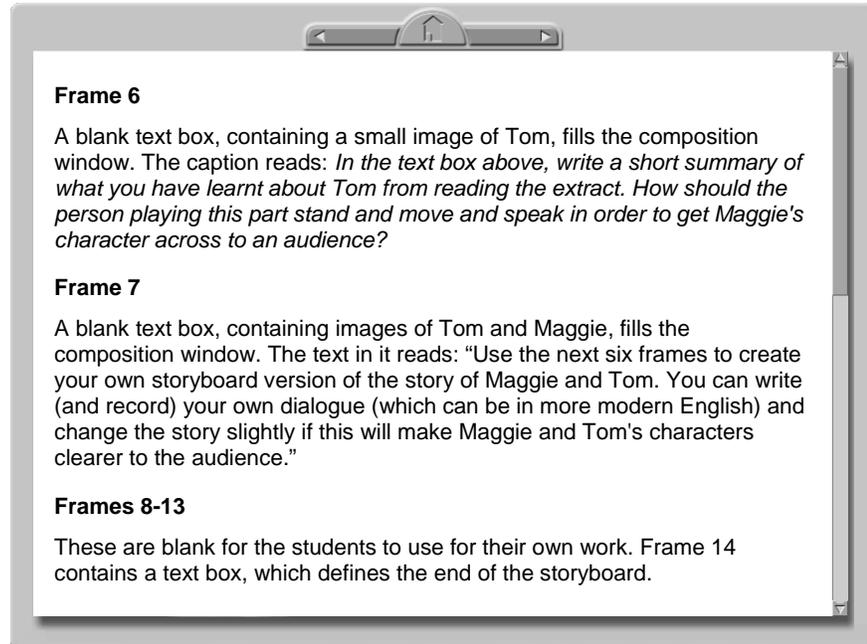
Maggie with a thought bubble containing an image of Tom. Three empty speech bubbles surround her and the caption reads: *What does Maggie tell us about her brother, Tom, in this extract? Read through the extract again if you need to, and fill in the speech bubbles.*

#### Frame 4

Tom is sitting alone in the frame surrounded by three speech bubbles. The caption reads: *What does Tom tell us about himself in the extract? Read through the extract again if you need to, and fill in the speech bubbles.*

#### Frame 5

A blank text box, containing a small image of Maggie, fills the composition window. The caption reads: *In the text box above, write a short summary of what you have learnt about Maggie from reading the extract. How should the person playing this part stand and move and speak in order to get Maggie's character across to an audience?*



- 3 The students save their storyboards.

### **Plenary**

*This section should be left until the students are next in the drama studio, and the drama teacher is present.*

- 4 Using a projector, the students have the opportunity to watch and discuss a selection of the storyboards created in the previous session. Alternatively, the class could study two or three printed storyboards, and examine the ways in which the creators have tried to convey the two characters to the audience.
- 5 After a short period of preparation, pairs of students perform their work to the class.

### **Extension/ Homework**

- 6 If students have access to Kar2ouche out of class time, they can amend their storyboards in the light of the plenary discussion and practical work, and submit them for assessment.

## Student Notes

### Activity 4 Brother and Sister

#### Objectives

In this activity you will create a character study based on a short text about a quarrel between a sister and brother – Maggie and Tom. You will also think about the ways in which you can get Maggie and Tom’s characters across to an audience using voice, gesture, and movement.

#### Outcomes

By working through this activity you will

- create your own storyboard version of Maggie and Tom’s quarrel.

#### Resources

To complete the activity you will need

- Kar2ouche *Rehearsal Room* Content Library

#### Activities

##### Introduction

- 1 Read/listen to the story of “Maggie and Tom” in the text/audio screen. Does this seem like a modern story, or do you think it was written some time ago?

##### Development

- 2 Next open the **Maggie and Tom** storyboard. The first frame of the storyboard has been completed for you as an example, but you have to follow the instructions in the caption window and fill in the speech bubbles in the next three frames.

[click here](#)  to open the storyboard

- 3 In Frame 5, write a short paragraph summing up what you have learned about Maggie’s character. In another short paragraph, explain how the person playing the part of Maggie would have to move and speak in order to communicate her character clearly to an audience. For example, Maggie might keep her eyes on the ground to show that she is afraid of Tom’s reaction to her news.
- 4 Now write two paragraphs in Frame 6 about Tom’s character and how the person playing him could communicate this to an audience.
- 5 Now you have a chance to try out your ideas! Use the six blank frames (after Frame 7) to create your own version of the quarrel. You can change the story slightly, if it will make your characters clearer to the audience, and you can use more modern English in the dialogue if you wish. Think carefully about how you pose and position your characters. Then click on the text/audio tab and record your dialogue.
- 6 Remember to save your work in your user area when you have finished your storyboard.

**Student Notes****Plenary**

- 7 In class, you will have the opportunity to look at some of the storyboards that members of your class have produced, and discuss them.
- 8 In pairs, you will have a short time to prepare a performance of your storyboard to the rest of the class. Keep in mind the suggestions that have been made during your discussion time, and think carefully about *how* to get across to your audience what you have learned about the two characters. Try out different:
  - ways of speaking your lines
  - gestures and facial expressions
  - positions in your acting space.
- 9 Listen carefully to the feedback you get on your performance, and make helpful comments on the performances of other groups' work.

**Extension/Homework**

- 10 Write a short evaluation of your performance of "Maggie and Tom". Explain clearly what you learned about each of the characters and how you tried to get this across to your audience during your performance. You can also include some of the comments you received from the rest of your class after your performance.

**Teacher Notes**

## Activity 5 Purple Shoes

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**Key Stage/Year** Key Stage 3/Years 8/9

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**Group Organisation** The first part of this activity is structured for students to work through individually (or in pairs) in an ICT room, and would be suitable to set for students to work on when the drama teacher is absent. Alternatively, this part of the activity could be worked through with the whole class using a projector and whiteboard. In the second part of the activity, students have the opportunity to perform their work to the rest of the class in the drama studio, for discussion and evaluation.

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**Suggested Timing** 1–2 one-hour lessons.

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### Overview of Task

The students read and/or listen to Irene Rawnsley's poem – "Purple Shoes" – about an argument between a mother and daughter. They then work through a short storyboard where, for each section of the poem, they are offered two poses for each character, and have to select the most appropriate ones. In groups of three or four in the drama studio, the students prepare a narrated performance of the poem. They create a still image for each section of the poem and then extend this image into a brief mime for each scene, before performing their work to the rest of the class.

It would be helpful if the students had already done some work on mime before the first of these sessions, although this is not essential. For homework, or as an additional follow-up session in an ICT room, the students could record their still image work using Kar2ouche.

### Objectives

**All students will:** think about the ways in which movement and gesture communicate meaning to an audience.

**Most students will:** develop a better awareness of the ways in which movements can be used to communicate emotions, and will be able to justify their choice of poses both in the storyboard and practical work.

**Some students will:** show a thoughtful and detailed understanding of how movement and gesture can be used by an actor to communicate with an audience. They will be able to communicate their ideas and choices in some detail.

## Curriculum References

### **National Curriculum**

#### **En1 Speaking and Listening**

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] 4d evaluate critically performances of dramas that they have watched or in which they have taken part.

11 The range should include: 11a improvisation and working in role; 11b devising, scripting and performing plays; 11c discussing and reviewing their own and others' performances

#### **En2 Reading**

8 The range should include: b) recent and contemporary drama, fiction and poetry written for young people and adults.

### **National Literacy Strategy**

#### **Year 8 Drama**

15 explore and develop ideas, issues and relationships through work in role; 16 collaborate in, and evaluate, the presentation of dramatic performances, scripted and unscripted, which explore character, relationships and issues.

#### **Year 9 Drama**

11 recognise, evaluate and extend the skills and techniques they have developed through drama; 12 use a range of drama techniques, including work in role, to explore issues, ideas and meanings e.g. by playing out hypotheses, by changing perspectives; 14 convey action, character, atmosphere and tension when scripting and performing plays;

## Outcomes

By the end of this activity students will have

- completed a storyboard in which they justify and analyse the poses they have selected for the characters.

## Resources

Kar2ouche *Rehearsal Room* Content Library

- **Purple Shoes** storyboard

## Activities

### Introduction



- 1 The students read or listen to the poem, "Purple Shoes".

### Development

- 2 Next they open the **Purple Shoes** storyboard.

**Purple Shoes** storyboard consists of thirteen frames:

**Frame 1**  
Title frame

**Frame 2**  
On the left of the composition window are two images of the mother in different poses, and on the right are two images of the daughter. The first section of the poem is printed at the bottom of the window:

Mum and me had a row yesterday,  
a big, exploding  
howdareyouspeaktomelikethat!mofftostayatGran's  
kind of row.

On either side of the extract from the poem is a red X. The caption window reads: *Which pose (for each character) fits this part of the poem best? Place the red crosses over the other two poses. Replace the text in this window with a short explanation of your reasons for choosing (and rejecting) the poses that you did.*

**Frame 3**  
The composition window is set out as above. The next section of the poem is included in the window:

It was about shoes.  
I'd seen a pair of purple ones at Carter's,  
heels not too high, soft suede, silver buckles;  
'No' she said.

The caption window reads: *Position the red crosses over the two poses you don't want, and then use this window to explain your choices as before.*

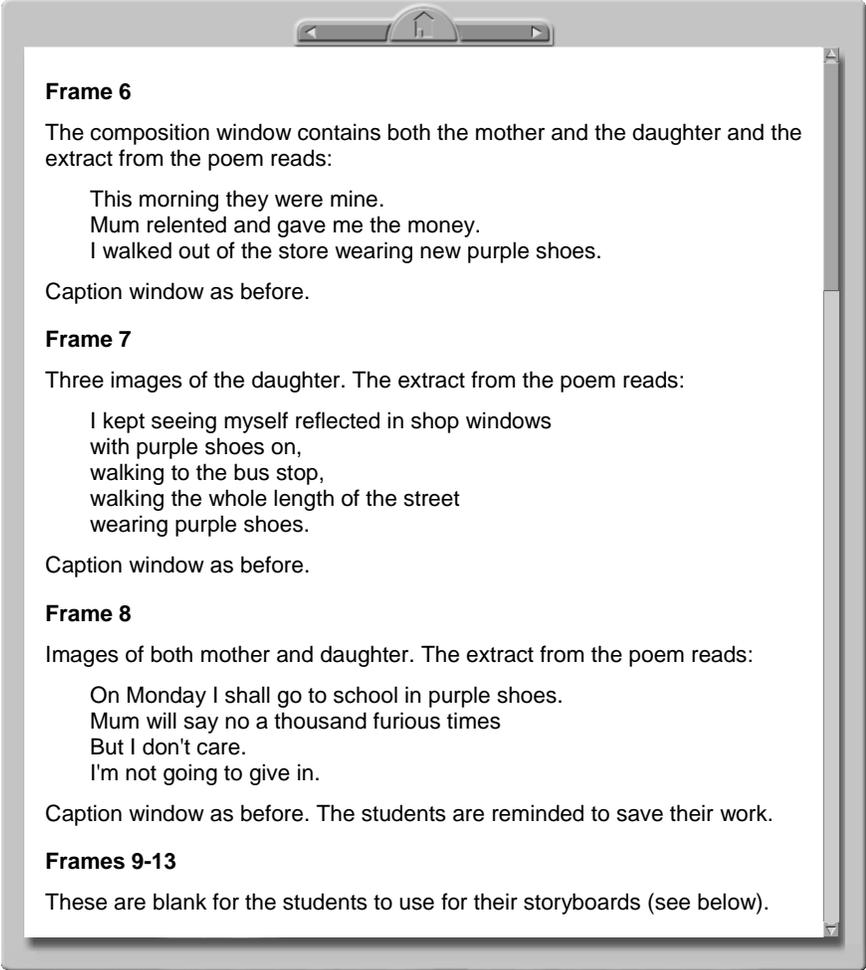
**Frame 4**  
As above. The extract from the poem reads:

'Not suitable for school.  
I can't afford to buy rubbish.'  
That's when we had our row.

**Frame 5**  
In this frame there are three images of the daughter. The extract from the poem reads:

I went to bed longing for those shoes.  
They made footsteps in my mind,  
kicking up dance dust;  
I wore them in my dreams across a shiny floor,  
under flashing coloured lights.  
It was ruining my life not to have them.

The caption window reads as in Frames 3 and 4.



**Frame 6**

The composition window contains both the mother and the daughter and the extract from the poem reads:

This morning they were mine.  
Mum relented and gave me the money.  
I walked out of the store wearing new purple shoes.

Caption window as before.

**Frame 7**

Three images of the daughter. The extract from the poem reads:

I kept seeing myself reflected in shop windows  
with purple shoes on,  
walking to the bus stop,  
walking the whole length of the street  
wearing purple shoes.

Caption window as before.

**Frame 8**

Images of both mother and daughter. The extract from the poem reads:

On Monday I shall go to school in purple shoes.  
Mum will say no a thousand furious times  
But I don't care.  
I'm not going to give in.

Caption window as before. The students are reminded to save their work.

**Frames 9-13**

These are blank for the students to use for their storyboards (see below).

- 3 If the students are working in an ICT room for this part of the activity, they have the option of creating a storyboard of the argument referred to in the final section of the poem, in the blank frames at the end of the **Purple Shoes** storyboard.

- 4 *This section should be left until the students are next in the drama studio, and the drama teacher is present.*

In groups, the students prepare for a narrated performance of the poem. They begin by creating a still image for each section of the poem, "sculpted" by the narrator/director. Using only a few large, clear gestures, they expand their still image into a short mime for each section of the poem. Each group could work on a different section of the poem, and then perform them in the correct order.

### Plenary

- 5 All the students have the opportunity to perform their work, and take part in a time of discussion and evaluation.

**Extension/  
Homework**

- 6 If you have access to a digital camera, take pictures of the still images created. These can be loaded into Kar2ouche as backgrounds and the students can evaluate each other's work (either by typing their comments into the caption window, or recording them in the text/audio screen) in a follow-up session. Alternatively, using a projector and whiteboard, the images could be evaluated by the whole group.
- 7 For homework, or in an additional session in an ICT room, students could re-create their still image work using Kar2ouche, and submit it for assessment.

## Student Notes

### Activity 5 Purple Shoes

#### Objectives

In this activity you will think about how movement and gesture can be used to communicate meaning to an audience. You will read a short poem about an argument between a mother and daughter over a pair of shoes, and prepare a performance of the poem. One member of your group will read the poem, while the other two use only movement and gesture to communicate its meaning to the audience.

#### Outcomes

By working through this activity you will

- work through a storyboard selecting suitable poses for the characters in each frame, and explaining your decisions in the caption window.

#### Resources

To complete the activity you will need

- Kar2ouche *Rehearsal Room* Content Library

#### Activities

##### Introduction

- 1 First read/listen to the poem “Purple Shoes” in the text/audio screen.

##### Development

- 2 Next open the **Purple Shoes** storyboard. In each frame you will find that there are two (or more) images of the characters of the mother and daughter. You have to select the best one in each case, and explain the reasons for your choices.

[click here](#)  to open the storyboard

- 3 In the final frame we read that the daughter plans to wear the shoes to school on Monday – and she knows this will cause another row! Using no more than five frames, see if you can create some “snapshots” of this argument. Think carefully about:
  - how the characters stand
  - where the characters stand
  - how close the characters stand to each other
  - whether the characters face each other or not.

Use the blank frames at the end of the **Purple Shoes** storyboard. (Click on the green composition screen tab to return to the storyboard.)

**Student Notes****Plenary**

- 4 In groups of three or four, prepare a narrated performance of the poem. First of all create a still image for each section of the poem. It is the director's job to "sculpt" this image. Position the characters where you want them and help them to find the right pose.
- 5 Now expand this image into a short mime using large, clear movements. It may help if your narrator reads each section of the poem aloud as you are practising your mime.
- 6 Perform your work to the rest of the class. You will have the chance to watch other students' performances and to discuss and evaluate their work.

**Extension/Homework**

- 7 For homework, recreate (as far as is possible) the still images your group created for each section of the poem. Use the caption window to comment on the images you create, explaining why you chose to sculpt them in this way.
- 8 If your teacher is able to take digital photographs of the still images your class created, you can load some of these into Kar2ouche as backgrounds, and use the caption window to write an evaluation of the images.



**Teacher Notes**

## Activity 6 Twelfth Night

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**Key Stage/Year** Key Stage 3/Year 9

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**Group Organisation** The first part of this activity is structured for students to work through individually (or in pairs) in an ICT room, and would be suitable to set for students to work on when the drama teacher is absent. Alternatively, this part of the activity could be worked through with the whole class using a projector and whiteboard. During the plenary session the students work in groups, and will need space to work on their scene, and some input from the teacher.

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**Suggested Timing** 1–2 one-hour lessons.

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### Overview of Task

The first part of the activity is a thought-tracking exercise. Students fill in Cesario's thought bubbles in a storyboard of extracts from Act 2 Scene 4. They then take on the role of director and are invited to consider whether they would like to make any changes to the way the scene is staged in the storyboard. They may select a different set, and alter the poses and positions of the characters.

In groups they consider how the person playing the part of Viola/Cesario can get across to an audience some of the feelings and responses that they have identified in the thought bubbles. They work through each frame, taking turns at playing the roles of actors and director. They then have the opportunity to perform some of their interpretation of the scene to the whole class for discussion and evaluation.

### Objectives

**All students will:** explore this important scene, and gain some understanding of the character of Viola/Cesario and the difficulties of her situation.

**Most students will:** gain a greater insight into Viola/Cesario's predicament, and the dramatic irony inherent in this scene.

**Some students will:** demonstrate a detailed understanding of all that is going on in this scene and its effect on an audience. They will show flair and imagination in their own interpretation of the action.

## Curriculum References

### **National Curriculum**

#### **En1 Speaking and Listening**

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace]

11 The range should include: 11b devising, scripting and performing plays.

#### **En2 Reading**

1a extract meaning beyond the literal; 1b discuss alternative interpretations; (pair work option) 1c how ideas, values and emotions are portrayed; 1h reflect on ... motivation and behaviour of characters; The range should include: 8a(i) plays by Shakespeare.

### **National Literacy Strategy**

#### **Year 9 Drama**

12 use a range of drama techniques, including work in role, to explore issues, ideas and meanings e.g. by playing out hypotheses, by changing perspectives; 14 convey action, character, atmosphere and tension when scripting and performing plays.

## Outcomes

By the end of this activity students will have

- a completed storyboard showing Viola/Cesario's thoughts during Act 2 Scene 4.

## Resources

Kar2ouche *Rehearsal Room* Content Library

- **Act 2 Scene 4** storyboard

## Activities

### Introduction



- 1 The students read the text/listen to the audio files of Act 2 Scene 4.

### Development



- 2 The students then open the **Act 2 Scene 4** storyboard. They complete the blank thought bubbles with the aid of the prompt questions in the caption window and, when they have completed this task, have the opportunity to “direct” the scene by selecting a different set and props and changing the positions and poses of the characters.

**Act 2 Scene 4** storyboard consists of nine frames. There are audio files attached to all frames.

**Frame 1**

Orsino seated, Cesario (with blank thought bubble) standing. Orsino says, “If ever thou shalt love, In the sweet pangs of it, remember me.” The caption window reads: *Orsino does not realise that he is speaking to a woman who is in love with him – but the audience knows this. What do you think will be going through Viola’s mind as she thinks of her reply? Fill in the thought bubble now.*

**Frame 2**

Orsino and Cesario (with blank thought bubble) seated. Orsino says; “My life upon’t, young though thou art, thine eye hath stay’d upon some favour that it loves. Hath it not, boy?” The caption window reads, *Viola/Cesario’s reply causes Orsino to suspect that ‘he’ too is in love.*

*What do you think is in Viola/Cesario’s mind at this moment? Fill in the thought bubble now.*

**Frame 3**

As before. Orsino says, “What kind of woman is’t?” and Cesario replies, “Of your complexion.” The caption window reads, *Orsino questions Cesario about the woman ‘he’ loves.*

Q: *What is the dramatic irony here?*

A: (students record their response here)

*Fill in Cesario’s thought bubble now.*

**Frame 4**

Orsino and Cesario (with blank thought bubble) seated, and Feste standing. Orsino says, “O, fellow, come, the song we had last night ...” Feste sings, “Come away, come away, death ...” The caption window reads, *Feste arrives to sing a song about one-sided (unrequited) love causing death.*

Q: *Why do you think Orsino wants to hear this song again?*

A: (students record their response here)

**Frame 5**

Orsino and Cesario (with blank thought bubble) seated. Cesario says, "Say that some lady, as perhaps there is, hath for your love as great a pang of heart as you have for Olivia." Orsino replies, "There is no woman's sides can bide the beating of so strong a passion as love doth give my heart." The caption window reads, *Cesario says that Orsino has to accept Olivia's rejection, just as a woman would have to if she loved Orsino. Why do you think she does this?*

*Fill in her thought bubble now.*

**Frame 6**

As before. Orsino says, "Make no compare between that love a woman can bear me and that I owe Olivia." and Cesario replies, "Ay, but I know –"

The caption window reads, *Orsino replies that no woman could love him in the way that he loves Olivia. Cesario is quick to disagree and this makes Orsino even more curious. What do you think she is thinking at this point? Fill in the thought bubble now.*

**Frame 7**

As before. Orsino says, "But died thy sister of her love, my boy?" and Cesario replies, "I am all the daughters of my father's house. And all the brothers too ...". The caption window reads, *Because Viola has almost given away her identity, she has to think up a cover story quickly. She sticks as close to the truth as she can. What do you think she is thinking here?*

*Fill in the thought bubble now.*

**Frame 8**

Orsino and Cesario (with a blank thought bubble) standing. Orsino says, "To her in haste; give her this jewel; say my love can give no place, bide no deny." The caption window reads, *How do you think Viola/Cesario will be feeling about going back to Olivia's house knowing that Olivia is attracted to her? And how do you think she is feeling about Orsino after this conversation? Fill in her thought bubble now.*

**Frame 9**

A text box in the composition window reads, *Over to you.* The caption window reads,

*Save your work, and then go back to the start of the storyboard.*

*How would you position the characters if you were the director?*

*Which set and props would you choose?*

*Remember to give this storyboard a new name when you save it.*

Use the caption window to comment on the changes you make.

**Plenary**

*This section should be left until the students are next in the drama studio, and the drama teacher is present to provide pace and input to this part of the session.*

- 3 In groups the students have the opportunity to translate the insights they have gained into Viola/Cesario's situation into action. They work through the extract again (taking turns at

playing the roles and directing the actors) exploring ways in which Viola/Cesario's thoughts could be communicated to an audience. (Students may find it helpful to have access to their storyboards during this part of the activity.)

- 4 The students have the opportunity to perform some of their practical work to the rest of the class for discussion and evaluation.

**Extension/  
Homework**

- 5 The students' storyboards can be submitted for assessment. If the students can gain access to Kar2ouche out of class time, they can amend their storyboards in the light of the practical work and plenary discussion before they submit them. Alternatively, they could write a short evaluation of the work their group did on the scene to accompany their original storyboards.

**Student Notes****Activity 6** *Twelfth Night***Objectives**

This activity will help you to understand how an audience will respond to Act 2 Scene 4 of *Twelfth Night*. You will think about the difficulties of Viola/Cesario's situation and think about how these can be communicated to the audience.

**Outcomes**

By working through this activity you will

- complete thought bubbles in a storyboard of key moments in Act 2 Scene 4.

**Resources**

To complete the activity you will need

- Kar2ouche *Rehearsal Room* Content Library

**Activities****Introduction**

- 1 First read the text/listen to the audio files of Act 2 Scene 4 of *Twelfth Night*.

**Development**

click  here to open the storyboard

- 2 Now open **Act 2 Scene 4** storyboard. Read the instructions and prompt questions in each caption window, and fill in the thought bubbles.
- 3 Save your version of the storyboard. You can now go back to each frame and repose the characters, add props, and select a different background for the scene if you wish. You're the director!

**Plenary**

- 4 In groups work through the scene again. Try to find ways of getting across to your audience at least some of the ideas that you included in the thought bubbles in your storyboards.

Think about:

- the way the actor delivers the lines
- gesture and facial expression
- the actor's position on the stage
- how the actor relates to the audience.

Take it in turns to play one of the parts, or to be the director.

- 5 You will have the chance to perform at least some of your scene to the rest of the class, and to take part in a discussion and evaluation of the work done by all the groups.

**Extension/Homework**

- 6 Write a brief evaluation of the practical work that your group did on this scene. Explain how you tried to get your ideas about Viola/Cesario's situation across to the audience, and come to a conclusion about which of your ideas worked best and which were not so successful.

## **Section 2 Key Stage 4 Activities**

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# Overview

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A key emphasis at this level is to encourage students to keep records of the outcomes of their drama work, and of the strategies they use to develop their understanding of a text, character or issue. Kar2ouche is an invaluable tool for this purpose, allowing students to generate both written and visual evidence of their preparatory work, which can then be pasted into their notebooks or portfolios. In the following activities, students take part in hot-seating and thought-tracking exercises, create still images and carry out character studies; they then use Kar2ouche to record this work and can print it in a variety of formats.

Kar2ouche also has a part to play in the exploration of set texts at this level since it encourages students to study their chosen play from a practical perspective. Students can use the software to:

- design sets
- storyboard extracts from their play on different stage types
- summarise the plot (and sub-plot) in a specified number of frames
- explore character and motivation (using thought bubbles)
- add lighting and sound effects to establish the mood or atmosphere of a scene
- record extracts of dialogue
- demonstrate character movement and gesture.

Included in this section is an activity based on *Romeo and Juliet*, in which students adapt a scene for two different stage types. However, you can devise tasks based on your set text, which can be loaded into the text window.

Many examination boards suggest a thematic approach to devised work and, for this reason, you will find that much of the stimulus material in the text window relates to the theme of families and family conflict. Because of variations in the requirements of individual boards, we do not offer a complete unit of work tailored to any one specification, but these activities will provide a starting point for this approach which you then can adapt and extend. Opportunities for making comparisons and connections between texts from different periods and cultures have been signposted in the *Homework/Extension* sections of the *Teacher Notes*.

A final key application of Kar2ouche at this level is for evaluative work. Students can review the planning and development phases of their response to a task by recording a commentary, or typing their remarks into the caption windows of the storyboards they have created. Similarly they can evaluate the work of other students in the group and gain from seeing alternative approaches to a task. Furthermore, the demands of the format for this process – typing or recording brief comments on clear visual images – can encourage precision in evaluating the work of others. The facility to view a range of responses to a task can also prove useful in bringing students up to speed with work they have missed through illness.

**Teacher Notes**

## Activity 7 A New Father

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**Key Stage/Year** Key Stage 4/Years 10-11

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**Group Organisation** This activity is suitable for students to work through in groups of four or five. Students do not need access to computers for all of the sessions. If necessary, they can work from printed stimulus materials and use Kar2ouche to make a record of their practical work for their working notebooks.

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**Suggested Timing** 3–4 one-hour lessons.

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### Overview of Task

Students read the extract from *David Copperfield* in which Davy discovers that his mother has married Mr Murdstone in his absence, and goes to greet his mother and stepfather. The students use still image and thought-tracking to develop their understanding of the characters and situation, and script narrative sections to introduce, link and conclude the two scenes. They also consider use of space, set, music and lighting to highlight the mood and period of the piece, and to focus the audience's attention on and away from the narrator.

In the final session they have the opportunity to perform and evaluate their work. Their still images, thought-tracking and narration are recorded (using Kar2ouche) for inclusion in their drama diaries or working notebooks.

### Objectives

**All students will:** gain experience in explorative strategies and consider the use of a variety of drama media. They will also think about the effects of the social and historical context of the stimulus material.

**Most students will:** use explorative strategies effectively to deepen their understanding of the characters and their context. They will use sound and lighting appropriately to direct the audience's attention, and will create clear narrative links between the scenes.

**Some students will:** acquire a detailed understanding of the social and historical context of this piece, which will be reflected in their use of language and music. They will use the narrator effectively to link the scenes and comment on their significance.

## Curriculum References

### Assessment Objectives

#### AQA

- AO1** demonstrates ability in and knowledge and understanding of the practical skills in drama necessary for the realisation of a presentation to an audience, working constructively with others;
- AO2** respond with knowledge and understanding to plays and other types of drama from a performance perspective and to explore relationships and comparisons between texts and dramatic styles of different periods and of different cultures in order to show an awareness of their social context and genre (extension option);
- AO3** analyse and evaluate the effectiveness of their own and others' work with sensitivity as they develop and present their work in an appropriate format for communication.

#### CCEA

- (i) Candidates demonstrate the ability to make and devise a performance through selecting, as appropriate, a range of drama texts (including texts from different times and cultures), drama forms, rehearsal methods and drama strategies and through making appropriate technical and design decisions.
- (ii) Candidates demonstrate their ability to sustain a role through appropriate use of performance skills.
- (iii) Candidates demonstrate their ability to appraise their own and others' contributions to (making and) performance.
- (iv) Candidates demonstrate their knowledge and understanding of drama texts, in terms of costume, set, props, staging, rehearsal and performance.

#### Edexcel

- AO1** Responding to ideas and issues in different contexts, demonstrating an appropriate use of drama to communicate meaning to others;
- AO3** presenting ideas to others using appropriate performing and/or production skills to communicate their intentions;
- AO4** evaluating the effectiveness of their own drama work and the work of others and recognising the significance of historical, cultural and/or social influences.

**OCR**

- AOA** Knowledge and understanding of drama genres, styles and conventions (Area of Study 6), and their ability to select, interpret and employ them in the range of scripts studied and their own work.
- AOB** Knowledge and understanding of the elements of dramatic planning, (Area of Study 1, 2, 3, 4, 5), and an ability to use them in the range of scripts studied and in their own work.
- AOC** Knowledge and understanding of how the language, signs and symbols of theatre (Area of Study 7) are used to communicate dramatic meaning and atmosphere in a range of scripts studied and in their own work.
- AOD** Ability to reflect on and analyse their own and others' work, taking action where appropriate to improve it.

**National Curriculum****En1 Speaking and Listening**

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] 4c appreciate how the structure and organisation of scenes and plays contribute to dramatic effect; 4d evaluate critically performances of dramas that they have watched or in which they have taken part.

11 The range should include: 11a improvisation and working in role; 11b devising, scripting and performing plays; 11c discussing and reviewing their own and others' performances

**En2 Reading**

8 The range should include: a) plays, novels, short stories and poetry from the English literary heritage.

**Outcomes**

By the end of this activity students will have:

- a visual record of the still image and thought-tracking work they have done
- a summary storyboard of their drama piece.

**Resources**

Kar2ouche Rehearsal Room Content Library

- *David Copperfield* storyboard

## Activities

### Introduction



- 1 The students read/listen to the extract from *David Copperfield*.

### Development

- 2 First, they create a still image for the scene in which Peggotty tells Davy that he has a new father, and another for David's meeting with his mother and Mr. Murdstone. They then consider how they could establish a set for these two scenes, using space and level to best effect, and taking the historical and social context into account.
- 3 The groups then thought-track each character in both scenes to investigate exactly what their thoughts and feelings are at these points in the action.
- 4 They then move on to improvise each of the scenes in turn trying as far as possible to keep to the style of speech used in the extract.
- 5 Finally the students investigate how they could use a narrator to link the scenes together. They first decide on the words the narrator will use, and then discuss how to make use of media such as music and lighting to direct the audience's attention to and away from the narrator.

### Plenary

- 6 Each group of students performs their completed pieces to the rest of the class for discussion and evaluation. They should be encouraged to recognise the impact of the historical and social influences at work in this piece.

### Extension/ Homework



- 7 Students use the *David Copperfield* storyboard to record the work they have done.

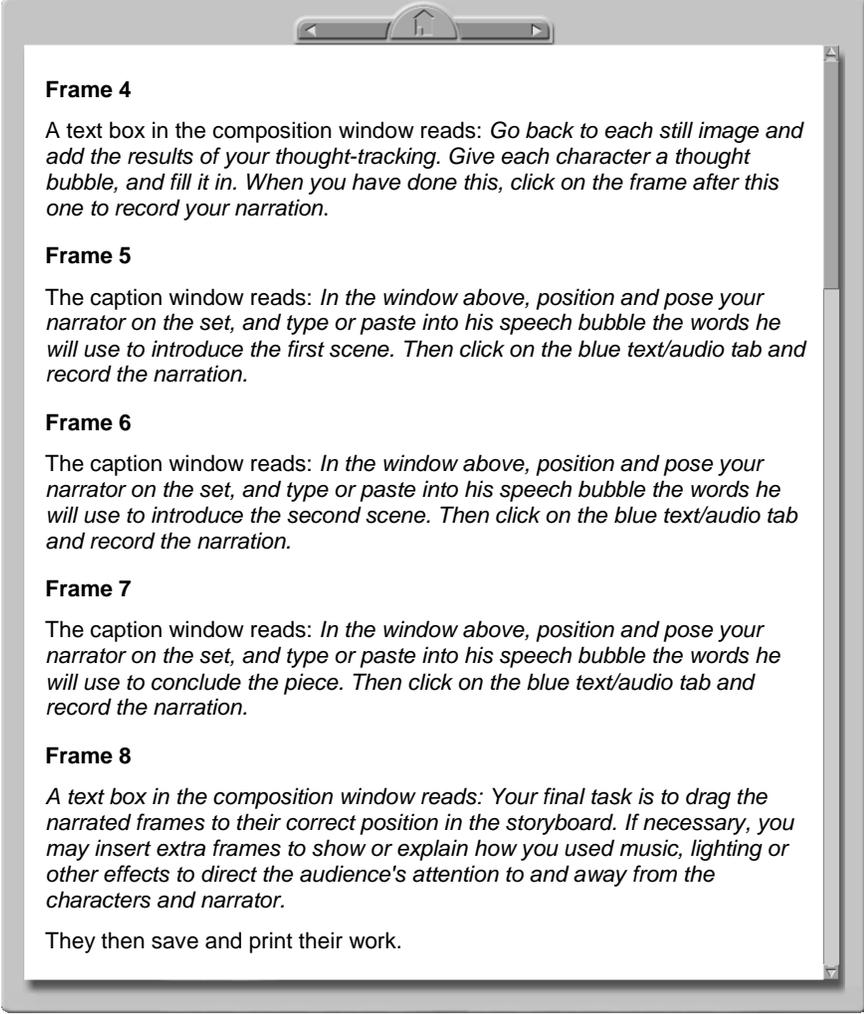
The ***David Copperfield*** storyboard consists of eight numbered frames.

**Frame 2 (Frame 1 is the title frame)**

The caption window reads: *In the window above, re-create your still image of the scene in which Peggotty tells Davy that he has a new father. Use this window to add comments if necessary.*

**Frame 3**

The caption window reads: *In the window above, re-create your still image of the scene in which Davy meets his mother and Mr. Murdstone. Use this window to add comments if necessary.*



**Frame 4**

A text box in the composition window reads: *Go back to each still image and add the results of your thought-tracking. Give each character a thought bubble, and fill it in. When you have done this, click on the frame after this one to record your narration.*

**Frame 5**

The caption window reads: *In the window above, position and pose your narrator on the set, and type or paste into his speech bubble the words he will use to introduce the first scene. Then click on the blue text/audio tab and record the narration.*

**Frame 6**

The caption window reads: *In the window above, position and pose your narrator on the set, and type or paste into his speech bubble the words he will use to introduce the second scene. Then click on the blue text/audio tab and record the narration.*

**Frame 7**

The caption window reads: *In the window above, position and pose your narrator on the set, and type or paste into his speech bubble the words he will use to conclude the piece. Then click on the blue text/audio tab and record the narration.*

**Frame 8**

A text box in the composition window reads: *Your final task is to drag the narrated frames to their correct position in the storyboard. If necessary, you may insert extra frames to show or explain how you used music, lighting or other effects to direct the audience's attention to and away from the characters and narrator.*

They then save and print their work.

- 8 Some students may like to develop their ideas further by looking at Activity 8 A New Family, which looks at this issue from a different angle and in a different time and culture. They would then be in a position to structure their own piece in response to the two texts, making comparisons and connections between them.

**Student Notes****Activity 7 A New Father****Objectives**

This activity will help you to think about how you can make use of narration, lighting and music to structure a piece of drama. You will also make use of various rehearsal strategies to deepen your understanding of character.

**Outcomes**

By working through this activity you will

- create a storyboard record of the practical work your group completed in class.

**Resources**

To complete the activity you will need

- Kar2ouche *Rehearsal Room* Content Library

**Activities****Introduction**

- 1 First read/listen to the audio files of the extract from *David Copperfield* in the text/audio window.

**Development**

- 2 In your groups, create a still image for the scene where Peggotty tells Davy that he has a new father and another for the scene where Davy goes to meet his mother and Mr Murdstone. Give some thought to how you can use your performance space to best effect, and what props you will use to establish the period of this piece for your audience.
- 3 Thought-track each of the characters in both scenes.
- 4 Now you are ready to improvise both scenes. Try, as far as possible, to keep to the style of speech used in the extract.
- 5 Next give some thought to how you could use narration to structure and link your piece. Work out a *brief* script for your narrator in the style of the original extract. You will need to divide your narration into three sections: introduction, link between the scenes and conclusion.
- 6 Finally, think about how you could use music and lighting to establish the mood and context of the piece, and direct the audience's attention to and away from the narrator.

## Student Notes

### Plenary

- 7 Your group will have the chance to perform your completed piece to the rest of your class, and to watch other groups perform their work. When evaluating other groups' work, think about the use they have made of the following:
- performance space
  - set
  - music
  - lighting
  - narration.

In addition, think about how each group has tried to communicate the characters and their context to the audience.

### Extension/Homework

- 8 Open the *David Copperfield* storyboard. Work through each frame in turn, reading the instructions in the caption windows and text boxes and recording the work you and your group did during the classes. When you have finished, pick a layout from the printing screen and print a copy of your work.

click  here to open the storyboard.



**Teacher Notes**

## Activity 8 A New Family

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**Key Stage/Year** Key Stage 4/Years 10-11

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**Group Organisation** This activity is suitable for students to work through in groups of at least five. Students do not need access to computers for all of the sessions. If necessary, they can work from printed stimulus materials and use Kar2ouche to make a record of their practical work for their working notebooks.

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**Suggested Timing** 3–4 one-hour lessons.

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### Overview of Task

The students study the newspaper article – “The Mother of all Divorces” – which describes a court case in America in which a son chooses to leave his deprived, dysfunctional family and become a member of a more stable and prosperous one.

First the students decide whether they will structure their version of this story chronologically or use flashbacks from the court scene. They also consider how they will establish the context of the piece using the set and props. After hot-seating the characters in order to deepen their understanding of these roles, the students spend some time rehearsing before performing their finished piece to the rest of the class. They then take part in an evaluation of their own and other students’ work.

### Objectives

**All students will:** grasp the main points of the stimulus material, develop their understanding of the different ways in which a piece of drama can be structured, and gain experience in the use of techniques which can be employed to deepen an actor’s understanding of his or her role.

**Most students will:** respond creatively to the stimulus text, consider a number of different ways of shaping their work, and make good use of the hot-seating exercise.

**Some students will:** produce a well-structured piece after careful consideration of the alternatives. Their work in role will demonstrate a sensitive interpretation of the source material and be further enriched by their use of the hot-seating strategy.

## Curriculum References

### Assessment Objectives

#### AQA

- AO1** demonstrates ability in and knowledge and understanding of the practical skills in drama necessary for the realisation of a presentation to an audience, working constructively with others;
- AO2** respond with knowledge and understanding to plays and other types of drama from a performance perspective and to explore relationships and comparisons between texts and dramatic styles of different periods and of different cultures in order to show an awareness of their social context and genre (extension option);
- AO3** analyse and evaluate the effectiveness of their own and others' work with sensitivity as they develop and present their work in an appropriate format for communication.

#### CCEA

- (i) Candidates demonstrate the ability to make and devise a performance through selecting, as appropriate, a range of drama texts (including texts from different times and cultures), drama forms, rehearsal methods and drama strategies and through making appropriate technical and design decisions.
- (ii) Candidates demonstrate their ability to sustain a role through appropriate use of performance skills.
- (iii) Candidates demonstrate their ability to appraise their own and others' contributions to (making and) performance.
- (iv) Candidates demonstrate their knowledge and understanding of drama texts, in terms of costume, set, props, staging, rehearsal and performance.

### Edexcel

- AO1** Responding to ideas and issues in different contexts, demonstrating an appropriate use of drama to communicate meaning to others;
- AO2** developing and exploring ideas using appropriate forms to structure them into a meaningful piece of drama work;
- AO3** presenting ideas to others using appropriate performing and/or production skills to communicate their intentions;
- AO4** evaluating the effectiveness of their own drama work and the work of others and recognising the significance of historical, cultural and/or social influences.

**OCR**

- AOA** Knowledge and understanding of drama genres, styles and conventions (Area of Study 6), and their ability to select, interpret and employ them in the range of scripts studied and their own work.
- AOB** Knowledge and understanding of the elements of dramatic planning, (Area of Study 1, 2, 3, 4, 5), and an ability to use them in the range of scripts studied and in their own work.
- AOD** Ability to reflect on and analyse their own and others' work, taking action where appropriate to improve it.

**National Curriculum****En1 Speaking and Listening**

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] 4c appreciate how the structure and organisation of scenes and plays contribute to dramatic effect; 4d evaluate critically performances of dramas that they have watched or in which they have taken part.

11 The range should include: 11a improvisation and working in role; 11b devising, scripting and performing plays; 11c discussing and reviewing their own and others' performances.

**En2 Reading**

9 The range should include: c) media and moving image texts [for example, newspapers, magazines, advertisements, television, films, videos].

**Outcomes**

By the end of this activity students will have:

- a storyboard summary of their drama piece
- a storyboard summary of their hot-seating.

**Resources**

Kar2ouche Rehearsal Room Content Library

- **Hot-Seat** storyboard

## Activities

### Introduction



- 1 The students read/listen to the extract from “The Mother of all Divorces”.

### Development

- 2 Their first task is to find a structure for their work. They divide the text into three scenes:
  - the court case (paragraphs 1-3);
  - Gregory Kingsley’s life with his biological parents (paragraphs 4-8);
  - Gregory’s life with his foster family (paragraphs 9-11). The meeting with George Russ could be scripted as a separate scene if they wish. In their groups they consider the options for ordering these scenes. They may wish to draw a chart indicating where the climax(es) will occur and then reconsider their choices.
- 3 Next, they will consider how to establish the context of the piece using the set and props.
- 4 Finally, when they have cast the roles, they will hot-seat the characters.
- 5 The rest of the class time is spent preparing for the performance of their work.

### Plenary

- 6 Each group has the opportunity to perform their finished piece to the rest of the class, and take part in an evaluation of their own and other students’ work.

### Extension/ Homework



- 7 Students can make a record of the hot-seating of one or more of the characters using the **Hot-Seat** storyboard.

The **Hot-Seat** storyboard is set up for the students in the following format:

- five characters are grouped around a seated character
- there are speech bubbles attached to the seated character, and to a different inquisitor in each frame
- students may copy additional frames onto the end of the storyboard if necessary.

- 8 They can also create a storyboard summary of their finished piece indicating how they have made use of the performance space and set and showing the key moments of each scene and the order in which they will occur.

- 9 Some students may like to develop their ideas further by looking at Activity 7 *A New Father*, which looks at this issue from a different angle and in a different time and culture. They would then be in a position to structure their own piece in response to the two texts, making comparisons and connections between them.

**Additional  
Options**

- 10 Each group could order the scenes in a different way, for discussion and evaluation by the whole class.
- 11 The hot-seating could be structured so that the character in the hot-seat may only reply with “yes” or “no”, so placing more responsibility on the questioners in this activity.

**Student Notes****Activity 8 A New Family****Objectives**

By working through this activity, you consider a number of different ways in which material can be shaped for performance to an audience, and also make use of hot-seating in order to develop your understanding of the characters involved.

**Outcomes**

By working through this activity you will:

- create a storyboard summary of your drama piece
- complete a storyboard summary of the hot-seating exercise.

**Resources**

To complete the activity you will need

- Kar2ouche *Rehearsal Room* Content Library

**Activities****Introduction**

- 1 First read/listen to the audio files of the extract from the newspaper report, "The Mother of all Divorces", in the text/audio window.

**Development**

- 2 The report covers the following episodes:
  - the court case (paragraphs 1-3)
  - Gregory's life with his biological family (paragraphs 4-8)
  - Gregory's life with his foster family (paragraphs 9-11)

In your group, try out different ways of ordering these scenes. For example, you could perform them in the order in which they happened, or perform a number of flashbacks from the court scene. You may find it helpful to draw a chart of the main events and climaxes of the action so that you can be sure of maintaining the interest of your audience to the end. You may need to try out several different options before you are happy with your version.

- 3 Next, give some thought to how you will establish the context of the piece using the set and props.
- 4 Finally, when you have cast the roles, hot-seat each of the main characters in order to gain a better understanding of their feelings and motivation.
- 5 Use the rest of the available time to prepare for your performance to the rest of the class.

## Student Notes

### Plenary

- 6 Your group will have the chance to perform your completed piece to the rest of your class, and to watch other groups perform their work. When evaluating other groups' work, think about the following aspects.
- The way the action unfolds, and the effect of the structure of the piece on the audience.
  - The use made of the set and props.
  - The way in which each member of the group has tried to communicate the characters and their context to the audience.

### Extension/Homework

- 7 You can make a visual record of part of your group's hot-seating exercise using the **Hot-Seat** storyboard. The format of each frame has been set up for you. You may re-pose the characters if you wish and then fill in the speech bubbles. Copy extra frames onto the end of the storyboard and complete these, if you need them.

click  here to open the storyboard.

- 8 You can also create a storyboard summary of your finished piece showing how you made use of the performance space and set, and how you ordered the action of the piece. Do not try to record everything, but focus on key moments in each of the scenes.



**Teacher Notes**

## Activity 9 Fathers and Daughters

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**Key Stage/Year** Key Stage 4/Year 11

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**Group Organisation** This activity is suitable for students to work through in groups of at least six. Students do not need access to computers for most of the sessions. They can work from the printed text of *Romeo and Juliet* for the practical lessons, and use Kar2ouche out of class time to make a record of key dramatic moments.

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**Suggested Timing** 2–3 one-hour lessons.

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### Overview of Task

If the students are not familiar with different types of staging, the first part of the lesson will consist of a brief introduction to this subject. The students then read Act 3 Scene 5 of *Romeo and Juliet* from Capulet's entrance until his exit. They work on staging this extract for a proscenium stage and a thrust stage in order to explore the effects that changing the staging can have on a scene.

### Objectives

**All students will:** gain practical experience of staging a piece of drama for two stage types, and will understand the main advantages and difficulties associated with these types.

**Most students will:** work to overcome the difficulties and exploit the advantages associated with staging productions on two stage types.

**Some students will:** gain a detailed understanding of the advantages and disadvantages inherent in two stage types from both the audience's and actors' points of view; they will adapt their performances creatively to make best use of both acting spaces.

## Curriculum References

### Assessment Objectives

#### AQA

- AO2** respond with knowledge and understanding to plays and other types of drama from a performance perspective and to explore relationships and comparisons between texts and dramatic styles of different periods and of different cultures in order to show an awareness of their social context and genre (extension option);
- AO3** analyse and evaluate the effectiveness of their own and others' work with sensitivity as they develop and present their work in an appropriate format for communication.

#### CCEA

- (ii) Candidates demonstrate their ability to sustain a role through appropriate use of performance skills.
- (iii) Candidates demonstrate their ability to appraise their own and others' contributions to (making and) performance.
- (iv) Candidates demonstrate their knowledge and understanding of drama texts, in terms of costume, set, props, staging, rehearsal and performance.

#### Edexcel

- AO1** Responding to ideas and issues in different contexts, demonstrating an appropriate use of drama to communicate meaning to others;
- AO3** presenting ideas to others using appropriate performing and/or production skills to communicate their intentions;
- AO4** evaluating the effectiveness of their own drama work and the work of others and recognising the significance of historical, cultural and/or social influences.

#### OCR

- AOB** Knowledge and understanding of the elements of dramatic planning, (Area of Study 1, 2, 3, 4, 5), and an ability to use them in the range of scripts studied and in their own work.
- AOD** Ability to reflect on and analyse their own and others' work, taking action where appropriate to improve it.

### National Curriculum

## En1 Speaking and Listening

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] 4c appreciate how the structure and organisation of scenes and plays contribute to dramatic effect; 4d evaluate critically performances of dramas that they have watched or in which they have taken part.

11 The range should include: 11a improvisation and working in role; 11b devising, scripting and performing plays; 11c discussing and reviewing their own and others' performances

## En2 Reading

8 The range should include: a) plays, novels, short stories and poetry from the English literary heritage, including i) two plays by Shakespeare.

## Outcomes

By the end of this activity students will have

- a visual record of key moments of their group's performance on a proscenium and thrust stage.

## Resources

Kar2ouche Rehearsal Room Content Library

- Sheet 9.1 *Act 3 Scene 5 - Study Questions*
- Sheet 9.2 *Script*
- Sheet 9.3 *Evaluation Questions*

## Activities

### Introduction

- 1 The lesson may begin with a brief introduction to different stage types if the class have not covered this recently. There are examples of many different stage types in *Rehearsal Room*, which you may be able to show to the class using a projector and whiteboard.

### Development



- 2 In groups of at least six, the students read Act 3 Scene 5 of *Romeo and Juliet* from Capulet's entrance until his exit. Four members of the group will take on the roles of Juliet, the Nurse, Capulet and Lady Capulet; the remaining members will be the audience. The students who act as audience for the first stage type can take on acting roles for the second stage type. There are study questions (Sheet 9.1 *Act 3 Scene 5 - Study Questions*) and an abridged version of the script (Sheet 9.2 *Script*) available to help the students to prepare for their performance.



- 3 The group rehearses the extract for performance on a proscenium stage layout, marking out the stage and audience areas with bags and chairs.
- 4 Depending on numbers, the "audience" may need to be encouraged to move around when they are observing their group's performance in order to check that the action can be seen and heard from every position. There is a sheet of prompt questions (Sheet 9.3 *Evaluation Questions*) for these students, to help them with their evaluation.
- 5 The "audience" give immediate feedback to the actors after their performance and the group as a whole work out any amendments necessary.
- 6 The group then prepare for and perform the extract for a thrust stage, marking out the new stage and audience areas as before. The new "audience" feeds back their response to this performance, and the group discusses any changes that need to be made.

### Plenary

- 7 The whole class comes together to discuss what they have found, giving practical demonstrations of points if necessary. The class should try and come to a clear conclusion about the strengths and weaknesses of these two stage types from both the audience's and actors' points of view.

**Extension/  
Homework**

- 8 If the students have access to Kar2ouche out of class time (for example, at lunchtimes or during an after-school club) they could, for homework, record key moments from the extract on the two stage types, and use the caption window to comment on their findings. They could then try out the extract on a third stage type (for example, in the round) and comment on any problems or advantages they notice in the caption window. Alternatively, you may be able to book an IT room for the follow-up class, and use this time for the students to record their work.
- 9 A variation on this activity would be to have each group prepare the extract for one of five different stage types, and perform their improvisation for the rest of the class for evaluation and discussion. This could lead to a piece of written work in which the students explore the effects that changing the staging can have on a scene.
- 10 Some students may like to develop their ideas further by looking at Activity 12 Three Generations, which looks at the issue of family conflict and teenage love from a different angle and in a different time and culture. They would then be in a position to structure their own piece in response to the two texts, making comparisons and connections between them.

**Student Notes****Activity 9 Fathers and Daughters****Objectives**

This activity will help you to understand the impact that stage type can have on your performance. You will have the chance to perform a short extract from *Romeo and Juliet* on two different stage layouts, and work out the advantages and disadvantages of each one.

**Outcomes**

By working through this activity you will

- create a visual record of key moments of your group's performance on a proscenium and thrust stage.

**Resources**

To complete the activity you will need:

- Kar2ouche Rehearsal Room Content Library
- Sheet 9.1 *Act 3 Scene 5 - Study Questions*
- Sheet 9.2 *Script*
- Sheet 9.3 *Evaluation Questions*

**Activities****Introduction**

- 1 First read Act 3 Scene 5 of *Romeo and Juliet* from Capulet's entrance until his exit. Decide who will take on the roles of Juliet, the Nurse, Capulet and Lady Capulet; the rest of the group will be the audience for this performance.

**Development**

- 2 In your group, discuss the study questions on this extract (Sheet 9.1 *Act 3 Scene 5 - Study Questions*) to prepare for your performance. There is a shortened version of the script available (Sheet 9.2 *Script*) for you to use in your performance.
- 3 Mark out the performance and audience areas for a proscenium stage using bags and chairs. Rehearse, and then perform the extract for your audience.
- 4 (Audience) Use Sheet 9.3 *Evaluation Questions* to help to assess the strengths and weaknesses of your group's performance. You may need to move around during the performance so that you can check that the action can be seen and heard from every angle.
- 5 (Performers) Listen carefully to the feedback from the audience members of your group and see if you can work out how to overcome any of the problems they identify for you.
- 6 Now mark out the performance and audience areas for a thrust stage (using bags and chairs as before), and swap roles so that audience members of the group now have a chance to perform. Make sure the new audience have copies of the Evaluation Questions.
- 7 (Performers) Try out the extract on this stage layout and listen to the feedback from your audience. Work out any improvements and perform the extract again.

**Student Notes****Plenary**

- 8 You will have the chance to discuss the effects that the stage layout had on your performance with the whole class at the end of the session. You may need to demonstrate some of the problems and solutions you have discovered. See if you can work out the main strengths and weaknesses of these two stage types from both the audience's and actors' points of view.

**Extension/Homework**

- 9 Using Kar2ouche, create a storyboard summary of key moments from your group's performance on each stage type. Use the caption window to highlight the problems and solutions you discovered, and to comment on the strengths and weaknesses of both layouts.
- 10 If you have time, you could select a third stage type (for example, in the round) and see if you could adapt the extract to this layout.

*Sheet 9.1 for Fathers and Daughters***Act 3 Scene 5 – Study Questions****Capulet**

- Look at Capulet's first speech after he enters. How would you describe his mood here? Does he seem angry at this point, or is he trying to comfort his daughter? How can you show this through gesture and action?
- In his fourth speech he says, "My fingers itch." What does this suggest, and how could the person playing this role make this clearer?
- What effect do the Nurse's words have on him?

**Lady Capulet**

- Lady Capulet speaks three times during this extract. Her first speech shows her fury at Juliet: "I would the fool were married to her grave." Look at her second and third speeches. What does she do as she speaks?
- Who is she speaking to when she says, "Fie, fie, what are you mad?"
- How will she react to her husband and the Nurse during this extract?

**Juliet**

Juliet is on the receiving end of a fierce tongue-lashing from her father in this scene.

- When her father enters, she is weeping and her father assumes this is because of Tybalt. How will her reactions change during the extract?
- Do you think Juliet looks to her mother or Nurse for support at any point? Is this why they intervene?
- How will Juliet react to her father's threats?

**Nurse**

- The Nurse says nothing for the first half of this extract. The actor playing this role must think about how she will stand and move and react up to the point where she cries out, "God in heaven bless her!"
- Will she touch Juliet at any point?
- Will she try to place herself between Juliet and her father?
- Will she react to Capulet's insults or ignore them?

*Sheet 9.2 for Fathers and Daughters***Script**

CAPULET:           What, still in tears? How now, wife!  
Have you delivered to her our decree?

LADY CAPULET:    Ay, sir. But she will none, she gives you thanks.  
I would the fool were married to her grave!

CAPULET:           Doth she not give us thanks? Is she not proud?

JULIET:            Not proud you have, but thankful that you have.

CAPULET:           Thank me no thankings, nor proud me no prouds,  
Out, you baggage! You tallow-face!

LADY CAPULET:    Fie, fie! What, are you mad?

JULIET:            Good father, I beseech you on my knees,  
Hear me with patience but to speak a word.

CAPULET:           I tell thee what - get thee to church a'Thursday  
Or never after look me in the face.  
Speak not, reply not, do not answer me!  
My fingers itch.

NURSE:            God in heaven bless her!  
You are to blame, my lord, to rate her so.

CAPULET:           Hold your tongue,

NURSE:            I speak no treason.

CAPULET:           O, God!

NURSE:            May not one speak?

CAPULET:           Peace, you mumbling fool!

LADY CAPULET:    You are too hot.

CAPULET:           God's bread! It makes me mad.  
But, and you will not wed,  
Graze where you will, you shall not house with me.  
Look to it, think on it. I do not use to jest.

Sheet 9.3 for *Fathers and Daughters*

## Evaluation Questions

Can you see the action from every seat in the audience?

Are the actors making full use of the stage area?

Are the actors moving around the stage too much or too little?

Does the audience feel involved in the performance?

Have you any positive suggestions for any improvements?

**Teacher Notes**

## Activity 10 Mothers and Daughters

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**Key Stage/Year** Key Stage 4/Years 10-11

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**Group Organisation** This activity is suitable for students to work through in small groups. Students do not need access to individual computers for both sessions. The students could read a printed version of the stimulus material, and the first part of the activity could be worked through with the whole class using a projector and whiteboard. In groups the class then do the hot-seating work, and complete the storyboard (as evidence for their notebooks) in an ICT room during the second session.

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**Suggested Timing** 2-3 one-hour lessons.

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### Overview of Task

In the first session, the students read an excerpt from Amy Tan's *The Joy Luck Club* in which a mother and daughter have lunch together. Using Kar2ouche, they listen to three pieces of background music accompanying a depiction of this extract, and assess the impact each piece would have on an audience. Next, in groups they study the extract and take part in a hot-seating exercise. The mother and daughter both take their turns in the chair but, since they may only answer "yes" or "no" to a question, the inquisitors have to work hard at devising their questions.

In the second session, the students generate evidence of their practical work. They complete a storyboard in which they write up their assessment of the background music and fill in the inquisitors' speech bubbles for the hot-seating.

### Objectives

**All students will:** think about the impact background music can have on an audience, and will show understanding of both characters during the hot-seating work.

**Most students will:** make valid points about the effect of background music and take an active part in framing useful questions for the hot-seating work.

**Some students will:** analyse the effects all three pieces of music would have on an audience. Their questions for the characters in the hot-seat will show a sophisticated understanding of both characters and the relationship between them.

## Curriculum References

### Assessment Objectives

#### AQA

- AO1** demonstrates ability in and knowledge and understanding of the practical skills in drama necessary for the realisation of a presentation to an audience, working constructively with others;
- AO3** analyse and evaluate the effectiveness of their own and others' work with sensitivity as they develop and present their work in an appropriate format for communication.

#### CCEA

- (i) Candidates demonstrate the ability to make and devise a performance through selecting, as appropriate, a range of drama texts (including texts from different times and cultures), drama forms, rehearsal methods and drama strategies and through making appropriate technical and design decisions.
- (ii) Candidates demonstrate their ability to appraise their own and others' contributions to (making and) performance.

#### Edexcel

- AO1** Responding to ideas and issues in different contexts, demonstrating an appropriate use of drama to communicate meaning to others;
- AO3** presenting ideas to others using appropriate performing and/or production skills to communicate their intentions;
- AO4** evaluating the effectiveness of their own drama work and the work of others and recognising the significance of historical, cultural and/or social influences.

#### OCR

- AOA** Knowledge and understanding of drama genres, styles and conventions (Area of Study 6), and their ability to select, interpret and employ them in the range of scripts studied and their own work.
- AOB** Knowledge and understanding of the elements of dramatic planning, (Area of Study 1, 2, 3, 4, 5), and an ability to use them in the range of scripts studied and in their own work.
- AOD** Ability to reflect on and analyse their own and others' work, taking action where appropriate to improve it.

## National Curriculum

### En1 Speaking and Listening

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] 4c appreciate how the structure and organisation of scenes and plays contribute to dramatic effect; 4d evaluate critically performances of dramas that they have watched or in which they have taken part.

11 The range should include: 11a improvisation and working in role; 11b devising, scripting and performing plays; 11c discussing and reviewing their own and others' performances

### En2 Reading

8 The range should include: c) drama, fiction and poetry by major writers from different cultures and traditions.

## Outcomes

By the end of this activity students will have a storyboard record of their:

- assessment of the effects of background music
- hot-seating work.

## Resources

Kar2ouche *Rehearsal Room* Content Library

- **Mother and Daughter** storyboard

## Activities

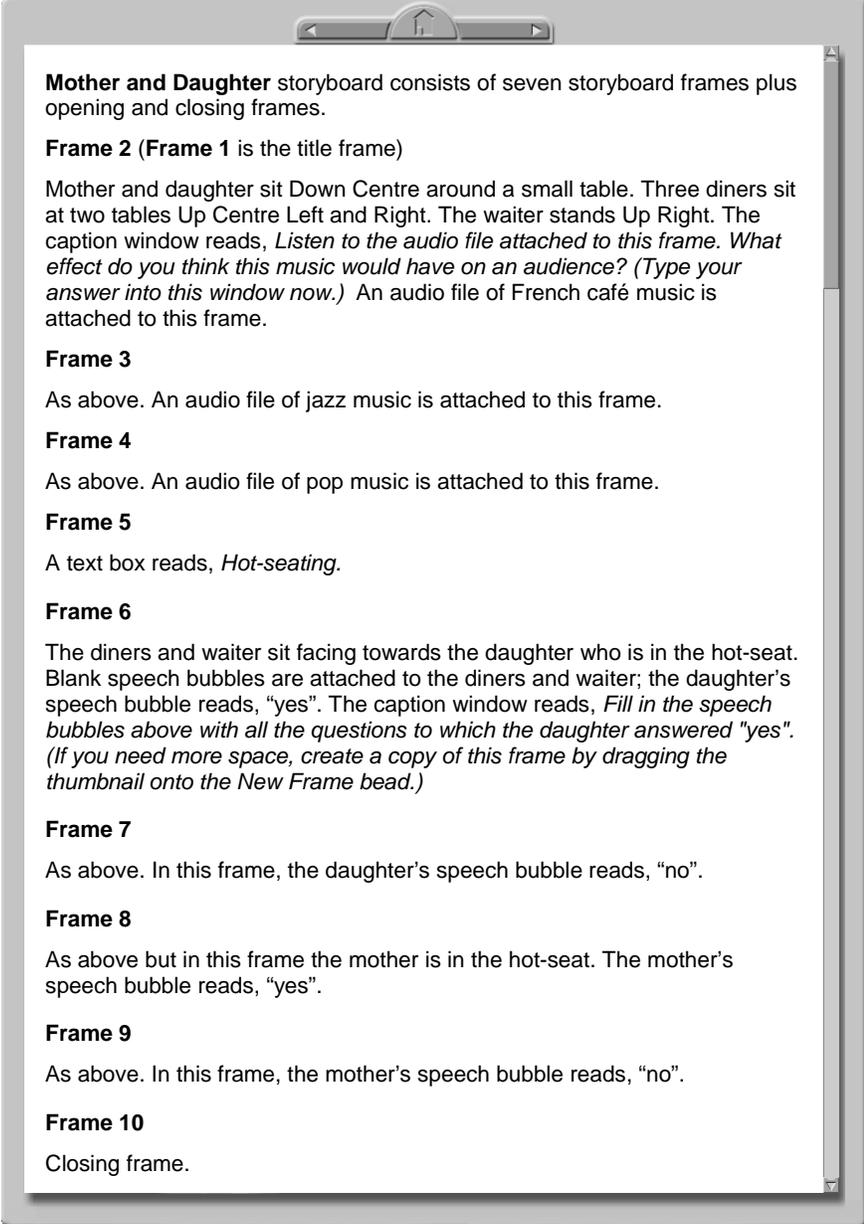
### Introduction



- 1 The students read/listen to the extract entitled "Mothers and Daughters" from Amy Tan's *The Joy Luck Club*.

### Development

- 2 They open the **Mother and Daughter** storyboard, and listen to the music files attached to the first three storyboard frames. They discuss the impact each of these pieces would have on an audience and assess their suitability for the extract they have read.



**Mother and Daughter** storyboard consists of seven storyboard frames plus opening and closing frames.

**Frame 2 (Frame 1 is the title frame)**

Mother and daughter sit Down Centre around a small table. Three diners sit at two tables Up Centre Left and Right. The waiter stands Up Right. The caption window reads, *Listen to the audio file attached to this frame. What effect do you think this music would have on an audience? (Type your answer into this window now.)* An audio file of French café music is attached to this frame.

**Frame 3**

As above. An audio file of jazz music is attached to this frame.

**Frame 4**

As above. An audio file of pop music is attached to this frame.

**Frame 5**

A text box reads, *Hot-seating.*

**Frame 6**

The diners and waiter sit facing towards the daughter who is in the hot-seat. Blank speech bubbles are attached to the diners and waiter; the daughter's speech bubble reads, "yes". The caption window reads, *Fill in the speech bubbles above with all the questions to which the daughter answered "yes". (If you need more space, create a copy of this frame by dragging the thumbnail onto the New Frame bead.)*

**Frame 7**

As above. In this frame, the daughter's speech bubble reads, "no".

**Frame 8**

As above but in this frame the mother is in the hot-seat. The mother's speech bubble reads, "yes".

**Frame 9**

As above. In this frame, the mother's speech bubble reads, "no".

**Frame 10**

Closing frame.

- 3 In groups, the students hot-seat the characters of the mother and daughter. The mother and daughter may only answer "yes" or "no" to any question. The questioners therefore have the responsibility for driving the exercise forward and may need to be encouraged to frame their questions with great care.

### Plenary

- 4 Students have the opportunity to demonstrate what they consider to be the two most revealing questions from their hot-seating to the rest of the class for discussion.

**Extension/  
Homework**

- 5 If students have access to Kar2ouche out of class time, they could complete the **Mother and Daughter** storyboard for homework. Alternatively, this work could be covered in a follow-up session in an ICT room.
- 6 Some students may wish to extend the storyboard by creating frames showing key moments from the extract and indicating how they would stage them.

## Student Notes

### Activity 10 Mothers and Daughters

#### Objectives

In this activity you will think about the effect that background music has on an audience. You will take part in a hot-seating exercise in which the questioners have the most important role because the character in the hot-seat may only give the answers “yes” and “no”!

#### Outcomes

By working through this activity you will

- complete a storyboard in which you assess a selection of background music and record the results of your hot-seating work.

#### Resources

To complete the activity you will need

- Kar2ouche *Rehearsal Room* Content Library

#### Activities

##### Introduction

- 1 First read the text “Mothers and Daughters” and/or listen to the audio files.

##### Development

- 2 Next, open the **Mothers and Daughters** storyboard. Click on the second frame, and then click on the speaker icon in the frame’s thumbnail to hear the music file. Think about the effect this background music would have on an audience and type your answer into the caption window. (Delete the question to give yourself more space if you need it!)

 to open the storyboard.

- 3 Now click on the second and third frames and listen and respond to these pieces of music.
- 4 In your groups, hot-seat the characters of the mother and the daughter. During this exercise, the character in the hot-seat may only answer “yes” or “no” to a question, so the questioners (who could include the waiter and other diners) will have to think out their questions very carefully.

##### Plenary

- 5 Your group will have the chance to show what you think are your two best hot-seating questions to the rest of your class, and to watch and discuss other groups’ work.

##### Extension/Homework

- 6 Now complete the **Mother and Daughter** storyboard so that you have a record of the work you have done on this text for your notebooks.

 to open the storyboard.

- 7 You may wish to extend the storyboard by creating frames showing key moments from the extract and indicating how you would stage them. Choose a background, add props, characters, speech and thought bubbles, and audio files. You may use the caption window to add your comments to the storyboard.

**Teacher Notes**

# Activity 11 The Picture

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**Key Stage/Year** Key Stage 4/Years 10-11

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**Group Organisation** The first part of this activity is structured for students to work through in pairs in an ICT room, and would be suitable to set for students to work on when the drama teacher is absent. Alternatively, this part of the activity could be worked through with the whole class using a projector and whiteboard. During the plenary session the students work in groups, and will need space to perform their work, and some input from the teacher.

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**Suggested Timing** 2–3 one-hour lessons.

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## Overview of Task

This activity uses a black-and-white photograph of a family as a stimulus. In pairs the students open a storyboard and study the photograph with the aid of some prompt questions. They thought-track all the characters, and then select one of the characters to study in more detail. They complete a character profile and then devise a short episode from a day in the character's life. This episode must build to a clear climax (or anti-climax). The students perform their work to the rest of the class – borrowing minor characters from other groups if necessary – and take part in a time of discussion and evaluation.

## Objectives

**All students will:** gain experience in strategies that can be used to investigate character, and their devised pieces will have a coherent structure, which moves to a clear climax.

**Most students will:** make good use of the opportunities for character study and apply these in their practical work. They will use a range of devices to create tension in their practical work.

**Some students will:** produce detailed and thoughtful character studies, which also demonstrate a clear understanding of the importance of context. Their practical work will be skilfully structured and executed.

## Curriculum References

### Assessment Objectives

#### AQA

- AO1** demonstrates ability in and knowledge and understanding of the practical skills in drama necessary for the realisation of a presentation to an audience, working constructively with others;
- AO3** analyse and evaluate the effectiveness of their own and others' work with sensitivity as they develop and present their work in an appropriate format for communication.

#### CCEA

- (i) Candidates demonstrate the ability to make and devise a performance through selecting, as appropriate, a range of drama texts (including texts from different times and cultures), drama forms, rehearsal methods and drama strategies and through making appropriate technical and design decisions.
- (ii) Candidates demonstrate their ability to sustain a role through appropriate use of performance skills.
- (iii) Candidates demonstrate their ability to appraise their own and others' contributions to (making and) performance.

#### Edexcel

- AO1** Responding to ideas and issues in different contexts, demonstrating an appropriate use of drama to communicate meaning to others;
- AO2** developing and exploring ideas using appropriate forms to structure them into a meaningful piece of drama work;
- AO3** presenting ideas to others using appropriate performing and/or production skills to communicate their intentions;
- AO4** evaluating the effectiveness of their own drama work and the work of others and recognising the significance of historical, cultural and/or social influences.

#### OCR

- AOA** Knowledge and understanding of drama genres, styles and conventions (Area of Study 6), and their ability to select, interpret and employ them in the range of scripts studied and their own work.
- AOB** Knowledge and understanding of the elements of dramatic planning, (Area of Study 1, 2, 3, 4, 5), and an ability to use them in the range of scripts studied and in their own work.

**AOD** Ability to reflect on and analyse their own and others' work, taking action where appropriate to improve it.

## National Curriculum

### En1 Speaking and Listening

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] 4c appreciate how the structure and organisation of scenes and plays contribute to dramatic effect; 4d evaluate critically performances of dramas that they have watched or in which they have taken part.

11 The range should include: 11a improvisation and working in role; 11b devising, scripting and performing plays; 11c discussing and reviewing their own and others' performances

## Outcomes

By the end of this activity students will have:

- a storyboard record of information on their chosen character
- a storyboard showing key moments from their devised piece.

## Resources

Kar2ouche *Rehearsal Room* Content Library

- **Family Photograph** storyboard

## Activities

### Introduction



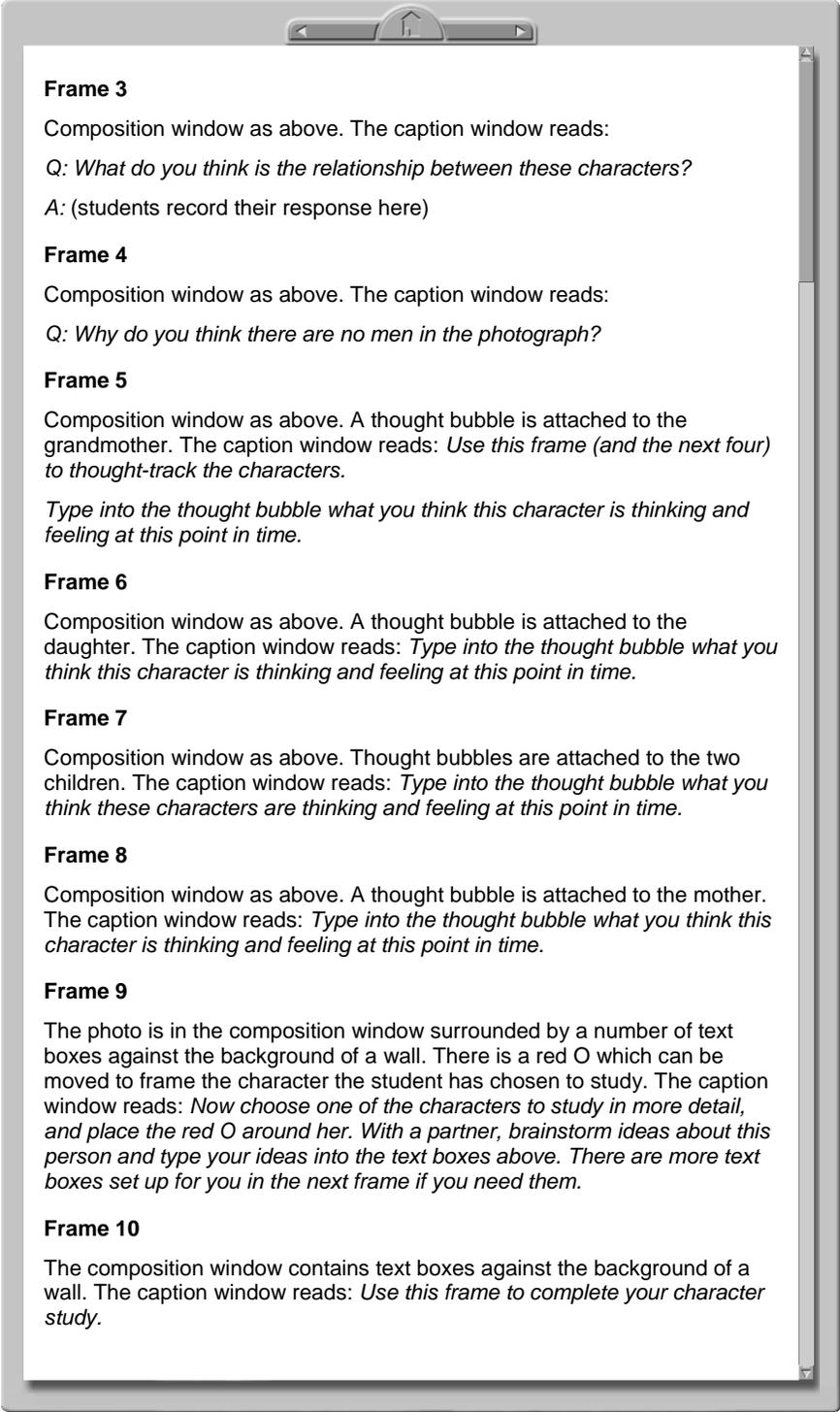
- 1 The students open the **Family Photograph** storyboard. Following the instructions in the storyboard the students carry out a brief study of the whole character group and then a more detailed study of one character.

← ↑ →

**Family Photograph** storyboard consists of 9 frames.

**Frame 1**  
Title frame.

**Frame 2**  
There is a black-and-white photo of a family in the composition window. The group consists of four generations of women: grandmother, mother, daughter and two grandchildren. The caption window reads:  
*Q: Why do you think this picture was taken?*  
*A: (students record their response here)*



**Frame 3**  
Composition window as above. The caption window reads:  
*Q: What do you think is the relationship between these characters?*  
*A: (students record their response here)*

**Frame 4**  
Composition window as above. The caption window reads:  
*Q: Why do you think there are no men in the photograph?*

**Frame 5**  
Composition window as above. A thought bubble is attached to the grandmother. The caption window reads: *Use this frame (and the next four) to thought-track the characters.*  
*Type into the thought bubble what you think this character is thinking and feeling at this point in time.*

**Frame 6**  
Composition window as above. A thought bubble is attached to the daughter. The caption window reads: *Type into the thought bubble what you think this character is thinking and feeling at this point in time.*

**Frame 7**  
Composition window as above. Thought bubbles are attached to the two children. The caption window reads: *Type into the thought bubble what you think these characters are thinking and feeling at this point in time.*

**Frame 8**  
Composition window as above. A thought bubble is attached to the mother. The caption window reads: *Type into the thought bubble what you think this character is thinking and feeling at this point in time.*

**Frame 9**  
The photo is in the composition window surrounded by a number of text boxes against the background of a wall. There is a red O which can be moved to frame the character the student has chosen to study. The caption window reads: *Now choose one of the characters to study in more detail, and place the red O around her. With a partner, brainstorm ideas about this person and type your ideas into the text boxes above. There are more text boxes set up for you in the next frame if you need them.*

**Frame 10**  
The composition window contains text boxes against the background of a wall. The caption window reads: *Use this frame to complete your character study.*

**Development**

- 2 Their next task is to devise a short episode from the life of the character they have studied. They can include other characters from the photograph or introduce new characters. They are asked to ensure that the piece builds to a clear climax (or anti-climax).

**Plenary**

**Extension/  
Homework**

- 3 The students perform the episode to the rest of the class, and take part in a time of discussion and evaluation of their work.
- 4 The students' thought-tracking and character study work can be printed for inclusion in their drama notebooks. They add their own reflections on the exploratory strategies, and examine the effect they had upon their practical drama work.
- 5 The students record key moments from their devised pieces in the form of a summary storyboard, using Kar2ouche. These frames can then be pasted into their drama notebooks and notes added explaining:
  - why they structured their pieces in this way
  - what they set out to communicate to their audience
  - how they tried to achieve their objectives.

## Student Notes

### Activity 11 The Picture

#### Objectives

This activity is based on an old family photograph. You will carry out a detailed study of one of the characters in the photograph, and use this material to create your own drama piece. You will shape your piece so that it has a clear climax (or anti-climax) and think about how you can build up a sense of expectation in your audience.

#### Outcomes

By working through this activity you will

- complete a storyboard in which you study a number of characters in a photograph.

#### Resources

To complete the activity you will need

- Kar2ouche *Rehearsal Room* Content Library

#### Activities

##### Introduction

- 1 Open the **Family Photograph** storyboard. Click on each frame in turn and answer the question/follow the instructions in the caption window.

[click here](#)  to open the storyboard.

##### Development

- 2 Use the ideas you have recorded in the storyboard to devise a piece of drama about an episode in your chosen character's life. Keep the following points in mind.
  - The episode should build to a clear climax (or anti-climax).
  - You may include other characters from the photograph in your piece – or invent completely new characters.
  - The context of the piece should be clear to your audience.

##### Plenary

- 3 You will have the opportunity to perform your work to the rest of the class, watch other students perform their pieces, and take part in a time of discussion and evaluation of everybody's work.

##### Extension/Homework

- 4 Print a copy of your thought-tracking and character study work and paste the frames into your drama notebooks. You will need to add your own thoughts about the ways in which this work helped you in preparing for your performance.
- 5 Using Kar2ouche, create a short storyboard, which records key moments from your drama piece. Paste these frames into your drama notebooks along with your own notes in which you explain:
  - why you structured your piece in this way
  - what you set out to communicate to your audience
  - how you tried to achieve what you set out to do.

**Teacher Notes**

## Activity 12 Three Generations

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**Key Stage/Year** Key Stage 4/Years 10-11

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**Group Organisation** This activity is suitable for students to work through in small groups. Students do not need access to individual computers for all sessions. The first part of the activity can be worked through with the whole class using a projector and whiteboard, and the students can work from a printed version of the stimulus material. They will need access to computers to create their storyboards (as evidence for their notebooks) during the final session.

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**Suggested Timing** 2–3 one-hour lessons.

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### Overview of Task

The students watch a storyboard, which plays out several possible versions of an argument between three generations of a family. They then read a newspaper article about a 14-year-old schoolgirl who ran away to Turkey to marry a barman she met whilst on holiday with her grandmother. In groups they improvise their own piece in which they explore a variety of outcomes to a family dispute, which they develop further with the aid of forum-theatre during the plenary session. Their original interpretation and amended versions can be recorded using Kar2ouche in a separate session.

### Objectives

**All students will:** consider alternative approaches to the improvisation of a scene by taking part in forum-theatre, and will evaluate their own work and that of their classmates.

**Most students will:** explore a range of approaches and outcomes to their improvised piece, and will develop their ability to evaluate their own and other's work critically and constructively.

**Some students will:** take an active part in their own improvisation and will provide thoughtful input to the work of others. Their suggestions will be constructive and will reveal a clear understanding of the complexities of the characters and relationships involved in this situation.

## Curriculum References

### Assessment Objectives

#### AQA

- AO1** demonstrates ability in and knowledge and understanding of the practical skills in drama necessary for the realisation of a presentation to an audience, working constructively with others;
- AO2** respond with knowledge and understanding to plays and other types of drama from a performance perspective and to explore relationships and comparisons between texts and dramatic styles of different periods and of different cultures in order to show an awareness of their social context and genre (extension option);
- AO3** analyse and evaluate the effectiveness of their own and others' work with sensitivity as they develop and present their work in an appropriate format for communication.

#### CCEA

- (i) Candidates demonstrate the ability to make and devise a performance through selecting, as appropriate, a range of drama texts (including texts from different times and cultures), drama forms, rehearsal methods and drama strategies and through making appropriate technical and design decisions.
- (ii) Candidates demonstrate their ability to sustain a role through appropriate use of performance skills.
- (iii) Candidates demonstrate their ability to appraise their own and others' contributions to (making and) performance.

#### Edexcel

- AO1** Responding to ideas and issues in different contexts, demonstrating an appropriate use of drama to communicate meaning to others (extension option);
- AO2** developing and exploring ideas using appropriate forms to structure them into a meaningful piece of drama work;
- AO4** evaluating the effectiveness of their own drama work and the work of others and recognising the significance of historical, cultural and/or social influences.

**OCR**

- AOA** Knowledge and understanding of drama genres, styles and conventions (Area of Study 6), and their ability to select, interpret and employ them in the range of scripts studied and their own work.
- AOB** Knowledge and understanding of the elements of dramatic planning, (Area of Study 1, 2, 3, 4, 5), and an ability to use them in the range of scripts studied and in their own work.
- AOD** Ability to reflect on and analyse their own and others' work, taking action where appropriate to improve it.

**National Curriculum****En1 Speaking and Listening**

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings; 4b use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] 4c appreciate how the structure and organisation of scenes and plays contribute to dramatic effect; 4d evaluate critically performances of dramas that they have watched or in which they have taken part.

11 The range should include: 11a improvisation and working in role; 11b devising, scripting and performing plays; 11c discussing and reviewing their own and others' performances

**En2 Reading**

9 The range should include: c) media and moving image texts.

**Outcomes**

By the end of this activity students will have

- a storyboard record of key moments from their improvised piece.

**Resources**

Kar2ouche *Rehearsal Room* Content Library

- **Three Generations** storyboard

## Activities

### Introduction



- 1 The students watch the **Three Generations** storyboard, which explores several versions of a family dispute between a daughter, her parents and her grandmother. If you are doing this part of the activity with the whole class using a projector, you may wish to stop the storyboard at intervals and discuss what is happening and why.

The **Three Generations** storyboard consists of 13 linked frames.

**Frame 1**

Title frame. Text box (containing images of the grandmother, parents and daughter) reads, *Three Generations. (In this storyboard, you decide how the conversation continues by choosing one of the coloured speech bubbles to click on.)*

**Frame 2**

Parents and grandmother seated. The daughter enters saying, "Gran, I'm going to have my ear pierced!" The grandmother's (blue) speech bubble reads, "Are you, love? That's nice." The mother's (purple) speech bubble reads, "That's not what you said to me when I wanted mine done!" The father's (green) speech bubble reads, "You're going to do what?" Clicking on the blue speech bubble takes the student to Frame 3; the purple bubble leads to Frame 7; the green bubble leads to Frame 10.

**Frame 3**

The grandmother says, "I remember when I wanted to have my ears pierced ..." The daughter says, "What happened?" (Moves on to next frame.)

**Frame 4**

The grandmother says, "My mother was furious ... she threatened to lock me in my room!" The daughter replies, "What did you do?" (Moves on to next frame.)

**Frame 5**

The grandmother says, "I told her I'd changed my mind ... and then did it anyway!" The daughter asks, "What did she do to you?" (Moves on to next frame.)

**Frame 6**

The grandmother says, "She was furious, but then one ear got infected and I ended up in hospital ... she was really good about it actually." The mother's thought bubble reads, "She never told me about that!" The daughter's thought bubble reads, "What if that happened to me?" A green text box labelled "Start Again" takes the student back to Frame 2.

**Frame 7**

The mother says, "You went mad when I wanted my nose pierced." The grandmother says, "Well, it's a bit different having your nose done." (Moves on to next frame.)

**Frame 8**

The mother says, "No, it's not!" The grandmother replies, "I think it is. Anyway, I had my reasons ..." (Moves on to next frame.)

**Frame 9**

The mother says, "And what were they?" The grandmother replies, "It was all so long ago now ...". A thought bubble attached to the daughter reads, "I never thought of Mum and Gran fighting before." A green text box labelled "Start Again" takes the student back to Frame 2.

**Frame 10**

The daughter says, "All my friends have had it done." Her father replies, "I don't care about your friends. You're far too young." (Moves on to next frame.)

**Frame 11**

The daughter says, "OK then, I'll have a tattoo!" The father replies, "Now you're being childish." (Moves on to next frame.)

**Frame 12**

The daughter says, "Faye had one for her birthday." Her father replies, "I don't care what your friends have done. I think you're too young." A thought bubble attached to the mother reads, "He sounds just like Mum used to!" (Moves on to next frame.)

**Frame 13**

The daughter says, "Jenny had her ear done when she was ten ..." Her father replies, "I don't care. The answer is NO." A thought bubble attached to the grandmother reads, "I bet she does it anyway." A green text box labelled "Start Again" takes the student back to Frame 2.

### Development



- 2 The students read/listen to the extract entitled "Girl who fled to Turkey found safe".
- 3 In groups the students then work on their own improvisations of a dispute involving three generations of a family.

### Plenary

- 4 When they have had the opportunity to develop their own ideas, they offer their interpretation to the rest of the class who take on the role of "spectators" in a forum-theatre exercise. Students should be encouraged to stop the drama at any point where they feel that they have a valid idea which could affect the outcome of the argument, or develop the interpretation of one or more of the characters involved.

### Extension/ Homework

- 5 If students have access to Kar2ouche out of class time, they could produce a record of key moments from their improvisation for homework. They should try to produce two versions of each frame: one recording their original ideas and another showing how they developed these in response to the input received during the plenary session. Alternatively, this work could be covered in a follow-up session in an ICT room.

- 6 Some students may like to develop their ideas further by looking at Activity 9 *Fathers and Daughters*, which looks at the issue of family conflict and teenage love from a different angle and in a different time and culture. They would then be in a position to structure their own piece in response to the two texts, making comparisons and connections between them.

**Student Notes**

## Activity 12 Three Generations

### Objectives

In an improvised argument between three generations of a family, you will use forum-theatre to explore the many possible outcomes to this situation. You will have the chance to add your ideas to other groups' work, and they can change the outcome of your performance.

### Outcomes

By working through this activity you will

- create a storyboard of key moments from your improvisation, and show how you developed these using forum-theatre.

### Resources

To complete the activity you will need

- Kar2ouche *Rehearsal Room* Content Library

### Activities

#### Introduction

- 1 First, watch the interactive **Three Generations** storyboard, which plays out several possible versions of an argument between three generations of the same family.

[click here !\[\]\(833b1ce587135b24199dcdeacb92705e\_img.jpg\)](#) to open the storyboard.

#### Development

- 2 Next, read the text/listen to the audio files of "Girl who fled to Turkey found safe".
- 3 In your group, work on an improvisation based on a difference of opinion between three generations of the same family.

#### Plenary

- 4 Get together with the rest of the class to take part in a forum-theatre exercise. When another group is performing, you may intervene and change the course of the drama at any point as long as you can justify the change. When you are performing, anyone in your group may stop the action if they are not altogether happy with a section, and ask the audience for suggestions for a different way forward.

#### Extension/Homework

- 5 Using Kar2ouche, make a record of key moments from your improvisation. Focus carefully on any sections that were re-worked using forum-theatre, and create a frame of the original interpretation and another frame showing the improved version. Use the caption window to comment on the reasons for the changes that you made.



## **Section 3 Key Stage 5 Activities**

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## Overview

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Kar2ouche has enormous potential as a tool for the advanced level drama student or teacher. In units involving the study of a text, students can create storyboards of key moments from the plot (and sub-plots) and comment on their form and structure. Kar2ouche can also prove useful in their study of the visual, aural and spatial elements of their work, allowing them to create sets and levels on different stage types, and to experiment with intonation and inflexion when recording their own voices to accompany their visual work.

Kar2ouche can also help students with their work on performance analysis units. They can use the software to re-create aspects of a drama production they have seen, and comment on specific aspects of the directorial interpretation, staging, technical elements and so on. If they can get access to scanned or digital images of the set or performance, these too can be loaded in as backgrounds and annotated by the student. Adopting this approach can encourage students to be systematic in their reflections on the production they have seen.

Students can also make use of Kar2ouche to generate material for their portfolios in the devised performance units of GCE Drama and Theatre Studies specifications. They can illustrate their ideas for staging and design, storyboard key dramatic moments, create frames showing work they have done on developing roles, and print these for inclusion in their structured records or process journals.

The activities in this section are based on the specifications of three examination boards. You will need to adapt these suggestions to the texts that you and your students have chosen for study at this level, but what follows will give you an indication of the range of assessment objectives which can be met using *Rehearsal Room*.



## Teacher Notes

# Activity 13 The Beggar's Opera

<b>Key Stage/Year</b>	Key Stage 5/Years 12-13
<b>Group Organisation</b>	This activity is suitable for students to work through individually (or in pairs). In the first and third sessions the students work collaboratively in a classroom or drama studio. In the second and fourth sessions they work in an ICT room and use Kar2ouche to record the outcomes of their practical work.
<b>Suggested Timing</b>	4 sessions.

## Overview of Task

*This activity is based on a past examination question for Unit 6 of the Edexcel Advanced GCE in Drama and Theatre Studies. However, the activity relates to assessment objectives in other specifications, and would work equally well with another drama text, which can be loaded into the text window.*

The question requires the students to draw up a rehearsal plan for Act I Scene VIII of *The Beggar's Opera* with particular reference to performance space and character development. In the first session the students have an opportunity to generate and exchange ideas with other members of the class about how they could stage this scene; they record the outcome of this work (using Kar2ouche) during the second session.

In the third session the students work on character development making use of improvisation and other off-the-text rehearsal methods to enable the performers to deepen their understanding of their roles. This work is recorded (using Kar2ouche) during the fourth session.

## Objectives

**All students will:** consider the use of performance space, and employ a range of strategies to facilitate the performers' interpretation of their roles.

**Most students will:** produce a clear and detailed plan of their performance space, and show awareness of the effect this will have on the actors' relationship with the audience. They will make effective use of a range of character development strategies and will be able to identify the purpose of each one and what was gained by its use.

**Some students will:** produce imaginative and original designs and will be able to justify the choices they have made with regard to use of performance space and choice of props and lighting effects. Their character development work will be focused, and the outcomes clearly identified.

## Curriculum References

### Assessment Objectives

#### AQA

- 2 respond with knowledge and understanding to drama from different periods interpreted from a performance perspective, showing an awareness of its social and cultural context, genre and style, and of potential effectiveness for an audience

#### Edexcel

- AO1ii** evaluate the effectiveness of the ways in which playwrights, directors, designers and performers use the medium of drama to communicate their ideas to an audience demonstrating knowledge and understanding of social, cultural and historical contexts
- AO2ii** interpret plays and ideas using the medium of drama in a sophisticated way and justify any artistic decisions from the standpoint of an informed playwright, performer and/or designer

#### WJEC

- AO1** contribute to the making of drama individually and in a group by developing confidence and competence in technical and expressive production through a range of dramatic experiences including devising and working from texts;
- AO2** make creative and imaginative use of dramatic skills, devices and conventions by investigating, selecting and using appropriate methods, materials, processes and resources, **including working from themes through stylistically varied texts;**
- AO4** identify the relationships between text and performance from a directorial perspective and by documenting and critically assessing own and others' performance processes; **applying learnt skills from varied styles and genres, to dramatic issues.**

## Outcomes

By the end of this activity students will have:

- a visual representation of the performance space for this scene showing stage type, exits and entrances, props and lighting
- a record of key moments taken from their work on character development.

## Resources

Kar2ouche *Rehearsal Room* Content Library

- **Act 1 Scene VIII** storyboard
- **Character** storyboard
- Sheet 13.1 *Performance Space*
- Sheet 13.2 *Character Development*

## Activities

### Introduction



- 1 The students read/listen to Act I Scene VIII of *The Beggar's Opera*.

### Development



- 2 Their task is to draw up a plan for a first rehearsal of this scene. They are asked to:
  - a outline to the performers the sort of space they will be working in and what sort of environment this will create for the characters.
  - b describe how they might work on developing the three characters in this scene, including “off-the-text” work, giving reasons for their choice of approach.
- 3 In pairs or small groups, the students discuss their ideas for the performance space for this scene. There is a sheet of suggested topics (Sheet 13.1 *Performance Space*) to help them with this task.
- 4 They open the **Act I Scene VIII** storyboard and, in the blank frames, they create a visual record of the ideas generated during the discussion. They may use as many frames as they need for this task, but are encouraged to use at least one for each of the points on Sheet 13.1. Additional comments may be typed into the caption windows – or recorded using the facilities in the text/audio window.

**Plenary**

- 5 In the drama studio, the students then turn their attention to character development. In groups, as before, they discuss methods and ideas for deepening the performers' understanding of their roles. There is a sheet of suggested activities (Sheet 13.2 *Character Development*) to help them with this work. When they have developed a clear set of strategies for character development, they can try out and evaluate their ideas in their groups.
- 6 The students open the **Character** storyboard and in it record the outcomes of their practical character development work. In the caption windows, they should evaluate the usefulness of each of the methods tried.
- 7 At the end of this session, show a selection of frames from the students' storyboards to the class using a projector and whiteboard. The varying approaches and ideas represented in this work can then be discussed and evaluated by the whole group.

**Extension/  
Homework**

- 8 The students write up the work they have done on this scene under timed conditions in order to consolidate their ideas, and to gain practice in writing under examination time constraints.

**Student Notes**

## Activity 13 The Beggar's Opera

### Objectives

This activity will help you to think about how you could stage Act I Scene VIII of *The Beggar's Opera*. You will consider the requirements of the performance space for this scene, and work on a range of strategies to help the performers to gain a deeper understanding of their roles.

### Outcomes

By working through this activity you will:

- create a visual record of your ideas for staging Act I Scene VIII of *The Beggar's Opera*
- record key moments from your practical character development work.

### Resources

To complete the activity you will need:

- Kar2ouche Rehearsal Room Content Library
- Sheet 13.1 *Performance Space*
- Sheet 13.2 *Character Development*

### Activities

#### Introduction

- 1 First read/listen to Act I Scene VIII of *The Beggar's Opera*.

#### Development

- 2 You have been asked to draw up a plan for a first rehearsal of this scene covering the following points.
  - a Outline to the performers the sort of space they will be working in and what sort of environment this will create for the characters.
  - b Describe how you might work on developing the three characters in this scene, including "off-the-text" work, giving reasons for your choice of approach.
- 3 In pairs or small groups, discuss your ideas for the performance space for this scene. There is a sheet of prompt questions (Sheet 13.1 *Performance Space*) to help you with this task.
- 4 Now open the **Act I Scene VIII** storyboard. Use the blank frames to record the ideas from your discussion, and add comments and notes to the caption windows. Use at least one frame to cover each of the aspects mentioned on the *Performance Space* sheet.

click  here to open the storyboard.

- 5 Next consider how you will work on developing the three characters in this scene. In your group, discuss the strategies you will use for each character. Next, consider what "off the text" work would be helpful to the actors in their preparation for this scene. There are some ideas for you to consider on Sheet 13.2 *Character Development*. Make sure you allow plenty of time for putting your ideas into practice with your group!

## Student Notes

- 6 Open the **Character** storyboard. Here you can record examples of your group's practical character development work. Make use of speech and thought bubbles, record lines of dialogue using the facilities in the text/audio window, and pose and position your characters within the performance space. Use the caption windows to evaluate the usefulness of each of the methods you used, and to explain what you learned from them.

click  here to open the storyboard.

### Plenary

- 7 In a follow-up session, you will have an opportunity to study a selection of frames from other students' storyboards, and to consider differing approaches to this task. In a time of discussion and evaluation, consider the strengths and weaknesses of these approaches.

### Extension/Homework

- 8 Write up your ideas for the first rehearsal of Act 1 Scene VIII in essay form in 50 minutes. This will give you practice in writing under examination conditions, as well as giving you the opportunity to consolidate your ideas on this scene. The two specific tasks you have been given are to:
- outline to the performers the sort of space they will be working in and what sort of environment this will create for the characters, and
  - describe how you might work on developing the three characters in this scene, including "off-the-text" work, giving reasons for your choice of approach.

*Sheet 13.1 for The Beggar's Opera***Performance Space****Think about:**

- the relationship between the performers and audience and how this may be affected by the type of performance area you select
  
- where you will position the entrances and exits
  
- use of levels
  
- the props you will require and where they should be positioned
  
- lighting and colour
  
- historical period and the social status of the characters.

*Sheet 13.2 for The Beggar's Opera***Character Development**

1 Consider each character in turn:

- Polly - she says very little, but her songs function rather like soliloquies. How will this affect the way that she sings them?
- Mrs Peachum - she starts the scene "in a very great passion", so the problem here is how to maintain this and still be able to build up to the faint. Is she drunk - either before or after drinking the cordial?
- Peachum - his lines carry much of the humour of the scene - how can this aspect be exploited by the actor?

Make sure that you identify at least one clear objective for each performer to focus on when working on this scene.

2 There are many different types of "off the text" work that could help your performers to develop their understanding of the characters and their situation. Consider:

- improvising the scene in a contemporary setting using modern dialogue
- improvisation work around the theme of mother/daughter/ father relationships
- the animal exercise - the performers think of an animal whose characteristics are closest to those of Polly and the Peachums and work on developing movements and gestures which they could incorporate (in a modified form) into their performance
- a range of "what if" questions
- hot-seating the characters.

**Teacher Notes**

## Activity 14 Staging True Love

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**Key Stage/Year** Key Stage 5/Years 12-13

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**Group Organisation** This activity is suitable for students to work through in pairs (or small groups). In the first (two) session(s) the students work in an ICT room using Kar2ouche to plan their response to the task. In the final session they perform and evaluate their work in the drama studio.

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**Suggested Timing** 2-3 sessions.

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### Overview of Task

*This activity is based on AS Module 2 of the AQA GCE in Drama and Theatre Studies. However, the activity relates to assessment objectives in other specifications, and would work equally well with another drama text, which can be loaded into the text window.*

The students work through a storyboard of the opening scene of *A Midsummer Night's Dream*, and block six extracts from the text for a proscenium arch and a thrust stage. In the plenary session the students perform their extracts to the whole group for comparison and discussion.

### Objectives

**All students will:** consider the effect that actors' positions on the stage can have on an audience, and will also give some thought to the ways in which these positions must be adapted to different stage types.

**Most students will:** gain a good understanding of the ways in which an actor's position on stage can communicate meaning to an audience. They will adapt the blocking of their extracts effectively for two stage types and be able to give clear reasons for the decisions they have taken.

**Some students will:** demonstrate a detailed understanding of the ways in which two stage types can be used to best effect. They will devise imaginative and closely reasoned ways of positioning their actors to best effect on both stages.

## Curriculum References

### Assessment Objectives

#### AQA

- 2 respond with knowledge and understanding to drama from different periods interpreted from a performance perspective, showing an awareness of its social and cultural context, genre and style, and of potential effectiveness for an audience

#### Edexcel

- AO2i interpret plays and ideas using the medium of drama with knowledge and understanding
- AO3i communicate ideas, feelings and/or meaning to an audience making effective use of performing and/or design skills in response to a scripted play

#### WJEC

- AO2 make creative and imaginative use of dramatic skills, devices and conventions by investigating, selecting and using appropriate methods, materials, processes and resources;
- AO4 identify the relationships between text and performance from a directorial perspective and by documenting and critically assessing own and others' performance processes;

## Outcomes

By the end of this activity students will have

- a storyboard of extracts from Act 1 Scene 1 of *A Midsummer Night's Dream* for two stage types.

## Resources

Kar2ouche Rehearsal Room Content Library

- **Staging Act 1 Scene 1** storyboard
- Sheet 14.1 *Study Questions*

## Activities

### Introduction



- 1 The students read the text/listen to the audio files of Act 1 Scene 1 of *A Midsummer Night's Dream*.

### Development

- 2 Next they open the **Staging Act 1 Scene 1** storyboard and complete each frame, showing how they would position the actors during each of the given extracts, and completing ground plans if necessary.

**Staging Act 1 Scene 1** storyboard consists of fourteen frames (plus a title frame).

#### Frame 1

Title frame. The caption window reads: *Use the following frames to show how and where you would position the characters to deliver the lines printed in the caption windows.*

*When you have pasted the dialogue into the characters' speech bubbles, use the caption windows to comment on the reasons for the decisions you have made.*

#### Frames 1a and 1b

Frame A contains an image of a proscenium arch stage and Frame B contains an image of the Globe. The caption windows of both frames contain the text:

*THESEUS: Now, fair Hippolyta, our nuptial hour draws on apace.*

*HIPPOLYTA: And then the moon ... shall behold the night of our solemnities.*

#### Frames 2a and 2b

As above. The caption windows of both frames contain the text:

*THESEUS: What's the news with thee?*

*EGEUS: Full of vexation come I, with complaint / Against my child, my daughter Hermia. / Stand forth, Demetrius! My noble lord, / This man hath my consent to marry her.*

*Stand forth, Lysander! - And, my gracious Duke, / This man hath bewitched the bosom of my child.*

#### Frames 3a and 3b

As above. The caption windows of both frames contain the text:

*HERMIA: I beseech your grace that I may know / The worst that may befall me in this case / If I refuse to wed Demetrius.*

*THESEUS: Either to die the death, or to abjure / For ever the society of men.*

#### Frames 4a and 4b

As above. The caption windows of both frames contain the text:

*LYSANDER: How now, my love? Why is your cheek so pale? / How chance the roses there do fade so fast?*

*HERMIA: Belike for want of rain, which I could well / Beteem them from the tempest of my eyes.*

**Frames 5a and 5b**

As above. The caption windows of both frames contain the text:

*HERMIA: I give him curses, yet he gives me love.*

*HELENA: O that my prayers could such affection move!*

*HERMIA: The more I hate, the more he follows me.*

*HELENA: The more I love, the more he hateth me.*

**Frames 6a and 6b**

As above. The caption windows of both frames contain the text:

*HELENA: How happy some o'er other some can be!*

*Through Athens I am thought as fair as she.*

*But what of that? Demetrius thinks not so;*

*He will not know what all but he do know ...*

**Frames 14 and 15**

These frames contain ground plans of the two stages for the students to use (and adapt) if they wish.

- 3 The students work through the storyboard positioning the characters on both stages for each extract. There are prompt questions available to help them with this task. They may add extra frames (or complete a ground plan) to explain their ideas for any extract if necessary, and use the caption window to comment on the reasons for the decisions they have made.

### **Plenary**

- 4 The students perform the extracts for the whole group for comparison and discussion. The two different stage types can be marked out using bags and/or chairs. The students watching the extracts take up the position(s) in which the audience would be seated for each stage layout.

### **Extension/ Homework**

- 5 The students consolidate the work they have done on this scene in their response to the following essay question:  
**Outline the methods a director could use to convey character, status and relationships to the audience in the opening scene of *A Midsummer Night's Dream*.**

**Student Notes****Activity 14 Staging True Love****Objectives**

In this activity you will examine six extracts from the opening scene of *A Midsummer Night's Dream* from a director's point of view. You will block the actors' moves for two stage types and consider the ways in which an actor's position on stage can communicate meaning to an audience.

**Outcomes**

By the end of this activity you will have

- a storyboard showing how you would position actors on two stage types during key moments in Act 1 Scene 1 of *A Midsummer Night's Dream*.

**Resources**

To complete the activity you will need:

- Kar2ouche Rehearsal Room Content Library
- Sheet 14.1 *Study Questions*

**Activities****Introduction**

- 1 First read the text and/or listen to the audio files of Act 1 Scene 1 of *A Midsummer Night's Dream*.

**Development**

- 2 Now open the **Staging Act 1 Scene 1** storyboard and complete the frames, showing how you would position the actors during each of the extracts printed in the caption windows. There are ground plans of both stages at the end of the storyboard, which you can copy and paste into position if you need to explain your ideas in diagrammatic form. Insert extra frames at any point if you wish. There are prompt questions available (Sheet 14.1 *Study Questions*) to help you with this task.



to open the storyboard

**Plenary**

- 3 You will have the opportunity to perform the extracts you have studied to the rest of your class and to watch and discuss their interpretation of this scene. First set up a proscenium stage: set out chairs facing the acting area, and mark the boundaries of the stage with bags or chairs. When you have seen and discussed all the extracts for this stage layout, set up a thrust stage using bags and chairs as before, and watch/perform the extracts again. What are the main differences in the staging for the two layouts? What effect does the staging have on the performance of this scene?

**Extension/Homework**

- 4 Use the work you have done on this scene to help you to answer the following essay question:  
**Outline the methods a director could use to convey character, status and relationships to the audience in the opening scene of *A Midsummer Night's Dream*.**

*Sheet 14.1 for Staging True Love***Study Questions**

- 1 Theseus is Duke of Athens. How might you convey his status by his position on stage, and the positions of the other characters? In the Globe Theatre, which of the three entrances was generally used for important characters?
- 2 A number of characters enter at this point. Lysander and Demetrius will both be asked to "stand forth" during Egeus' speech, so you need to allow for this. Egeus is clearly very angry when he arrives; how can you emphasise this? Hippolyta has no more to say, but is present until she exits with Theseus. Where is she going to stand/sit?
- 3 Considering Hermia's youth and gender, she addresses the Duke of Athens with surprising confidence - something which she herself acknowledges at the start of this speech. How are you going to convey Hermia's character to the audience by her position on stage, and the movements and gestures she uses?
- 4 Lysander and Hermia are now alone. How are you going to establish for the audience a more intimate atmosphere between the couple in this part of the scene? What is the tone of this section? Do you want the audience to feel that this is the opening to a tragic tale of "star-crossed" lovers, or not?
- 5 The verse form shifts from blank verse to rhyming couplets just before Helena's entrance. Why is this and what effect does it have? Do you want to set up a strong contrast between Helena and Hermia, or present them to the audience as essentially similar characters? How will you achieve this?
- 6 Helena is alone on stage for her final speech. Where will you position her in relation to the audience on both stage types - and why?

*Remember to use the caption windows to explain the decisions you make about the positions and poses the characters adopt on each stage.*

**Teacher Notes**

## Activity 15 Viola's Dilemma

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**Key Stage/Year** Key Stage 5/Years 12-13

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**Group Organisation** This activity is suitable for students to work through in pairs (or small groups). In the first (two) session(s) the students work in an ICT room using Kar2ouche to illustrate their ideas about character and staging. In the final session the students look at each other's storyboards and discuss and evaluate their responses to this task.

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**Suggested Timing** 2–3 sessions

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### Overview of Task

*This activity is based on AS Unit 3 of the WJEC GCE in Drama and Theatre Studies. However, the activity relates to assessment objectives in other specifications, and would work equally well with another drama text, which can be loaded into the text window.*

The question requires the students to consider the challenge presented to the actor playing the part of Viola in Act 3 Scene 1 of Twelfth Night, and the type of set which would be effective for this scene. The students select six key points from the extract and storyboard them; at each point they have to investigate the subtext of the scene by completing thought bubbles for Viola.

They then turn their attention to the set and illustrate their ideas with frames and ground plans, using the caption windows to comment on and expand their ideas. They have to show an awareness of the original setting as well as outline their own ideas for their production.

### Objectives

**All students will:** gain some understanding of the difficulties of Viola's situation and will consider how an actor could communicate these to an audience. They will think about the performance space on which this play was first performed and consider how it might be staged today.

**Most students will:** understand the ambiguity of Viola's position during this scene, and how the actor can put this across to an audience. They will think about the stage on which this play was originally performed and will work out a coherent plan for their own staging of this scene.

**Some students will:** gain a clear and mature understanding of Viola's position at this point in the play and the challenges this presents to an actor. They will show a good knowledge of the way this scene was staged in an Elizabethan theatre, and produce detailed and imaginative plans for their own staging of the scene.

## Curriculum References

### Assessment Objectives

#### AQA

- 2 respond with knowledge and understanding to drama from different periods interpreted from a performance perspective, showing an awareness of its social and cultural context, genre and style, and of potential effectiveness for an audience

#### Edexcel

- AO1i** demonstrate an understanding of the ways in which playwrights, directors, designers and performers use the medium of drama to create theatre and are affected by social, cultural and historical influences
- AO2i** interpret plays and ideas using the medium of drama with knowledge and understanding

#### WJEC

- AO3** research, analyse and evaluate drama texts and **theatrical contexts including historical and cultural circumstances, performance conventions and conditions;**

## Outcomes

By the end of this activity students will have:

- a storyboard showing Viola's thoughts at key points during the extract
- a storyboard record of their ideas for staging this scene.

## Resources

Kar2ouche *Rehearsal Room* Content Library

- **Act 3 Scene 1** storyboard
- **Staging Ideas** storyboard
- Sheet 15.1 *Staging Ideas*

## Activities

### Introduction



- 1 The students read the text/listen to the audio files of the extract from Act 3 Scene 1 of *Twelfth Night*.

### Development



- 2 They then open the **Act 3 Scene 1** storyboard.

**Act 3 Scene 1** storyboard consists of 6 frames. In each frame there is a blank thought bubble attached to Viola.

#### Frame 1

Viola on the Globe stage saying, "This fellow is wise enough to play the fool; / And to do that well craves a kind of wit." The caption window reads: *What is Viola thinking here? Does she think that Feste has seen through her disguise? Is the tone of these lines light or serious? Thoughtful or amused? Fill in the thought bubble now. Where on the stage will the actor position herself to speak these lines?*

*Replace this text with your own ideas and comments and then record the lines. Keep experimenting until you are happy with the result.*

#### Frame 2

Viola, Sir Toby and Sir Andrew on stage. Sir Toby says, "Take your legs, sir; put them to motion." Viola replies, "My legs do better understand me, sir, than I understand what you mean by bidding me taste my legs." The caption window reads: *What does Viola think of Sir Andrew and Sir Toby? Will her tone here be amused or scornful? Give reasons for your answer. Fill in Viola's thought bubble and then record the lines.*

#### Frame 3

Viola and Olivia. Olivia says, "Y'are servant to the Count Orsino, youth." Viola replies, "And he is yours, and his must needs be yours./ Your servant's servant is your servant, madam." The caption window reads: *How (if at all) will Viola's behaviour change once Olivia enters?*

*What happened last time they met? How would you describe the tone of this exchange, and why is Viola's response so convoluted?*

*Fill in Viola's thought bubble as before and then record the lines.*

#### Frame 4

As before. Viola says, "Madam, I come to whet your gentle thoughts / On his behalf –"

The caption window reads: *What might Viola's thoughts be as she delivers these lines? Does she remain true to the task Orsino has given her throughout this scene?*

Viola needs to maintain her disguise, but at the same time she knows that Olivia is falling in love with her assumed character. Use this space for your comments.

*Fill in the thought bubble and record Viola's lines now.*

**Frame 5**

As before. Olivia says, "I think so, I think the same of you." Viola replies, "Then think you right; I am not what I am." The caption window reads: *What is the tone of this quick exchange between Olivia and Viola? How will the audience react to these lines? Bearing in mind that Viola was originally played by a boy, how do you think an Elizabethan audience might have reacted?*

*Type your ideas into this window, fill in Viola's thought bubble, and then record the lines.*

**Frame 6**

As before. Olivia says, "I love thee so that, maugre all thy pride, / Nor wit nor reason can my passion hide." Viola replies, "I have one heart, one bosom, and one truth. / And that no woman has, nor never none / Shall mistress be of it, save I alone. The caption window reads: *What do you think Viola's feelings towards Olivia are at this point? Will she try to let her down gently, or be anxious to convince her that her love is hopeless? Give the reasons for your answer here, fill in the thought bubble and then record the dialogue.*



- 3 The students work through the storyboard following the instructions and responding to the questions in the caption windows.
- 4 The students open the **Staging Ideas** storyboard. They first outline their ideas for the original staging of this scene indicating how the location could be established and which entrances and exits the characters may have used. They then go on to explain their own ideas for staging this scene by creating a series of frames to illustrate their ideas, and giving further detail in the caption windows. There is a sheet of prompt questions (Sheet 15.1 *Staging Ideas*) to help them with this task.

### Plenary

- 5 Show the students' storyboards to the class (using a projector and whiteboard) for discussion and evaluation.

### Extension/Home work

- 6 The students draw on the work they have done during this activity to help them in their response to the following examination question. It is suggested that they spend no more than 45 minutes on this.

**Refer to Act 3 Scene 1, from the exit of the clown to the end of the scene.**

**(i) What is the challenge for an actor performing the part of Viola in this scene?**

**(ii) What type of set would be effective for this scene?**

## Student Notes

### Activity 15 Viola's Dilemma

#### Objectives

During this activity you will examine the subtext of six extracts from Act 3 Scene 1 of *Twelfth Night* and consider how an actor might communicate this to the audience. You will think about the performance space on which this play was first performed and consider how it might be staged today.

#### Outcomes

By working through this activity you will:

- complete the thought bubbles in a storyboard of extracts from Act 3 Scene 1
- create frames to illustrate your own ideas for staging this scene.

#### Resources

To complete the activity you will need:

- Kar2ouche Rehearsal Room Content Library
- Sheet 15.1 *Staging Ideas*

#### Activities

##### Introduction

- 1 First read the text and/or listen to the audio files of Act 1 Scene 1 of *Twelfth Night*.

##### Development

- 2 Open the **Act 3 Scene 1** storyboard. Here you will find six extracts from the scene. There are prompt questions in the caption windows of each frame to help you. Work through each frame typing your responses to the questions in the caption windows and recording the dialogue.

 to open the storyboard

- 3 Your next task is to outline your ideas for an effective set for this scene. Open the **Staging Ideas** storyboard, and use the first three frames, which contain images of the Globe Theatre, to show how this scene might have been staged in Shakespeare's time. In the blank frames which follow, set out your own ideas for staging this scene. There is a sheet of prompt questions (Sheet 15.1 *Staging Ideas*) to help you with this task.

 to open the storyboard

##### Plenary

- 4 During this session you will be able to see the work that the rest of your class has done on this scene and discuss the different opinions and approaches that emerge.

##### Extension/Homework

- 5 Use the ideas in both your storyboards to help you to answer the following examination question. In the exam you will have to answer this question in 45 minutes.

**Refer to Act 3 Scene 1, from the exit of the clown to the end of the scene.**

- (i) What is the challenge for an actor performing the part of Viola in this scene?
- (ii) What type of set would be effective for this scene?

*Sheet 15.1 for Viola's Dilemma***Staging Ideas**

- 1 The first three frames contain images of the Globe Theatre. Use these to record your ideas about the way this scene would have been staged in an Elizabethan theatre. You may add more frames if you need them, and type additional comments into the caption windows to explain your ideas more fully.
  - How could the location be established without elaborate use of props?
  - Which entrances and exits might the characters have used, and why?
  - How could the actors use the space to ensure all sides of the audience could see and hear the action?
  
- 2 Use the blank frames (as many as you need) to record your own ideas for staging this scene. It is important that all your ideas are closely linked to the text and so, for each frame, position a character (with a relevant extract from the text in a speech bubble) to illustrate how you see your ideas working in practice. Use the caption windows to explain your ideas more fully.
  - What type of stage are you going to use? Select a background (or load a scanned or digital image of your own). You can use the rostra and steps in the Props Palette to add levels to your stage if you wish.
  - Think about how you will establish the location of the scene. Will you use props to re-create Olivia's garden, or opt for a minimalist setting?
  - Where are the entrances and exits?
  - Think about the lighting of the set and the colour.
  - What sound effects (if any) will you need?

## Appendix I Text Extracts

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Words in grey have been omitted from the text in the audio window and from the audio files. In many cases, these words have been replaced by directions indicating how the words should be said.



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## The Prodigal Son (Activity 2)

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There was a man who had two sons. The younger one said to his father, "Father, give me my share of the estate." So he divided his property between them. Not long after that, the younger son got together all he had, set off for a distant country and there squandered his wealth in wild living.

After he had spent everything, there was a severe famine in that whole country, and he began to be in need. So he went and hired himself out to a citizen of that country, who sent him to his fields to feed pigs. He longed to fill his stomach with the pods that the pigs were eating, but no one gave him anything. When he came to his senses, he said, "How many of my father's hired men have food to spare, and here I am starving to death! I will set out and go back to my father and say to him: Father, I have sinned against heaven and against you. I am no longer worthy to be called your son; make me like one of your hired men." So he got up and went to his father.

But while he was still a long way off, his father saw him and was filled with compassion for him; he ran to his son, threw his arms around him and kissed him. The son said to him, "Father, I have sinned against heaven and against you. I am no longer worthy to be called your son." But the father said to his servants, "Quick! Bring the best robe and put it on him. Put a ring on his finger and sandals on his feet. Bring the fattened calf and kill it. Let's have a feast and celebrate. For this son of mine was dead and is alive again; he was lost and is found." So they began to celebrate.

Meanwhile, the older son was in the field. When he came near the house, he heard music and dancing. So he called one of the servants and asked him what was going on. "Your brother has come," he replied, "and your father has killed the fattened calf because he has him back safe and sound." The older brother became angry and refused to go in. So his father went out and pleaded with him. But he answered his father, "Look! All these years I've been slaving for you and never disobeyed your orders. Yet you never gave me even a young goat so I could celebrate with my friends. But when this son of yours who has squandered your property with prostitutes comes home, you kill the fattened calf for him!" "My son," the father said, "you are always with me, and everything I have is yours. But we had to celebrate and be glad, because this brother of yours was dead and is alive again; he was lost and is found." (Luke 15:11-32, NIV © International Bible Society)

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## Maggie and Tom (Activity 4)

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Maggie's heart began to flutter with fear. She dared not tell the sad truth at once, but she walked after Tom in trembling silence as he went out, thinking how she could tell him the news so as to soften at once his sorrow and his anger. For Maggie dreaded Tom's anger of all things: it was quite a different anger from her own.

"Tom," she said, timidly, when they were out of doors, "how much money did you give for your rabbits?"

"Two half-crowns and a sixpence," said Tom, promptly.

"I think I've got a great deal more than that in my steel purse upstairs. I'll ask mother to give it you."

"What for?" said Tom. "I don't want *your* money, you silly thing. I've got a great deal more money than you, because I'm a boy. I always have half-sovereigns and sovereigns for my Christmas boxes, because I shall be a man, and you only have five-shilling pieces, because you're only a girl."

"Well, but, Tom - if mother would let me give you two half-crowns and a sixpence out of my purse to put into your pocket and spend, you know - and buy some more rabbits with it?"

"More rabbits? I don't want any more."

"O, but Tom, they're all dead."

Tom stopped immediately in his walk and turned round towards Maggie. "You forgot to feed 'em then, and Harry forgot," he said, his colour heightening for a moment, but soon subsiding. "I'll pitch into Harry - I'll have him turned away. And I don't love you, Maggie. You shan't go fishing with me to-morrow. I told you to go and see the rabbits every day." He walked on again.

"Yes, but I forgot - and I couldn't help it, indeed, Tom. I'm so very sorry," said Maggie, while the tears rushed fast.

"You're a naughty girl," said Tom, severely, "and I'm sorry I bought you the fish-line. I don't love you."

"O Tom, it's very cruel," sobbed Maggie. "I'd forgive you, if *you* forgot anything - I wouldn't mind what you did - I'd forgive you and love you."

"Yes, you're a silly. But I never *do* forget things, I don't."

“O, please forgive me, Tom; my heart will break,” said Maggie, shaking with sobs, clinging to Tom’s arm, and laying her wet cheek on his shoulder.

Tom shook her off, and stopped again, saying in a peremptory tone, “Now, Maggie, you just listen. Aren’t I a good brother to you?”

“Ye-ye-es,” sobbed Maggie, her chin rising and falling convulsedly.

“Didn’t I think about your fish-line all this quarter, and mean to buy it, and saved my money o’ purpose, and wouldn’t go halves in the toffee, and Spouncer fought me because I wouldn’t?”

“Ye-ye-es ... and I ... lo-lo-love you so, Tom.”

“But you’re a naughty girl. Last holidays you licked the paint off my lozenge-box, and the holidays before that, you let the boat drag my fish-line down when I’d set you to watch it, and you pushed your head through my kite all for nothing.”

“But I didn’t mean,” said Maggie. “I couldn’t help it.”

“Yes, you could,” said Tom, “if you’d minded what you were doing. And you’re a naughty girl, and you shan’t go fishing with me to-morrow.”

With this terrible conclusion, Tom ran away from Maggie towards the mill, meaning to greet Luke there, and complain to him of Harry.

Maggie stood motionless, except from her sobs, for a minute or two; then she turned round and ran into the house and up to her attic, where she sat on the floor and laid her head against the worm-eaten shelf, with a crushing sense of misery. Tom was come home and she had thought how happy she should be – and now he was cruel to her. What use was anything if Tom didn’t love her? O, he was very cruel! Hadn’t she wanted to give him the money and said how very sorry she was? She knew she was naughty to her mother, but she had never been naughty to Tom – had never *meant* to be naughty to him.

“O he is cruel!” Maggie sobbed aloud, finding a wretched pleasure in the hollow resonance that came through the long empty space of the attic. She never thought of beating or grinding her Fetish; she was too miserable to be angry.

(George Eliot, *The Mill on the Floss*, 1860)

## Purple Shoes (Activity 5)

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Mum and me had a row yesterday,  
a big, exploding  
how dare you speak to me like that I'm off to stay at Gran's  
kind of row.

It was about shoes.  
I'd seen a pair of purple ones at Carter's,  
heels not too high, soft suede, silver buckles;  
'No' she said.  
'Not suitable for school.  
I can't afford to buy rubbish.'  
That's when we had our row.

I went to bed longing for those shoes.  
They made footsteps in my mind,  
kicking up dance dust;  
I wore them in my dreams across a shiny floor,  
under flashing coloured lights.  
It was ruining my life not to have them.

This morning they were mine.  
Mum relented and gave me the money.  
I walked out of the store wearing new purple shoes.  
I kept seeing myself reflected in shop windows  
with purple shoes on,  
walking to the bus stop,  
walking the whole length of the street  
wearing purple shoes.

On Monday I shall go to school in purple shoes.  
Mum will say no a thousand furious times  
But I don't care.  
I'm not going to give in.

© Irene Rawnsley

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## David Copperfield (Activity 7)

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Now, all the time I had been on my visit, I had been ungrateful to my home again, and had thought little or nothing about it. But I was no sooner turned towards it, than my reproachful young conscience seemed to point that way with a ready finger; and I felt, all the more for the sinking of my spirits, that it was my nest, and that my mother was my comforter and friend.

This gained upon me as we went along; so that the nearer we drew, the more familiar the objects became that we passed, the more excited I was to get there, and to run into her arms. But Peggotty, instead of sharing in those transports, tried to check them (though very kindly), and looked confused and out of sorts.

Blunderstone Rookery would come, however, in spite of her, when the carrier's horse pleased – and did. How well I recollect it, on a cold grey afternoon, with a dull sky, threatening rain!

The door opened, and I looked, half laughing and half crying in my pleasant agitation, for my mother. It was not she, but a strange servant.

'Why, Peggotty!' I said, ruefully, 'isn't she come home?'

'Yes, yes, Master Davy,' said Peggotty. 'She's come home. Wait a bit, Master Davy, and I'll – I'll tell you something.'

Between her agitation, and her natural awkwardness in getting out of the cart, Peggotty was making a most extraordinary festoon of herself, but I felt too blank and strange to tell her so. When she had got down, she took me by the hand; led me, wondering, into the kitchen; and shut the door.

'Peggotty!' said I, quite frightened. 'What's the matter?'

'Nothing's the matter, bless you, Master Davy dear!' she answered, assuming an air of sprightliness.

'Something's the matter, I'm sure. Where's mama?'

'Where's mama, Master Davy?' repeated Peggotty.

'Yes. Why hasn't she come out to the gate, and what have we come in here for? Oh, Peggotty!' My eyes were full, and I felt as if I were going to tumble down.

'Bless the precious boy!' cried Peggotty, taking hold of me. 'What is it? Speak, my pet!'

'Not dead, too! Oh, she's not dead, Peggotty?'

Peggotty cried out No! with an astonishing volume of voice; and then sat down, and began to pant, and said I had given her a turn.

I gave her a hug to take away the turn, or to give her another turn in the right direction, and then stood before her, looking at her in anxious inquiry.

'You see, dear, I should have told you before now,' said Peggotty, 'but I hadn't an opportunity. I ought to have made it, perhaps, but I couldn't azackly' – that was always the substitute for exactly, in Peggotty's militia of words – 'bring my mind to it.'

'Go on, Peggotty,' said I, more frightened than before.

'Master Davy,' said Peggotty, untying her bonnet with a shaking hand, and speaking in a breathless sort of way. 'What do you think? You have got a Pa!'

I trembled, and turned white. Something – I don't know what, or how – connected with the grave in the churchyard, and the raising of the dead, seemed to strike me like an unwholesome wind.

'A new one,' said Peggotty.

'A new one?' I repeated.

Peggotty gave a gasp, as if she were swallowing something that was very hard, and, putting out her hand, said:

'Come and see him.'

'I don't want to see him.'

– 'And your mama,' said Peggotty.

I ceased to draw back, and we went straight to the best parlour, where she left me. On one side of the fire, sat my mother; on the other, Mr. Murdstone. My mother dropped her work, and arose hurriedly, but timidly I thought.

'Now, Clara my dear,' said Mr. Murdstone. 'Recollect! control yourself, always control yourself! Davy boy, how do you do?'

I gave him my hand. After a moment of suspense, I went and kissed my mother: she kissed me, patted me gently on the shoulder, and sat down again to her work. I could not look at her, I could not look at him, I knew quite well that he was looking at us both; and I turned to the window and looked out there, at some shrubs that were drooping their heads in the cold.

As soon as I could creep away, I crept upstairs. My old dear bedroom was changed, and I was to lie a long way off. I rambled downstairs to

find anything that was like itself, so altered it all seemed; and roamed into the yard. I very soon started back from there, for the empty dog-kennel was filled up with a great dog – deep mouthed and black-haired like Him – and he was very angry at the sight of me, and sprang out to get at me.

(Charles Dickens, *David Copperfield*, 1850)

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## The Mother of all Divorces (Activity 8)

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THE VERDICT finally came just after 7pm. From that moment, 12-year-old Gregory Kingsley ceased to be the son of a poor, single-parent, Catholic, unemployed mother – but instantly became Shawn Russ, son of a middle-class Mormon lawyer and his wife, and part of a church-going family of eight other brothers and sisters, aged four to 21.

The worst moment, for me, came at the very time when the television commentators and ‘experts’ were at their most gushingly enthusiastic – the time on Friday afternoon when the boy was giving evidence against his mother to say she had been a bad mother, that he loved neither her nor his two brothers. No, he did not want to go back to her. He loved going to the Mormon church. He wanted to be a Russ, not a Kingsley.

He denounced his mother with a crisp, legalistic, adult know-how, giving all the coolly unemotional answers of a carefully coached automaton rather than the natural answers of a confused, abused 12-year-old. The only deep emotion in the court seemed to be that of his doomed mother, Rachel, her chin trembling desperately in the attempt to stop her quiet sobbing turning into uncontrollable weeping. She left soon afterwards, unable to face the decision we all knew was coming.

The boy was born to a teenage dropout, whose own mother had rejected her when she was nine – in her case by suicide. A stepmother died later of cancer. Her father was an alcoholic. She repeated the familial pattern by marrying a young man – father of Gregory/Shawn and two younger boys, Zachary and Jeremiah – who attacked her in his own alcoholic rages.

She duly drifted in and out of work with the same inevitability that she managed to find new men to beat her up.

The court was told that, at various times, she has also been heavily into drugs, alcohol and possibly even prostitution. For nearly five years she let her three children live with their alcoholic father; in the last three years, while he thought she was looking after them, they drifted in and out of foster care. She has not, by any standards, been a consistently good mother.

Yet, that is not quite the whole story. A touching moment came on Friday afternoon when Jeremiah, 11, testified that *he* loved his mum and wanted to continue to live with her.

Indeed, one of the many troubling inconsistencies in the case is that Rachel is still considered a legally fit mother to her two younger sons; a decision to that effect was made not long ago by the same Judge Thomas Kirk.

Enter, at this point, a 48-year-old Mormon lawyer named George Russ. For some reason, he was visiting the boys' ranch last year when he was taken with the sight of the little white boy in a dormitory. He offered to take him in as a foster child, an arrangement that, under Florida law is, by definition, temporary and intended to lead to the reuniting of a child with its natural parent. Foster parents are actually forbidden to discuss the possibility of permanently housing their charges.

But Russ, as a lawyer who knew how to make the system work, had other ideas. 'I explained to him that he was a citizen of the United States and that he had rights ... including the right of happiness,' he told the court. Nintendo games, swimming in private pools, a room of his own: the boy had a materialistic American happiness his mother could not provide.

Though Russ was forbidden from contacting a lawyer on the boy's behalf himself, he could just happen to provide him with the name of a lawyer who would help him – hey presto, entirely free of charge. And that was it. The call was made by the boy, supposedly acting of his own volition, and so the historic landmark of a child being allowed to sue his own parents was reached – one that is now likely to be resolved only by the Supreme Court.

(© *The Observer*, October 1992)

## The Joy Luck Club (Activity 10)

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I had taken my mother out to lunch at my favourite Chinese restaurant in hopes of putting her in a good mood, but it was a disaster.

When we met at the Four Directions Restaurant, she eyed me with immediate disapproval. “*Ai-ya!* What’s the matter with your hair?” she said in Chinese.

“What do you mean, ‘What’s the matter?’” I said. “I had it cut.” Mr. Rory had styled my hair differently this time, an asymmetrical blunt-line fringe that was shorter on the left side. It was fashionable, yet not radically so.

“Looks chopped off,” she said. “You must ask for your money back.”

I sighed. “Let’s just have a nice lunch together, okay?”

She wore her tight-lipped, pinched-nose look as she scanned the menu, muttering, “Not too many good things on this menu.” Then she tapped the waiter’s arm, wiped the length of her chopsticks with her finger, and sniffed: “This greasy thing, do you expect me to eat with it?” She made a show of washing out her rice bowl with hot tea, and then warned other restaurant patrons seated near us to do the same. She told the waiter to make sure the soup was very hot, and of course, it was by her tongue’s expert estimate “not even *lukewarm*.”

“You shouldn’t get so upset,” I said to my mother after she disputed a charge of two extra dollars because she had specified chrysanthemum tea, instead of the regular green tea. “Besides, unnecessary stress isn’t good for your heart.”

“Nothing is wrong with my heart,” she huffed, as she kept a disparaging eye on the waiter.

And she was right. Despite all the tension she places on herself – and others – the doctors have proclaimed that my mother, at age sixty-nine, has the blood pressure of a sixteen-year-old and the strength of a horse. And that’s what she is. A Horse, born in 1918, destined to be obstinate and frank to the point of tactlessness. She and I make a bad combination, because I’m a Rabbit, born in 1951, supposedly sensitive, with tendencies towards being thin-skinned and skittery at the first sign of criticism.

After our miserable lunch, I gave up the idea that there would ever be a good time to tell her the news: that Rich Schields and I were getting married.

(© Amy Tan, *The Joy Luck Club*, 1989)

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## **Girl who fled to Turkey found safe (Activity 12) December 13, 2002**

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A 14-year-old schoolgirl who ran away to Turkey to marry her barman lover has been found safe and well.

The authorities discovered 14-year-old Rachel Lloyd, of Wrexham, north Wales, in the south eastern city of Gaziantep, close to the Syrian border. She was reported missing ten days ago.

Her barman boyfriend Mehmet Ocack, 24, who according to reports already has a wife and young son, is in police custody, a Foreign Office spokesman said.

Rachel is expected to be reunited with her father, Bob Lloyd, 42, later today. He was travelling to Turkey where he was being met by a member of the British Consulate and taken to Gaziantep which is believed to be Mr Ocack's home city.

Mr Lloyd, who is divorced from Rachel's mother Karen Thomas, 40, on Thursday said he feared his teenage daughter may have forged documents to wed her older lover despite being under age.

He claims to have confiscated her passport and believes that she forged his signature in order to obtain a new one to fly to Turkey to marry Mr Ocack.

The couple met in May in the popular holiday resort of Marmaris and the teenager has since returned to Turkey twice with her grandmother Carol Lloyd, 60, with whom she lives in Wrexham.

The relationship and the part that the grandmother has played in it has split the Lloyd family.

Rachel's sister, Becky, 16, who was in Marmaris at the time and witnessed the start of the relationship, claims her grandmother encouraged the relationship and even bought the couple a wedding ring just two months after they met.

Rachel was interviewed by social services after her last trip to Turkey, when she admitted to having unprotected sex. Her social worker reprimanded Mrs Lloyd, but allowed the teenager to continue living with her on the condition that she did not return to Turkey.

Mrs Lloyd hit back saying her granddaughter was being exploited. Speaking to Wrexham and Chester's MFM 103.4 radio, she said: "She is a vulnerable young child who is now being exploited, presumably for money, by people who should only be concerned about her welfare and safety.

"Rachel has been in contact with me and she is well. I have told her what has been written in the papers and has been said on TV. She is distressed and horrified and also angry that members of her family have once again let her down and are so careless of her feelings," Mrs Lloyd added.

Mr Lloyd rejected the accusations saying: "I have no wish to get into a slanging match with my mother. I just want my daughter back and I'm doing everything in my power to achieve that."

(© Press Association, 2002)

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# Three Generations Storyboard Script

## (Activity 12)

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**Daughter:** Gran, I'm going to have my ear pierced!

**Gran:** Are you love? That's nice.

**Mother:** That's not what you said to me when I wanted it done!

**Father:** You're going to do what?

**Gran:** I remember when I wanted to have my ears pierced ...

**Daughter:** What happened?

**Gran:** My mother was furious ... she threatened to lock me in my room!

**Daughter:** What did you do?

**Gran:** I told her I'd changed my mind ... and then did it anyway!

**Daughter:** What did she do to you?

**Gran:** She was furious, but then one ear got infected and I ended up in hospital ... she was really good about it actually.

**Mother:** (thinks) She never told me about that!

**Daughter:** (thinks) What if that happened to me?

**Mother:** You went mad when I wanted my nose pierced.

**Gran:** Well, it's a bit different having your nose done.

**Mother:** No, it's not!

**Gran:** I think it is. Anyway, I had my reasons ...

**Mother:** And what were they?

**Gran:** It was all so long ago now ...

**Daughter:** (thinks) I never thought of Mum and Gran fighting before.

**Daughter:** All my friends have had it done.

**Father:** I don't care about your friends. You're far too young.

**Daughter:** OK then, I'll have a tattoo.

**Father:** Now you're being childish.

**Daughter:** Faye had one for her birthday.

**Father:** I don't care what your friends have done. I think you're too young.

**Mother:** (thinks) He sounds just like Mum used to!

**Daughter:** Jenny had her ear done when she was ten.

**Father:** I don't care. The answer is NO.

**Gran:** (thinks) I bet she does it anyway.



## **Appendix 2 Kar2ouche and Special Needs**

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It may be a truism to say that all children have special educational needs, but it does mean that teachers are always considering ways of differentiating the lessons that they teach in order to meet the requirements of individual pupils. A totally flexible learning and teaching tool, Kar2ouche is easily adapted to these needs so that the teacher and/or learning support assistant can create lessons that appeal to the full ability range from the least to the most able.

However, looking at the more widely used definition of special needs as referring to those pupils who experience some kind of sensory or learning difficulty, on average 20% of pupils in comprehensive schools fall into this category. A number of studies have shown that computers can enhance the learning experience of these children.

'From 1988-90 the Palm Project explored the effects of computers on pupils' autonomy in learning. The project found that pupils not only were more autonomous but also more motivated.'

Glendon Ben Franklin in Leask, M Ed. (2001) *Issues in Teaching Using ICT*, Routledge.

In particular, multimedia products, such as Kar2ouche, appeal to a wide range of learning styles and have the advantage of being able to reinforce learning in a multi-sensory way through the use of visual and auditory stimuli. The fact that Kar2ouche enables pupils to create storyboards, animations and publications, plus manipulate and interpret text, also appeals to those with a preference for a kinaesthetic approach to learning.

Special needs children are often prevented from functioning effectively in lessons because much of the work required is based on reading and writing, skills that are often underdeveloped. In Kar2ouche all of the text is provided with an audio file so that pupils can access information even if their reading skills are impaired. Listening to increasingly complex texts extends a pupil's vocabulary whilst also increasing his or her attention span. By following the text as they listen, pupils begin to recognise words and are provided with a real context for their learning.

In addition Kar2ouche enables children to record their own voices, thus providing an alternative to writing. This provides immediate gratification and the ability to communicate with their peers in a way that increases their confidence. 'Nothing motivates children with special needs more than success, especially when their peer group can see that success is demonstrated on an equal basis without allowances being made.' (Angela McGlashon in Gamble, N and Easingwood, N (2000) *ICT and Literacy*, Continuum) Once confidence has been built, the speech and thought bubbles offer the opportunity for pupils to write in small bite-size chunks. This can be increased gradually by requiring pupils to produce a paragraph in the caption

window and subsequently maybe to use the writing frames and scaffolds provided in the education support packs that accompany the software.

The audio files and recording facility can therefore be seen to enable the learner to develop greater independence and this encourages them to continue with tasks that may once have been beyond them. Using Kar2ouche makes a range of curriculum areas far more accessible to non-readers and also to children whose first language is not English. These children often find reading the language far more difficult than speaking it.

As well as children with learning difficulties, Kar2ouche enhances the learning of children with behavioural problems, such as attention deficiency syndrome. In trials, these pupils found the multi-sensory and creative approach motivating, non-threatening and rewarding. It has been shown in a range of research that, pupils who experience difficulties interacting socially often find using computers less intimidating or confusing. However, ideal for pair or small group work, Kar2ouche can be used by the teacher to encourage collaborative learning thereby supporting these pupils as they begin to develop the ability to express themselves in a social situation. Having rehearsed ideas in a small group they are then more confident when required to present their ideas to the class or an adult.

For pupils with visual impairment, the teacher can go into the password-protected area to increase the size of the font. The audio files also help these children. Likewise the brief audio clips support dyslexic children who often find processing large amounts of information in a single unit difficult. They can also control the pace of the reading, and repeat sections as necessary, thus allowing them to consolidate learning. For those whose hearing is impaired the combination of text and exciting visual material is motivating and by being able to attach pre-recorded audio files, pupils are provided with an effective means to communicate with their hearing peers. The record and playback facility also allows children with less severe hearing problems to rehearse their enunciation in a safe environment before sharing with others.

Every effort has been made to make Kar2ouche a fully flexible learning and teaching tool, to enable children of all abilities to have fun whilst engaging in activities that challenge them appropriately as they develop skills, knowledge and understanding in a range of curriculum subjects. To this end we are continuing to listen to teachers, support research projects and use findings to develop additional features that will help to move learning forward.