

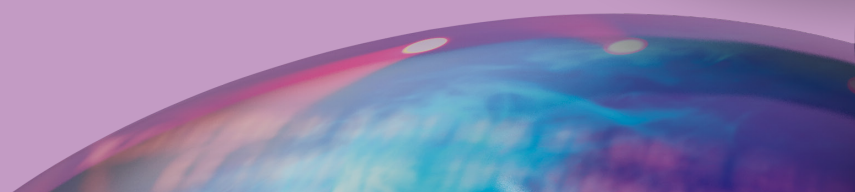
GCSE (9–1)
Transition Guide

DRAMA

J316
For first teaching in 2016

KS3–KS4
Performing

Version 1



GCSE (9–1) **DRAMA**

This transition guide has been created to be a flexible tool for teachers and students.

It can be used as a series of activities making a scheme of work in Year 9 to assess whether students would be able to cope with the demands of an a GCSE (9-1) in Drama.

The activities suggested can also be used and adapted to make a taster lesson to see if students would like to study the subject at a higher level.

The check point tasks baseline assessment criteria can also be used by teachers to create their own tasks using their own resources, scripts and stimuli available in their centre.

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Key Stage 3 Content

KS3 classes may have experience of exploring a variety of themes or texts. Lessons may have introduced a variety of conventions and rehearsal techniques. Students will have developed skills in devising their own responses to given stimuli as well as being introduced to and having to interpret texts from a variety of genres. It is inherent and implicit in GCSE Drama that these skills and competencies are now taken to a much higher level.



Key Stage 4 Content

In GCSE (9-1) Drama students are required to do the following:

- Study of a minimum of two performance texts, one explored in full and key extracts explored from a second contrasting text.
- Practical participation in a minimum of two performances, one devised and one text based.
- Demonstrate their knowledge and understanding of Drama including: genre, structure, character, form and style, dialogue and stage directions.
- Use subject specific terminology accurately.
- Be aware of design challenges inherent in a variety of performing spaces. This can cover the design of costume, set and props, as well as the technical world of lighting, sound and projection.
- Understand key differences between the roles of performer, designer and director.
- Use research, collaboration and refining work through rehearsal to create their own original performances.

Comment

Some students will have participated in Key Stage 3 Drama in discrete lessons or as part of their English Curriculum lessons. It must also be recognised that for some pupils, due to a more introverted nature or a lack of self-confidence, taking an active part in a Drama class can be a daunting experience. It is important that, as the time approaches for pupils to make their examination subject choices, they are given a clear idea of just how much more demanding the examination course is likely to be. The shy might find this difficult. It is also useful to make clear to those who are likely to want to 'show off' that a degree of academic rigour is required.

This transition guide outlines checkpoint tasks for Key Stage 3 students to allow them to explore the skills which they will develop during the GCSE course. The exemplar task has been selected as an illustration of the checkpoint task. Teachers can choose to use this directly with their students as one off lessons, or to incorporate it into schemes of work.

The text based example tackles the prejudices and challenges faced when a class first encounters a Shakespeare text. This will give students a clear idea of the challenges they will face at GCSE. Thinking over their experience of the tasks and the challenges they encountered will aid them in making an informed decision as to whether GCSE Drama is a course they wish to pursue.

At the start of the GCSE students should be able to:

- Take risks in attempting practical work in front of others.
- Attempt new ideas, offering more than a repetitive limited response.
- Work independently and collaboratively in response to set stimulus materials.
- Attempt working with given written texts of differing styles.
- Accurately express well-reasoned opinion over what works and what doesn't work.
- Take criticism easily, and to have fun!

Checkpoint task success criteria – Devising Exemplar**Students should be able to:**

- Demonstrate they can accept challenge and risk and that they are willing to take on new ideas rather than simply relying on the familiar.
- Demonstrate they can work both independently and collaboratively with any other class member to solve challenges encountered.
- Demonstrate they can meet the demands posed by working with a range of styles likely to be encountered in any given set text.
- Demonstrate they can apply accurate analysis to set challenges, which in turn demonstrates they have acquired a sound base of theoretical knowledge from which to base their opinions.
- Demonstrate the ability to take on board criticism of their own work and can use any given critical comment to positively enhance their outcomes.

Introduction to activities

A text based example: Shakespeare's "King John Act 4 Scene 1"

Approaching Shakespeare in KS3 may feel intimidating for both pupil and teacher alike; but the Drama teacher, free from the more formal expectations of the English curriculum can embrace the simpler ambition of encouraging their class to explore and enjoy the text in action.

In the resources the KS3 class are invited to explore a slimmed down version of the text or students can be challenged to the full unabridged text. The scene can be tackled by groups of three to five. It contains two principal speaking roles with others being required to say little. The selected scene works successfully on its own without needing to study the rest of the play. If the pupils are given sufficient time and are encouraged to explore how the scene works in practice, they will enjoy themselves and their fear over language will be diminished. Success for KS3 could be 'We made it work!' 'We enjoyed it!' 'We are not scared of Shakespeare!'

Many of the problems of how to speak Shakespearian text go away when it is laid out in a contemporary play-script format, rather than the traditional iambic pentameter verse. The scene has a minimum of three characters up to a maximum of five or so. Only two of the characters are required to speak for any significant amount. It is well suited to small group exploration, where the lesser speaking characters can act as directors for the main two protagonists. Resources required are simply enough copies of the text, a chair, and enough space for the class to work. The example is set out in a line of progressive activities which would be spread over a series of lessons to suit the time available to the teacher.

It is suggested that this text extract is given to the class without any of the introductory explanation given below. Simply start at "Scene. A room ..." etc. to preserve the anonymity of the author until later in the lesson.

In this scene from Shakespeare's play of King John an old Lord (Hubert) has been given a command by the King to carry out an action. It is a test of the Old Lord's loyalty to King John. Will he carry out the command? The young Prince (Arthur) is a potential future threat to the King's authority.

Possible challenge and extension tasks

The following variations and extensions may be more possible and / or desirable:

- A thoughtful setting out of the performing space to create different setting for different scenes can enhance the end result. Similarly the crafted selection of important props will also provide an enhanced end result.
- A performer can play more than one role to illustrate the tale. The techniques available to a performer to switch between roles can be found in several theatrical traditions.
- The use of other technology (sound / video) can enable a performer to pre-record themselves playing complimentary roles to interact with.

KS3 to KS4 Transition: Performing activities

Overall aims

1. To introduce students to Shakespeare in action.
2. To overcome any prejudice or fear they may have over their ability to work with challenging texts.
3. To aid students in assessing how much they might enjoy GCSE Drama.

Activity 1: Introducing the task and starting the exploration

1. You should consider where appropriate working groups in advance. There will need to be at least two competent readers per group. Other pupils will be able to play the lesser executioner roles without being pressured to read aloud. Students should work in groups of approximately four.
2. Arrange groups and explain that the class are going to work on the challenge of bringing a play-script to life. Giving out the text ([see page 10](#)), do not say what it is, or who it is by. Give the class a few minutes to read the scripts through together in groups and then pull them back together to answer any questions they might have over any of the words.
3. Ask questions of the students such as:
 - What is this about?
 - What is this meant to be like?
 - What do you need to be able to make this work?
 - Are there any particular questions about the meaning of words?
4. Reveal to the students that the scene is from a Shakespeare play.
5. Ask the class to put the scene into action, deciding who will be best within each group to play which role and get them to become familiar with the events of the scene.

Activity 2: Focussing on and understanding how the scene is structured

1. As the whole class, re-read the scene together. Ask the students to consider:
 - What are the key moments in the scene?
 - If you made this scene into a story board, which moments would you draw?
2. The students prepare a series of still images from the scene to act as stepping stones or a story board drawing of the action. Each image is to have a spoken caption in their presentation. Get students to focus on the details e.g. 'where are their eyes looking?' 'What are their faces trying to show us?'
3. Present the images to the class. Have all the groups included the same moments? Look out for both similarities and any important differences.
4. Summarise the similarities in the choice of key moments. Why did these scenes seem important?

Activity 3: Agreeing staging requirements as a group to perform the scene in a given performance space

Agreeing staging requirements as a group to perform the scene in a given performance space

1. Set out the performing space with the class. This will be a "thrust stage" presentation to echo the space at the Globe theatre with the class sitting in a three sided formation looking onto an empty performing space. There is one chair to represent a stool in the scene, which can be moved anywhere in the area. Agreement needs to be reached on the positions of two entrances from the back of the space.
2. Review the key moments from activity 2. If they are performed on the thrust stage will everyone in the audience be able to see clearly what they need to see or do the prepared stills need to be altered? In their working groups, prepare the whole scene for the performance space given. Concentrate on linking together their previously agreed key moments into one continuous performance.
3. Perform in the space and peer assess from different parts of the audience.

Activity 4: Encouraging a positive exploration of the language

This activity is aimed at diminishing any fears about understanding old words and also that the same words can be spoken in different ways.

1. In pairs say the following phrase in as many different ways as possible.
'Hey, you are really clever aren't you!?'
2. How does the meaning change? Are there different phrases the student can think of which have two meanings depending on how they are said?
3. Now turn the attention to the script. The text of this scene is something like 400 years old. Does it still make sense? Can we understand it? The teacher asks "how is it possible for the actors to speak the words sensibly if they do not have a full understanding of what they actually mean?" Explain how to use tone and pace when speaking lines.
4. There can be a misguided temptation for some pupils that Shakespeare is spoken well if it is spoken with great rapidity! Sometimes monosyllabic words sound best if spoken very softly and slowly. For example "In sooth I know not why I am so sad" sounds mundane if rattled off at a brisk pace, but has a very different atmosphere if taken very slowly and thoughtfully.
5. Back in their working groups, ask the class to consider voice alongside the action they have already rehearsed. Ask students to consider "How we can we be sure that we make it sound as good as we can as well as look as good as we can?"

They need time to rehearse and refine the scene. Again recording and playback facilities will be helpful to them in reviewing their efforts.

Activity 5: Enjoyment and engagement - find an agreed answer to the question 'Can we perform Shakespeare?'

1. It is time to let them give their final performances of the scene. The audiences are asked to describe the moments they really liked from each one, but there may not be time for detailed analysis of each performance.
2. After the performances pose the challenge to create the best version of all the moments in the scene. Whose scenes would you use for each moment? Students can have a go at creating this best performance.
3. You could record the performance for playback, or, if possible, show to a new audience. (This could be another teacher(s) or member of support staff - someone whose opinion the students value) - who is brought in to watch the final performance.)
4. Feedback from the audience. "Can we do Shakespeare or is it impossible?" Hopefully there is a feeling of shared success.

King John by William Shakespeare

Act IV, Scene 1 (edited)

EDITED SCENE. A room in a castle. *Enter an OLD LORD (Hubert) and 2 Executioners.*

OLD LORD Heat me these irons hot; and look thou stand within the arras. When I strike my foot upon the ground, rush forth, and bind the boy which you shall find with me fast to the chair. Be heedful. Hence, and watch.

FIRST EXECUTIONER: I hope your warrant will bear out the deed.

OLD LORD Fear not. Look to it. *(Exeunt Executioners. He calls off stage)* Young lad, come forth; I have to speak with you.

(Enter PRINCE (Arthur). A boy of Primary School age)

PRINCE Good morrow Hubert.

OLD LORD Good morrow, little prince.

PRINCE You are sad.

OLD LORD Indeed, I have been merrier.

PRINCE Methinks nobody should be sad but I. If I were out of prison and kept sheep, I should be as merry as the day is long. And so I would be here, but my uncle practises more harm to me. He is afraid of me and I of him. Is it my fault that I was Geoffrey's son? No, indeed, it is not. I would to heaven I were your son, so you would love me.

OLD LORD *[Aside]* If I talk to him, with his innocent prattle he will wake my mercy which lies dead. Therefore I will be sudden and dispatch.

PRINCE Are you sick, Hubert? You look pale to-day. I would you were a little sick, that I might sit all night and watch over you. I warrant I love you more than you do me.

OLD LORD *[Aside]* His words do take possession of my heart. Read here, young Arthur. *(Showing him a paper. Then speaks aside)* I must be brief, lest resolution drop out at mine eyes in tender womanish tears. *(To Prince)* Can you not read it? Is it not fairly written?

PRINCE Too fairly, Hubert, for so foul effect. Must you with hot irons burn out both mine eyes?

OLD LORD Young boy, I must.

PRINCE And will you?

OLD LORD And I will.

PRINCE Have you the heart? When your head did but ache, I put my handkerchief about your brows, the best I had, a princess wrought it for me, and I did never ask you for it again. And with my hand at midnight held your head, saying, 'Where lies your grief? Many a poor man's son would have never spoken a loving word to you, but you at your sick service had a Prince. Will you put out mine eyes? These eyes that never did nor never shall so much as frown on you.

OLD LORD I have sworn to do it. And with hot irons must I burn them out.

PRINCE Ah, if an angel should have come to me and told me Hubert should put out mine eyes, I would not have believed him.

OLD LORD *(Calls to executioners)* Come forth. *(He stamps his foot. The Executioners, with cords to bind the Prince, and carrying a glowing hot poker re-enter)* Do as I bid you do.

PRINCE O, save me, Hubert, save me! My eyes are out even with the fierce looks of these bloody men.

OLD LORD Give me the iron, and bind him here. *(They start to do so)*

PRINCE Alas, why need you be so rough? I will not struggle, I will stand stone still.

For heaven sake, Hubert, let me not be bound! Drive these men away, and I will sit as quiet as a lamb. I will not stir, nor wince, nor speak a word. Thrust these men away, and I'll forgive you, whatever torment you do put me to.

OLD LORD Go, stand within. Let me be alone with him.

FIRST EXECUTIONER I am best pleased to be from such a deed.

(Exit Executioners)

PRINCE He hath a stern look, but a gentle heart. Let him come back, that his compassion may give life to yours.

OLD LORD Come, boy, prepare yourself.

PRINCE: Is there no remedy?

OLD LORD None, but to lose your eyes. Now hold your tongue.

PRINCE Let me not hold my tongue, let me not. Or, if you will, cut out my tongue, so I may keep mine eyes. O, spare mine eyes. Though to no use but still to look on you! *(He sees the heat has gone from the poker)* Lo, the instrument is cold and would not harm me.

OLD LORD I can heat it again, boy.

PRINCE No, the fire is dead with grief. See for yourself. There is no malice in this burning coal. The breath of heaven has blown his spirit out.

OLD LORD But with my breath I can revive it, boy.

PRINCE An if you do, you will but make it blush and glow with shame of your proceedings.

OLD LORD *(Lowering the poker)* Well, see to live; I will not touch thy eye for all the treasure that your uncle owes. Yet am I sworn and I did intend it, boy.

PRINCE Oh, now you look like Hubert! All this while you were disguised.

OLD LORD Peace; no more. Adieu. Your uncle must not know but you are dead. I'll fill these dogged spies with false reports. And, pretty child, sleep doubtless and secure, that Hubert, for the wealth of all the world, will not offend thee.

PRINCE Oh heaven! I thank you, Hubert.

OLD LORD Silence. No more: go closely in with me. Much danger do I undergo for thee. *(They exit via a different door. The old man knows he will probably now lose his own life when King John finds out he failed to carry out the command)*

King John by William Shakespeare

Act IV, Scene 1 (original) SCENE I. A room in a castle. *Enter HUBERT and Executioners*

HUBERT: Heat me these irons hot; and look thou stand

Within the arras: when I strike my foot

Upon the bosom of the ground, rush forth,

And bind the boy which you shall find with me

Fast to the chair: be heedful: hence, and watch.

First Executioner I hope your warrant will bear out the deed.

HUBERT Uncleanly scruples! fear not you: look to't.

(Exeunt Executioners)

Young lad, come forth; I have to say with you.

(Enter ARTHUR)

ARTHUR Good morrow, Hubert.

HUBERT Good morrow, little prince.

ARTHUR As little prince, having so great a title

To be more prince, as may be. You are sad.

HUBERT Indeed, I have been merrier.

ARTHUR: Mercy on me!

Methinks no body should be sad but I:

Yet, I remember, when I was in France,

Young gentlemen would be as sad as night,

Only for wantonness. By my christendom,

So I were out of prison and kept sheep,

I should be as merry as the day is long;

And so I would be here, but that I doubt

My uncle practises more harm to me:

He is afraid of me and I of him:

Is it my fault that I was Geoffrey's son?

No, indeed, is't not; and I would to heaven

I were your son, so you would love me, Hubert.

HUBERT [Aside] If I talk to him, with his innocent prate

He will awake my mercy which lies dead:

Therefore I will be sudden and dispatch.

ARTHUR Are you sick, Hubert? you look pale to-day:

In sooth, I would you were a little sick,

That I might sit all night and watch with you:

I warrant I love you more than you do me.

HUBERT His words do take possession of my bosom.

Read here, young Arthur. *(Showing a paper)*

(Aside)

How now, foolish rheum!

Turning despiteous torture out of door!

I must be brief, lest resolution drop

Out at mine eyes in tender womanish tears.

Can you not read it? Is it not fair writ?

ARTHUR Too fairly, Hubert, for so foul effect:

Must you with hot irons burn out both mine eyes?

HUBERT Young boy, I must.

ARTHUR: And will you?

HUBERT And I will.

ARTHUR Have you the heart? When your head did but ache,

I knit my handercher about your brows,

The best I had, a princess wrought it me,

And I did never ask it you again;

And with my hand at midnight held your head,

And like the watchful minutes to the hour,

Still and anon cheer'd up the heavy time,

Saying, 'What lack you?' and 'Where lies your grief?'

Or 'What good love may I perform for you?'

Many a poor man's son would have lien still

And ne'er have spoke a loving word to you;

But you at your sick service had a prince.

Nay, you may think my love was crafty love

And call it cunning: do, an if you will:

If heaven be pleased that you must use me ill,

Why then you must. Will you put out mine eyes?

These eyes that never did nor never shall

So much as frown on you.

HUBERT I have sworn to do it;

And with hot irons must I burn them out.

ARTHUR Ah, none but in this iron age would do it!

The iron of itself, though heat red-hot,

Approaching near these eyes, would drink my tears

And quench his fiery indignation

Even in the matter of mine innocence;

Nay, after that, consume away in rust

But for containing fire to harm mine eye.

Are you more stubborn-hard than hammer'd iron?

An if an angel should have come to me

And told me Hubert should put out mine eyes,

I would not have believed him,--no tongue but Hubert's.

HUBERT Come forth.

(Stamps. Re-enter Executioners, with a cord, irons)

Do as I bid you do.

ARTHUR O, save me, Hubert, save me! my eyes are out

Even with the fierce looks of these bloody men.

HUBERT Give me the iron, I say, and bind him here.

ARTHUR Alas, what need you be so boisterous-rough?

I will not struggle, I will stand stone-still.

For heaven sake, Hubert, let me not be bound!

Nay, hear me, Hubert, drive these men away,

And I will sit as quiet as a lamb;

I will not stir, nor wince, nor speak a word,

Nor look upon the iron angrily:

Thrust but these men away, and I'll forgive you,

Whatever torment you do put me to.

HUBERT Go, stand within; let me alone with him.

First Executioner: I am best pleased to be from such a deed.

(Exeunt Executioners)

ARTHUR Alas, I then have chid away my friend!

He hath a stern look, but a gentle heart:

Let him come back, that his compassion may

Give life to yours.

HUBERT Come, boy, prepare yourself.

ARTHUR Is there no remedy?

HUBERT None, but to lose your eyes.

ARTHUR O heaven, that there were but a mote in yours,

A grain, a dust, a gnat, a wandering hair,

Any annoyance in that precious sense!

Then feeling what small things are boisterous there,

Your vile intent must needs seem horrible.

HUBERT Is this your promise? go to, hold your tongue.

ARTHUR Hubert, the utterance of a brace of tongues

Must needs want pleading for a pair of eyes:

Let me not hold my tongue, let me not, Hubert;

Or, Hubert, if you will, cut out my tongue,

So I may keep mine eyes: O, spare mine eyes.

Though to no use but still to look on you!

Lo, by my truth, the instrument is cold

And would not harm me.

HUBERT I can heat it, boy.

ARTHUR No, in good sooth: the fire is dead with grief,

Being create for comfort, to be used

In undeserved extremes: see else yourself;

There is no malice in this burning coal;

The breath of heaven has blown his spirit out

And strew'd repentent ashes on his head.

HUBERT But with my breath I can revive it, boy.

ARTHUR An if you do, you will but make it blush
And glow with shame of your proceedings, Hubert:
Nay, it perchance will sparkle in your eyes;
And like a dog that is compell'd to fight,
Snatch at his master that doth tarre him on.
All things that you should use to do me wrong
Deny their office: only you do lack
That mercy which fierce fire and iron extends,
Creatures of note for mercy-lacking uses.

HUBERT Well, see to live; I will not touch thine eye
For all the treasure that thine uncle owes:
Yet am I sworn and I did purpose, boy,
With this same very iron to burn them out.

ARTHUR O, now you look like Hubert! all this while
You were disguised.

HUBERT Peace; no more. Adieu.
Your uncle must not know but you are dead;
I'll fill these dogged spies with false reports:
And, pretty child, sleep doubtless and secure,
That Hubert, for the wealth of all the world,
Will not offend thee.

ARTHUR O heaven! I thank you, Hubert.

HUBERT Silence; no more: go closely in with me:
Much danger do I undergo for thee.

Exeunt



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