

# GCSE Drama Summer Pack Workbook

Exam board- Eduqas



Name .....

Tutor Group .....

Drama Teacher .....

Target Grade-

## Component 1 Tasks

Devising Skills		
1	Mindmap	Listen to the song 'When the sun goes down (Clean edit)' by Arctic Monkeys. This is going to be your <b>Stimulus</b> . Create a mind-map inspired by the stimulus. What ideas could you use to devise a piece?
2	Secondary Stimulus	From the mind-map – use three different ideas to look for a secondary stimulus (I.e. The song 'Roxanne' is mentioned. Find the lyrics for this as a secondary stimulus. You should then have 4 stimuli; 'When the sun goes down' plus 3 secondary stimulus ideas.
3	Create your Characters	Create a character profile for your main character; What are they like? What happens to them in the piece? What other characters are there and how do they relate to the main character.
4	Key events	Map out your story into scenes and their key events. Aim for 5 scenes minimum. Give a heading and a brief description for each.
5	Writing	Write one of your scenes up into script format to include given circumstances and Stage Directions.

## **Component 2 tasks**

Working with a script		
1	Chose one of the monologues provided (End of booklet). Research the synopsis of your chosen play and your characters role in it.	<i>250 words</i>
2	<p>Learn the lines off script. Techniques to help with this are:</p> <ul style="list-style-type: none"> <li>• Break the monologue down into sections and learn a section at a time.</li> <li>• Write out the lines 3+ times. The repetition can help the lines stick in your memory!</li> <li>• Try speaking your lines on repeat into a mirror to make you aware of your facial expressions and body language</li> <li>• Read it while acting out the movements, some people find it easier to relate words to actions.</li> <li>• Run through your lines with a friend or family member. Let them tell you lines you have missed.</li> <li>• Recite the lines while doing a non-related activity (i.e. while doing your make-up) this sends the words to your long-term memory.</li> </ul> <p>Which technique worked best for you?</p>	
3	Select an appropriate costume and setting for your costume. If you can't use it for your performance, provide a sketch of what you would have done.	
4	Record your monologue. Try not to just limit yourself to filming your face.... Do a full length shot so you can play with movement too – DO NOT USE THE SCRIPT!	<i>Video</i>

## Component Three Tasks

Component 3, section B – Live theatre review	
1	<p>Log onto the National theatre library <a href="http://www.dramaonlinelibrary.com">www.dramaonlinelibrary.com</a></p> <p>Your access details are:  <b>Username: 2Vd.4Ra/</b>  <b>Password: 5Cy#1Yf-</b></p> <p>Select the 'Plays' tab and then look for 'One Man, Two Guvnors'</p> <p><u>Watch the full play</u></p> <p>(If you do not have internet access, then find a film on TV that you can review. A play will be better for this exercise)</p>
2	Pick 5 key moments from the play that stood out to you and describe each one in detail. (Paragraph for each)
3	Draw a sketch of the set design(s) including a list of props.
4	Pick one key moment where the lighting was effective. How was this achieved and why do you think the designer made this choice?
5	Choose one characters costume/costumes and sketch it out. What was the intent behind this costume design?
6	Chose a moment that used sound design (a song or sound effect). Where was this sound used in the performance and what effect did it have on the audience?
7	Pick a significant moment of staging. Why was this moment effective?
8	Write a newspaper style theatre review of 'On man, two Guvnors' to include an analysis of all of the above points. (500 words minimum)

## **Monologue options**

### **Boys**

#### **A: Almost Grown** *Richard Cameron*

**Tommy:** I went to find him. Tell him what I thought of him. I was going to sort him. I thought I'd find somebody I wanted to sort for good. If he'd have laughed at me, smirked, tried to hit me again... it would have been easy. I could have done it easy, but he didn't do any of that. Didn't even turn away in shame or whatever. Just took it. Looking at me. Dead eyes. He was already dead, you know? Nothing. Nothing going on. Eddie was right. He was already... somebody else had done it for me. Mam had already done it for me, got in his head, started killing him slow, from the inside out. She didn't need me to do it for her.

They must have had something going on for 'em, between 'em, eh? You can't look like he looked and not have once felt something for somebody.

I couldn't even do him for me. For what he did to me. For years I've wanted to kill him and then when I'm there, the chance to do it, I don't want to anymore.

#### **B: Angels** *Pauline McLynn*

**Shawn:** There was just my Mum and my kid brother. But, yeah, they both died.

Of lots of things. Poverty for one. And me, I let them down. Me, most of all.

We lived in this shitty little council house. My Dad's been gone years, anyone else just came and went without staying long. Mum was so exhausted all the time from working all these different shifts to make ends meet. On...*that*...day... I went out to get some mil and Mum fell asleep while she was cooking the dinner... the chip pan went on fire... and Mum and my little brother, Patrick, died in the blaze> He was two years old.

But I should have been there, if I had been there I could have saved them. If I had been there, it never would've happened.

A litre of mil. They died from overwork and...

I wouldn't have had to go for the milk if I hadn't had cereal in the middle of the afternoon... all because I was too lazy to make myself a sandwich.

**C: The merchant of Venice** *William Shakespeare***BASSANIO**

O sweet Portia,  
Here are a few of the unpleasant'st words  
That ever blotted paper! Gentle lady,  
When I did first impart my love to you,  
I freely told you, all the wealth I had  
Ran in my veins, I was a gentleman;  
And then I told you true: and yet, dear lady,  
Rating myself at nothing, you shall see  
How much I was a braggart. When I told you  
My state was nothing, I should then have told you  
That I was worse than nothing; for, indeed,  
I have engaged myself to a dear friend,  
Engaged my friend to his mere enemy,  
To feed my means. Here is a letter, lady;  
The paper as the body of my friend,  
And every word in it a gaping wound,  
Issuing life-blood. But is it true, Salerio?  
Have all his ventures fail'd? What, not one hit?  
From Tripolis, from Mexico and England,  
From Lisbon, Barbary and India?  
And not one vessel 'scape the dreadful touch  
Of merchant-marring rocks?

## Girls

### A: Heritage *Dafydd James*

**Lisa:** Now stop it, Douglas! I must insist you stop it! You're over-reacting. Deidre-May's Nanna was bonkers. That's why she killed herself. She was doolally! End of story. Doolally. Just like her granddaughter – She talks to the dead!

And I must insist you stop it with these weird conspiracy theories. You've gone nuts over a tiny bit of patriotism... You think way too much. We can't all be as clever as you, Douglas. And actually, sometimes it's nice not to have to think. I mean: I for one was quite pleased not to have to make a wardrobe decision today. Because – often – I find it impossible deciding what to wear. Yes! I do! I find myself staring into the wardrobe. For hours! I can be there for hours! My mother thinks I'm lazy and that I take ages to get out of bed, but I've been standing there since six deciding between a tie-front and a denim. We have way too much choice! It's terrifying. I panic when I have to make any decision. Sometimes I panic so much I throw up. Isn't it lovely, just for once, Douglas... isn't it lovely just to be told what to do?

### B: A letter to Lacey *Catherine Johnson*

**Kara:** Yeh Reece was soooo romantic. One minute I'm a prick-teaser if I don't do what he wants, the next I'm a slag, because I do what he wants. But he totally pushed the right buttons. I did feel he was looking out for me because, really, my Mum should have been the one teaching me about self-respect, but *she* didn't know the meaning of the word. I remember when my dad had a go at her, she'd just sit there, taking it. Smiling, even, like she agreed with all the names he was calling her – and I'd be getting more and more wound up, wanting her to stick up for herself. And then I'd think, 'well, I can't blame him for getting mad at her – look at her, she's *pathetic*'. And when he finally left, I just ignored her for weeks.

Don't get me wrong – I love my mum. But she's a pushover. She's all 'anything for a quiet life'. I was sneaking out and seeing Reece and she couldn't stop me.

**C: Two Gentleman of Verona** *William Shakespeare*

**Julia:** How many women would do such a message?

Alas, poor Proteus! thou hast entertain'd

A fox to be the shepherd of thy lambs.

Alas, poor fool! why do I pity him

That with his very heart despiseth me?

Because he loves her, he despiseth me;

Because I love him I must pity him.

This ring I gave him when he parted from me,

To bind him to remember my good will;

And now am I, unhappy messenger,

To plead for that which I would not obtain,

To carry that which I would have refused,

To praise his faith which I would have dispraised.

I am my master's true-confirmed love;

But cannot be true servant to my master,

Unless I prove false traitor to myself.

Yet will I woo for him, but yet so coldly

As, heaven it knows, I would not have him speed.