GCSE Drama

Induction Pack

Induction Pack Contents

Introduction

This pack contains a programme of activities and resources to prepare you to start your GCSEs in September. It is aimed to be used over the Summer Holidays to ensure you are ready to start your course in September. **You should bring your completed pack/tasks with you to your first lesson in September.**

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Assessment Objectives

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

Component 1: Devising

Component 1: Devising (*Component code: 1DR0/01)
Non-examination assessment ***40% of the qualification – 60 marks***
Content overview • Create and develop **a devised piece from a stimulus** (free choice for centre). • Performance of this devised piece or design realisation for this performance. • Analyse and evaluate the devising process and performance. • Performer or designer routes available.
Assessment overview • AO1, AO2 and AO4 are assessed. • Internally assessed and externally moderated. • There are **two parts** to the assessment: 1) a portfolio covering the creating and developing process and analysis and evaluation of this process (45 marks, 30 marks assessing AO1 and 15 marks assessing AO4). The portfolio submission recommendations are: – can be handwritten/typed evidence between 1500–2000 words or – can be recorded/verbal evidence between 8–10 minutes or – can be a combination of handwritten/typed evidence (between 750–1000 words) and recorded/verbal evidence (between 4–5 minutes) 2) a devised performance/design realisation (15 marks, assessing AO2).

Before students begin practically creating their devised performances, they have to undertake the exploration of a stimulus. In year 9, we looked at the idea of a stimulus and how this is the inspiration or starting point for a piece of creative work.

Over the next six tasks, you will be looking at a range of different exploration strategies that allow you to begin generating ideas and materials you could use when creating a unique devised performance. These skills will be so valuable as you begin Component 1 in the Autumn term.

Lesson 1: Photo Stimulus

Task 1:
See appendix: Comp 1a for this task.

Using the image as your stimulus, you need to **create a mind map** that is filled with everything this image makes you think about. It might make you think of themes, books, poems, events in history, famous people etc.

Spend time really looking at the image, picking out all the little details you can see.

Task 2:

Pick **two points from your mind map** that really want to explore further. You are then going to **research** these two points in more detail, finding out as much information on them as possible.

Research is really important when you begin devising as it allows you to further develop ideas. Your research then becomes the starting point for your practical work.

Lesson 2: Reflection Task

Part of the devising component is the coursework that accompanies the practical work. Your coursework is a reflection of your response to the stimulus and process you are going through to create your final performance.

You are going to **write a reflection on the stimulus and your research from lesson one.**

In **paragraph one**, you are going to write about your initial response to the image. What can you see? How did it make you feel and why? What ideas did it bring to mind?

In **paragraph two**, talk about the two ideas you decided to research and why you picked these two in particular.

In **paragraph three**, discuss the research you found. Include any facts, figures and interesting points you discovered. You then need to say how this research links back to the stimulus.

Lesson 3- Poetry Stimulus

Poetry is an interesting type of stimulus as it allows us to create the visual image of these characters in our minds.

See appendix: Comp 1c for this task.

To help create characters, we use a technique in Drama called a **role on the wall**. It will be based on the speaker of the poem.

Using the outline, you need to write on the outside everything that is fact about the character. How old they are, what their name is, are they married, what their job is etc. The more detail you add about this person's life, the better.

On the inside of the line, you need to write down everything that character is thinking and feeling.

Lesson 4- Writing a Monologue

A monologue is an extended piece of speech, spoken by only one actor directly to the audience. We would use monologues as a way to create dialogue within scenes we are devising.

Your task is to **write your own monologue.** It is going to be based around the thoughts and feelings of the character you created using the role on the wall task in lessons 4.

Use the poem stimulus to help you, considering how is the speaker feeling? Why are they there? Who is the speaker talking to?

Aim to write about 200 words.

Lesson 5: Icons as a stimulus

In devising, we can use the stories of real people to inspire our work. Their experiences can allow us to explore possible themes and issues which we can base our devised pieces around.

Your task is to **research** the events around the life of **Malala Yousafzai**. She is an activist for female education and the youngest person to ever receive a Nobel Peace Prize. Through your research you will find out why Malala's story should be heard.

It is up to you how you want to record your research. It could be presented in the form of notes, a mind map, powerpoint slides, mood board etc.

The events of her life will help you with the task you will be undertaking in lesson 6.

Lesson 6: Using letters as dialogue

One way we can create dialogue for a devised performance is through the medium of a letter.
Your task is to **write a letter** from the perspective of Malala. You can choose what moment in her life is set and who she is writing it to.

Really think about how Malala is feeling and how you communicate that to the audience.

Task 2:

Now you have created your letter, you need to rehearse speaking it out loud.

Consider how you say the letter. Think about your **volume, pace, pitch,** where do you add **pauses** and what words are you going to place **emphasis** on.

Component 2: Performance from Text

Component 2: Performance from Text (*Component code: 1DR0/02)
Non-examination assessment ***20% of the qualification – 48 marks***
Content overview • Students will either perform in and/or design for **two key extracts** from a performance text. • Centre choice of performance text. • Performer or designer routes available.
Assessment overview • AO2 is assessed. • Externally assessed by visiting examiner. • Centres are free to cover the performance/designing of the two key extracts in any way. This freedom caters for centres with different cohort sizes and allows them to choose group, solo and/or partner-based routes for assessment. • Performance/design realisation covering both key extracts is worth 48 marks. • If two separate performances are done covering two key extracts, then each performance/design realisation is worth 24 marks.

Lesson 1

As outlined in the overview, this component is all about performance. Students are required to undertake two performances from the same play. One option for this is to perform a monologue (solo performance). The next six lessons have been designed for you to work on your performance skills, specifically by preparing a monologue for performance.

Technical Option:
For students considering a design pathway, you will be required to design for two extracts from the same play. Please consider whether you would like to design the sound or the lighting.

Task: Read the monologues (See: Comp 2a) and choose one that you will work on to prepare for performance or design.

Lesson 2

Now you have selected your monologue, it's time to start preparing it for performance. A good actor will spend time developing their understanding of who the character is before getting it on its feet. With that in mind, complete the following task):

Technical Option:
It is also really important that a designer has a really good understanding of the play, it's characters, themes and plot. This can have a significant impact on design choices.

Task: Create a fact file by answering the following questions - what is the play about? What are the key themes? Why did the author write it? Where & when was it first performed? What was going on in the world when it was written/performed? What is the style of the play? What is the genre of the play? Who are the main characters? Complete as much research as you can on the play and your character - you may even be able to find a copy of the play to read online.

Lesson 3

We now need to start thinking about your character. In Component One you were introduced to "Role On The Wall".

Task: For today's lesson I would like you to complete a "Role On The Wall" (See: Comp 2b). Remember that around the outside are facts about the character and inside are your interpretations and the character's feelings.

Technical Option:
Your task for this lesson, will be different from the performers. You should by now have decided if you would like to design the sound or the lighting for your chosen monologue.

Task: Create a glossary for your chosen design option - sound/lighting.

Lesson 4

We're now going to look at how we approach performing the monologue in a specific style, specifically a naturalistic style.

Task One: Read the information on Stanislavski (See Comp 2c), specifically focussing on "objectives".

Task Two: On your copy of the monologue, annotate each line/sentence/thought with what you think the character's objective is.

Technical Option:

Task One: As above
Task Two: On your copy of the monologue, annotate your ideas for design. As you can see above, the performers will be performing in a naturalistic style, consider how this will affect your design choices.

Lesson 5	Lesson 6
We're now going to think about how we can use our tools as an actor to perform our monologues. Task One: Run through and perform your monologue in front of a mirror, thinking about which vocal & physical skills you are using. Task Two: Annotate your monologue stating what physical & vocal skills you are using at each point - use the glossary and your knowledge organisers to help you. Task Three: Repeat task one and see if you have done what you wrote down - is there anything you could add to improve your performance? **Technical Option:** Task One: Research examples of cue sheets and for sound - sound source sheets and for lighting - grid plans. Task Two: Create your own cue sheet for the monologue, including cue lines.	We now need to get you "off script", that means learning your lines off by heart! My top tip is to learn the monologue a sentence at a time, then keep adding until you have completed it. Task One: Learn your lines! Task Two: Using all the tools you have been given, prepare your monologue for performance in September. **Technical Option:** Write a justification for all of your technical choices in the monologue. In September we will be putting your design into action and you will operate the sound or lighting for a monologue performance.

Component 3: Theatre Makers in Practice

Component 3: Theatre Makers in Practice (*Paper code: 1DR0/03)
Written examination: 1 hour 45 minutes ***40% of the qualification – 60 marks***
Content overview • Practical exploration and study of **one complete performance text.** • Choice of eight performance texts. • Live theatre evaluation – free choice of production.
Assessment overview **Section A: Bringing Texts to Life** • 45 marks, assessing AO3. • This section consists of one question broken into five parts (short and extended responses) based on an **unseen extract** from the chosen performance text. • Performance texts are not allowed in the examination as the extracts will be provided. **Section B: Live Theatre Evaluation** • 15 marks, assessing AO4. • This section consists of two questions requiring students to analyse and evaluate a live theatre performance they have seen. • Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.

Glossary Of Key Terms

General Drama Term

antagonist	the opponent or adversary of the hero or main character of a drama.
character	a person portrayed in a play.
chorus	a group of performers who sing, move, or recite in unison/as one.
climax	the point of greatest intensity in a series or progression of events in a play, often forming the turning point of the plot and leading to some kind of resolution.
contrast	dynamic use of opposites, such as movement/stillness, sound/silence, and light/darkness.
dynamic	the energetic range of or variations within physical movement or the difference between levels of sound.
ensemble	unified effect achieved by all members of the cast working together, rather than a focus on individual performances, also be used to refer to the cast.
flashback	in a non-linear plot, to go back in time to a previous event; a flash forward would move the action into the future.
form	refers to the shape of each individual section or scene e.g. movement/mime based ensemble scene, duologue, advert, moments of thought-tracking.
fourth wall	the invisible wall of a set through which the audience sees the action of the play.
genre	a French word meaning 'category' or 'type', e.g. comedy, tragedy, docudrama, farce, or melodrama.
irony	an implied discrepancy between what is said and what is meant. When the audience perceives something that a character does not know, that is dramatic irony.
mood	the tone or feeling of the play, often established or enhanced or by production or design elements.
monologue	a long speech made by one performer; a monologue may be delivered alone or in the presence of others.
naturalism	drama which attempts to represent real life on stage; actions tend to be shaped by determinism (societal or environmental forces).

General Drama Terms cont.

protagonist	the main character or hero in a play or other literary work.
realism	an attempt in theatre to represent everyday life and characters as they are or appear to be
scene	a small section or portion of a play.
stage directions	instructions given by the playwright about how a play should be staged, when actors should make their entrances and exits and how lines should be delivered.
staging	instructions given by the playwright about how a play should be staged, when actors should make their entrances and exits and how lines should be delivered.
style	style relates to the chosen theatrical approach e.g. naturalist, minimalist, Brechtian etc.
stimulus	an object, image, piece of text, music or video that inspires devised work.
structure	The arrangement of and relationship between the scenes/acts within a play or piece of devised theatre.
theatre maker	a professional who contributes to a theatrical production such as a performer, director, or designer.

For actors & directors:

acting style	a particular manner of acting that reflects cultural and historical influences.
articulation	the clarity or distinction of speech.
aside	lines spoken by a performer to the audience and not supposed to be overheard by other characters on stage.
characterisation	how a performer uses body, voice, and thought to develop and portray a character.
dialogue	spoken conversation used by two or more characters to express thoughts, feelings, and actions.
gesture	any movement of the performer's head, shoulder, arm, hand, leg, or foot to convey meaning.
improvisation	the spontaneous use of movement and speech to create a character or object in a particular situation; acting done without a script.
inflection	change in pitch or loudness of the voice.
mime	acting without words.
pace	the speed of voice or movement are or rate of action.
performance skills	skills used by performers including voice/vocal skills, movement/physical skills, use of space/proxemics and facial expression/ posture/ non-verbal skills.
pitch	the particular level of a voice, instrument or tune.
posture	physical alignment of a performer's body or a physical stance taken by a performer which conveys information about a character.
proxemics	'spatial relationships', between different performers or a performer and elements of the set.
rhythm	measured flow of words or phrases in verse forming patterns of sound. Regularity in time or space of an action, process or feature.
vocal expression	how a performer uses his or her voice to convey character,
voice	the combination of vocal qualities an performer uses such as articulation, phrasing, and pronunciation.

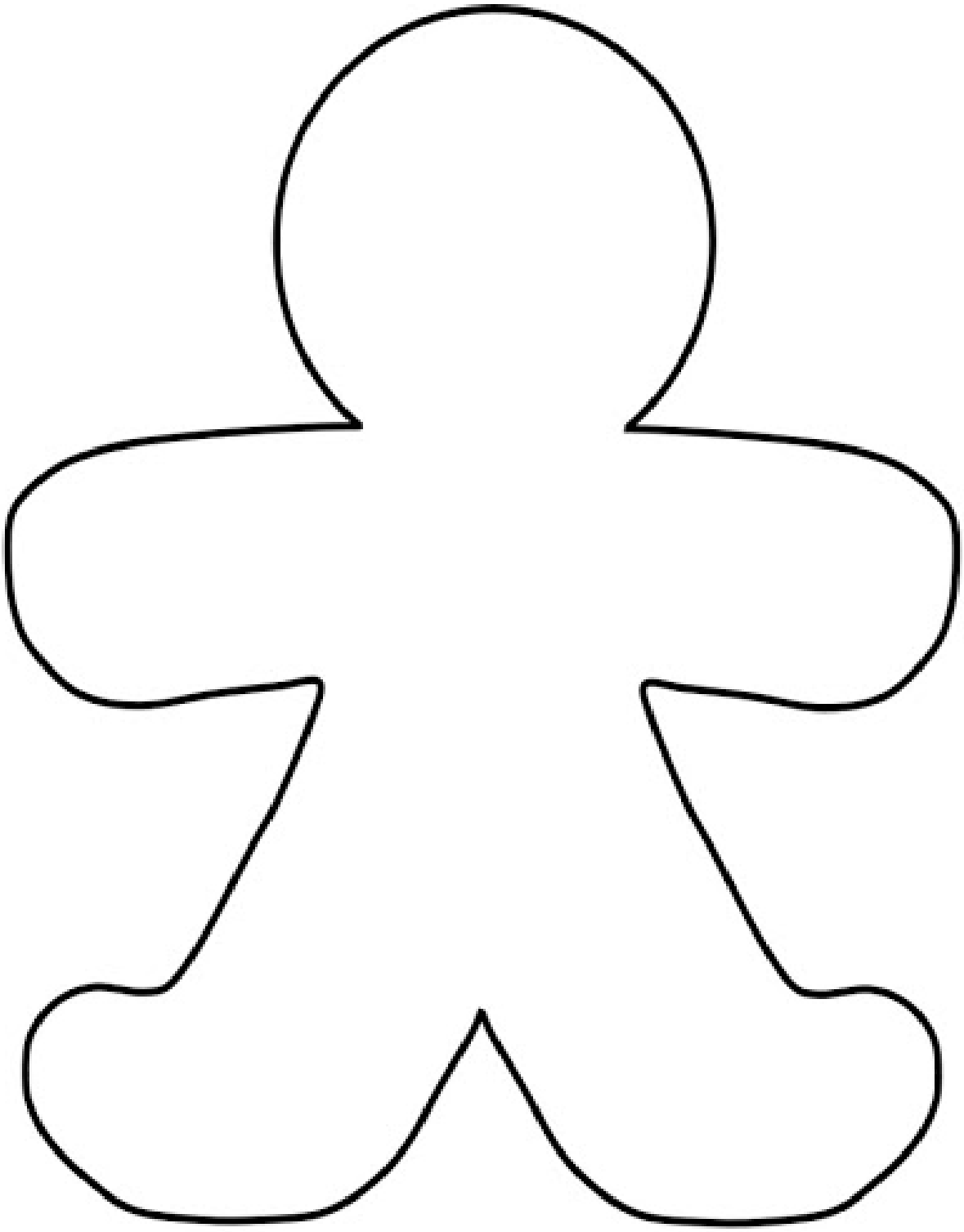
Appendix

Comp 1a.

Comp 1b.

Perched
alone,
shivering
in the doorway.
Hours and people
pass him blindly, drooling on
'bout tomorrow's gifts, meals and
endless delights. He summons his
own scarce mental gems; they warm his mind,
but shield not
from final
frozen slumber.

Comp 1c. Role on the wall



Comp 2a

Play: *Girls Like That*
Author: *Evan Placey*

Synopsis: *Evan Placey's Girls Like That is an ensemble play exploring the pressures on young people today in the wake of advancing technology. When a naked photograph of schoolgirl Scarlett goes viral, rumours spread across smartphones like wildfire and her reputation becomes toxic, threatening to shatter the fragile unity of the girls she has grown up with. But how long can Scarlett remain silent? And why isn't it the same for boys? Using music and dance sequences, and featuring shifts in time to explore the evolution of feminist consciousness, the play focuses on adolescent female friendship in the present day and its fragility in the face of societal and cultural pressures.*

Note: There is no information given from the playwright in terms of the character. This would allow you as an actor to make your own decisions about this character. However, vocals can be informed from the use of language.

Girl with Aviator Helmet and Goggles

Let me give you some advice. Don't drink tea before ya fly. I tell ya I couldn't *live* without me mornin' tea, but nothing worse than bein' seven thousand feet in the air, clouds everywhere, no navigation equipment or radio aids and thinkin' I don't know how much longer 'fore I go in me knickers. I try to tell this to the man who I've been assigned for the day drinkin' a steamin' hot cup. It's February 1945. Just another mornin' like any other at the Airport Transport Auxillary – only today it's a Hudson I gotta deliver for maintenance, which means there's gotta be two of us. Me and this lad. And I'm tryin t' tell him, give 'em some advice so I don't gotta be worried about him needin' to wee up in the air, but he's havin' none of it. Don't want t' hear it. Don't want t' hear none of it. Don't even want t' be flyin with me. He's not takin' orders from a lass.

Starts mumblin' 'bout what's the world coming to. World at war, Britain bein' bombed, and t' top it all off we got some lass flyin' planes. As though I'm the only one. As though of the six hundred 'n' fifty ATA pilots, a hundred 'n' sixty-four aren't women.

But he's insistin' he take charge. He's insistin' otherwise this plane's goin' nowhere. And I can see he's a stubborn so and so, so sometimes you gotta take the higher ground, sometimes you gotta sit back and say okay, you got a willy – you know best. Sometimes when he's inspectin' the plane you gotta slip a laxative into his tea.

Play: *Shakers*
Author: *John Godber*
Synopsis: *In Shakers Re-Stirred we see the four girls of Shakers cocktail bar, the newest, shiniest cocktail bar in town where, in spite of the glitz and glamour of the décor, the patrons, and the people who serve them, are none too happy at all.*

Note: *Carol wants the other girls in the bar to make something of themselves. Degree educated at Lancaster Poly, she secretly wants to settle down and have children, but insists on telling the others not to waste their lives on men. She is 22.*

Carol

(*the lights begin to fade to a spotlight on* **Carol**) I can't help it, I hate it when people just assume that because you do a job like this, you're thick. You know there's some nights I just can't stand it, I can't. I want to stand up on top of the bar and shout: 'I've got "O" levels, and I've got "A" levels and a Bachelor of Arts degree. So don't condescend to me, don't pretend you feel sorry for me and don't treat me like I can't read or talk or join in any of your conversations because I can.' I see these teenage-like men and women with their well-cut suits and metal briefcases, discussing the City and the arts and time-shares in Tuscany, and I'm jealous, because I can't work out how they've achieved that success. It's so difficult. You see I want to be a photographer, take portraits. I won a competition in a magazine. It was this photo of a punk sat in a field on an old discarded toilet. It was brilliant. Anyway, after college I had this wonderful idea that I'd go to London with my portfolio. I was confident that I'd get loads of work. But it wasn't like that. The pictures were great they said, but sorry, no vacancies. My mum said I was being too idealistic wanting it all straight away. My dad said I should settle for a job with the local newspaper, snapping Miss Gazette opening a shoe shop. No thanks. Now he thinks I'm wasting my degree. It's so frustrating because I know how good I am. My dad's right, you know, in some ways: I'm stuck here, wasting away. I do it for the money, that's all. But it won't be forever, no chance. I'm now on plan two: Start at the bottom and work up. It might take me years, I know that, but it's what keeps me going between the lager and the leftovers. The fact that I know I'll make it in the end.

Play: *A Midsummer Night's Dream*

Author: *William Shakespeare*

Synopsis(very short): *Four Athenians run away to the forest only to have Puck the fairy make both of the boys fall in love with the same girl. The four run through the forest pursuing each other while Puck helps his master play a trick on the fairy queen. In the end, Puck reverses the magic, and the two couples reconcile and marry.*

Note: *A young character, in love with Demetrius. She is quite unsure of herself and worries about her appearance.*

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.

And as he errs, doting on Hermia's eyes,
So I, admiring of his qualities.
Things base and vile, holding no quantity,
Love can transpose to form and dignity.
Love looks not with the eyes but with the mind.

And therefore is winged Cupid painted blind.
Nor hath Love's mind of any judgment taste—
Wings and no eyes figure unheedy haste.
And therefore is Love said to be a child,
Because in choice he is so oft beguiled.

As waggish boys in game themselves forswear,
So the boy Love is perjured everywhere.
For ere Demetrius looked on Hermia's eyne,
He hailed down oaths that he was only mine.

Play: *Daisy Pulls It Off*

Author: *Denise Deegan*

Synopsis: *Energetic Daisy Meredith, a girl from a poor background, is forced to face and overcome snobbish prejudice and schoolgirl pranks from the wealthier girls. She and her best friend, zany Trixie Martin, search for the missing treasure that could save the fortunes of the exclusive Grangewood School for Young Ladies. Along the way, Daisy overcomes false accusations, saves the lives of her nemeses and discovers that the mysterious stranger seen around the grounds is her long-lost father.*

Note: Daisy is 15 years old. This speech takes place at the beginning of the play. Daisy speaks directly to the audience and narrates the action along the way.

Daisy Meredith, daredevil, tomboy, possessed of a brilliant mind, exuberant, quick-witted, fond of practical jokes, honourable, honest, courageous, straight in all things and ... a High School pupil. Father — dead. Mother — a former opera singer who struggles to keep a home together for herself, Daisy, and Daisy's brothers — Dick, Douglas, Daniel and Duncan in a small townhouse, by giving music lessons to private pupils. Daisy has recently taken an exam which will, if she succeeds in passing it, enable her to gain a place as the first ever scholarship pupil at Grangewood Girls School, one of the most famous educational establishments in the country. If, however, she fails the exam, she must leave her school at the end of the year and take up some form of ill-paid menial work to which she is little suited… I do wish the mailman would hurry and bring the exam results letter—I must win the scholarship, I so want to go to Grangewood. How great it would be to learn Math and History, to play soccer on their famous field, to make friends with all those girls. I'll miss Mother and Dick, Douglas, Daniel and Duncan of course ... and all my friends at school. But I must win the scholarship for the sake of others well as for myself, for if I, the first scholarship pupil at Grangewood, make a success of the scheme, Grangewood will open its doors to other High School pupils, as poor as myself..... I hope I make a success of it. I'll have a good education, pass all exams and then, when I leave, find a job as a teacher in an Elementary School and perhaps I'll earn enough money to buy mother the country cottage she's always wanted, and to pay for Dick, Douglas, Daniel and Duncan's education if they haven't won a scholarship by then.... The summer holidays passed all too slowly, for Daisy, that is, until the time came to say goodbye to those she loved best.... Write often, Mother, I'll be dying to know what you're all doing, and any news you may hear of my old school pals. See you at the end of term.

Play: *Blood Brothers*
Author: *Willy Russell*
Synopsis: *Twin brothers are separated at birth because their mother cannot afford to keep them both; one of them is given away to a wealthy woman, the other remains with his mother. They become friends and swear to be blood brothers, all the time unaware of their true fraternity. But as they grow older, the two brothers find they can no longer ignore the class difference that divides them, and the love triangle that has dominated their lives erupts into a quarrel. The staggeringly emotional climax of the play questions whether it was destiny, or the inevitable difference of class, that led to the fatal conflict of two brothers who were once so close.*

Note: At this point in the play Mickey is aged 7. He has a Liverpuddlian accent - see if you can give it a go. Mickey has a lower status.

Mickey

I wish I was our Sammy
Our Sammy's nearly ten.
He's got two worms and a catapult
An' he's built a underground den.
But I'm not allowed to go in there,
I have to stay near the gate,
'Cos me Mam says I'm only seven,
But I'm not, I'm nearly eight!

I sometimes hate our Sammy,
He robbed me toy car y' know,
Now the wheels are missin' an' the top's broke off,
An' the bleedin' thing won't go.
An' he said when he took it, it was just like that,
But it wasn't, it went dead straight,
But y' can't say nott'n when they think y' seven
An' y' not, y' nearly eight.

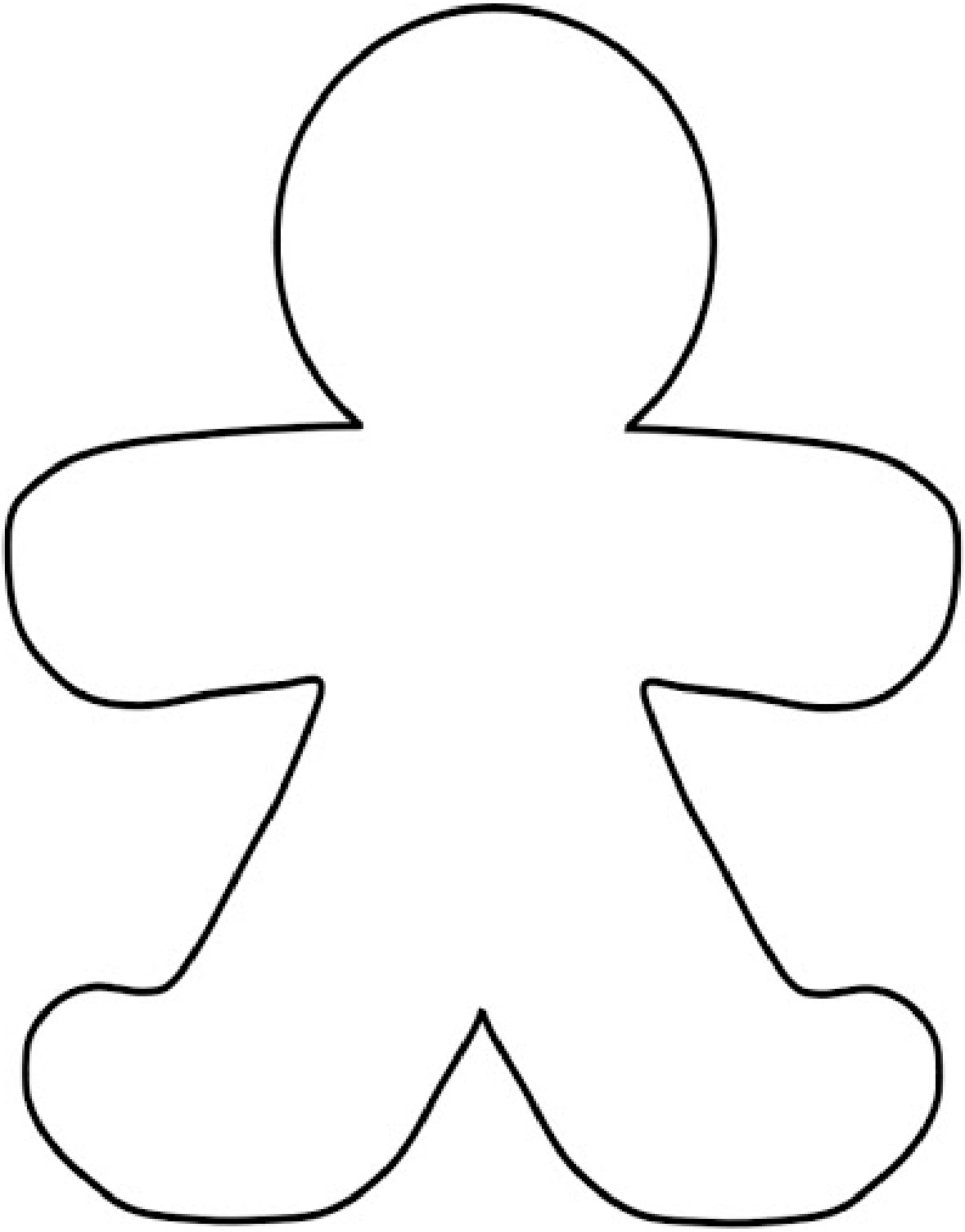
I wish I was our Sammy,
Y' wanna see him spit,
Straight in y' eye from twenty yards
An' every time a hit.
He's allowed to play with matches,
And he goes to bed dead late,
And I have to go at seven,
Even though I'm nearly eight.

Play: *Private Peaceful*
Author: *Simon Reade*
Synopsis: *Private Peaceful relives the life of Private Tommo Peaceful, a young First World War soldier awaiting the firing squad at dawn. During the night he looks back at his short but joyful past growing up in rural Devon: his exciting first days at school; the accident in the forest that killed his father; his adventures with Molly, the love of his life; and the battles and injustices of war that brought him to the front line.*

Note: *The actor playing Tommo delivers all the lines in the play. Tommo's world is created by engaging the audience. This scene takes place in the trenches*

Tommo:
When we got to the new trenches, there was a sickly-sweet stench about the place that had to be more than stagnant mud and water. We all knew well enough what it was, but we didn't speak about it.
I'm on stand-to the next morning. The mist rises over no-man's land. I see in front of me a blasted wasteland. No fields or trees, not a blade of grass-simply a land of mud and craters. I see unnatural humps scattered over there beyond our wire: the unburied, some in field-grey uniforms and some in khaki. There's a German soldier lying in the wire with his arm stretched heavenwards, his hand pointing. There are birds up there, and they are singing. We're back down in the dug-out after stand-to, brewing up when the bombardment starts.
(*Sound: bombardment)*
It doesn't stop for two whole days. They are the longest two days of my life. We can not talk. We can not think. When I do manage to sleep I see the hand pointing skywards, and it is Father's hand, and I wake shaking. I cry like a baby and not even Charlie can comfort me. We want it to stop, even though we know that when it's over they'll be coming for us with the gas maybe, or the flame-thrower, or the grenades, or the bayonets. Let them come. I just want this to stop. I want it to be over.
When at last it does stop we are ordered out on to the firestep, bayonets fixed, eyes straining through the smoke that drifts across in front of us.
(Sound:music - Holst's "Mars" from The Planets)
Then out of the smoke we see them come, their bayonets glinting, one r two at first, but then hundreds, thousands. The firing starts all along the line - and I'm firing too, not aiming, just firing. Firing. Firing. Loading my rifle and firing again. And still the Germans do not stop. They come towards us, an invincible army. I can see their wild eyes as they reach our wire. It's the wire that stops them, and those that find the gaps are shot down before they ever reach our trenches. The others have turned now and are stumbling back. I feel a surge of triumph welling inside me, not because we have won, but because I have stood with the others. I have not run.

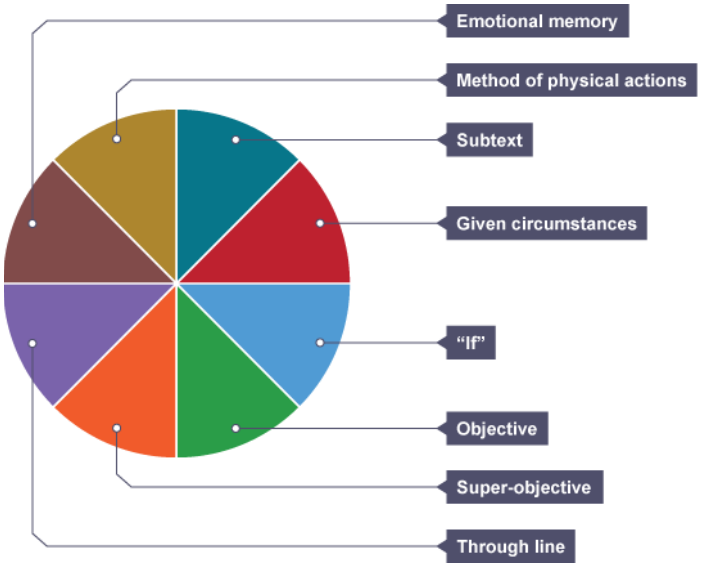
Comp 2b



Comp 2c

Russian practitioner, Konstantin Stanislavski's ideas are very influential. He believed in naturalistic performances that were as realistic as possible, and invented techniques that you can use.

Stanislavski's System:



Given circumstances
The given circumstances are the information about the character that you start off with and the play as a whole. How old is the character? What's their situation in the play and in relation to the other characters? Are there any notes provided about the play and its characters? Such notes and stage directions may not tell you everything you need to build a character but they are the starting point from which you'll work to examine the other questions.

Emotional memory
Emotional memory is when the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. They then 'borrow' those feelings to bring the role to life.

Method of Physical Actions

Imagine a simple activity like cleaning your teeth and then imagine a husband cleaning his teeth whilst deliberating on how to tell his wife about his mistress.

This is a simple illustration of how a physical action can release the necessary emotions.

Subtext

The script of a play could be called the text. The subtext is the actual meaning and motivation behind the lines that are spoken and the actions taken. For example, the heroine might say to the hero, “I love you” and we might assume that it is the happy ending fairy tale moment. But the delivery would be very different if she was worried that he was about to walk out on her.

If

Stanislavski said that the character should answer the question, 'What would I do if I was in this situation?' Also known as the ‘magic if’, this technique means that the actor puts themselves into the character’s situation. This then stimulates the motivation to enable the actor to play the role.

Objective, super-objective and the through line

An objective is the reason for our actions. What are we trying to achieve? Life, people and circumstances constantly put up barriers in our way. Each of these barriers presents us with the objective of getting through them. You shouldn't try to express the meaning of your objective in terms of a noun, always use a verb, eg 'I wish to...'

The super-objective is an over-reaching objective, probably linked to the overall outcome in the play. We use the word super-objective to characterise the essential idea, the core, which provided the impetus for the writing of the play. A character’s objectives are likely to be stages in the journey towards the super-objective. If that journey is perceived as a clear path to the super objective, then you have your through line.