

WJEC Eduqas GCSE Drama	Great Torrington School	Centre No 54129	
PERFORMING FROM A TEXT	Tuesday	Seat	Group
Component 2 Set Text	by Alison Carr		
Name	Character	Candidate No	Tutor

The Mandela Effect

Do Now – Please circle the correct answer below

- Did Nelson Mandela die in Prison? Yes or No?
- In Star Wars did Obi Wan say, 'Use the force Luke,' or 'Luke, may the force be with you'?
- In Snow White, did the evil queen say "Mirror, mirror..." or "Magic mirror..."?
- In Forrest Gump did Forrest say 'Life is like a box of Chocolates' or 'Life was like a box of Chocolates'?
- Does Gandalf say "Run you fools" or "Fly you fools"?
- How many American states are there? 52 or 50?
- Is it McDonalds or Macdonalds?
- Was it Looney Toons or Looney Tunes?
- Is it Sketchers or Skechers?
- Does the Monopoly man have a monocle? Yes or No?
- Is the end of Pikachu's tail black or yellow?
- Is it The Flintstones or The Flintstones?



What is it?

The Mandela effect describes a situation in which a person or a group of people have a false memory of an event.

Fiona Broome coined the term over a decade ago when she created a website detailing her recollections of former South African President Nelson Mandela dying in prison in the 1980s.

Nelson Mandela did not die in prison in the 1980s. After serving 27 years in prison, Mandela served as president of South Africa between 1994 and 1999 and passed away in 2013.

Despite these facts, Broome seemed to remember international news coverage of Mandela's death from the 1980s. She even found others who had almost identical memories of Mandela's death in the twentieth century.

What if the theory of the existence of different realities is the reason for these misremembering?

You will be working with a partner to explore the similarities between the 'us' from this reality and the 'them' from another reality

Your character's name _____

Your partners _____

What similarities do they have?

What differences do they have?

PERFORMANCE ASSESSMENT GRID

Band	Marks	AO2 Apply theatrical skills to realise artistic intentions in live performance <i>Assessed through the performance</i>
5	13-15	<ul style="list-style-type: none"> Highly effective application of performance skills including very sensitive interaction with other performers, where appropriate, throughout the performance, to successfully realise artistic intentions A fully coherent and successful interpretation of the character/role using highly relevant aspects of the practitioner/genre style to successfully realise artistic intention A highly sensitive individual contribution to the performance sustaining audience interest throughout the performance.
4	10-12	<ul style="list-style-type: none"> Good application of performance skills including mostly sensitive interaction with other performers, where appropriate, throughout the performance, to realise artistic intentions A mostly coherent interpretation of the character/role using relevant aspects of the practitioner/genre style to realise artistic intention A good individual contribution to the performance sustaining audience interest throughout most of the performance.
3	7-9	<ul style="list-style-type: none"> Reasonable application of performance skills including some interaction with other performers, where appropriate, which sometimes realises artistic intentions Reasonable interpretation of the character/role using some relevant aspects of the practitioner/genre style to realise some artistic intentions A reasonable individual contribution to the performance sustaining audience interest for some of the performance.
2	4-6	<ul style="list-style-type: none"> Some application of performance skills and interaction with other performers, where appropriate, which only partially realises artistic intentions Some interpretation of the character/role using a few relevant aspects of the practitioner/genre style to partially realise artistic intentions Some individual contribution to the performance.
1	1-3	<ul style="list-style-type: none"> Limited application of performance skills or interaction with other performers, where appropriate, or realisation of artistic intentions. Limited interpretation of the character/role using very few relevant aspects of the practitioner/genre style to realise artistic intention Limited individual contribution to the performance

It happened on a Tuesday.
Which is surprising, cos nothing decent ever happens
on a Tuesday.
Everyone knows that.
Tuesdays - they're nothing.
They're grey.
Beige.
Lame.
Boring.
But this Tuesday ...
It started off the same as any other.
Wake up
Alarm.
Snooze.

First lesson.
Physics.
English.
Art.
PE.
History.
ALL: Bell rings.
Break.
(AS A TEACHER) Wait. The bell is for me, not for you.
You are dismissed.
ALL: Break.
Second lesson.
Geography.
Chemistry.
French.
Business Studies.
Maths.
ALL: Lunchtime.

Alarm.
Snooze.
Alarm.
Snooze.
(AS A PARENT SHOUTING) Get up!
ALL: Groan.
Have a wash.
Get dressed.
Have breakfast.
Brush teeth.
Shoes on.
Coat on.
Bag on.
ALL: And go to Lane End School.

And that's when it happened.
It started off the same as every other Tuesday
lunchtime.
I was eating a Mars Bar.
I was in detention.
I was kicking the football with Josh and Tia.
I was standing in the lunch queue.
I was on the toilet.
I was biting my nails.
I was avoiding Mr Simmons.
I was sneezing.
I was crying.
I was playing hockey.
I was talking to Alex.
ALEX: Shhhhh. Can you hear that?
What?
ALEX: That.

Section 1

BOTH: Here

ASH AND MAGPIE EMERGE. THEY ARE IDENTICAL. THIS COULD BE ACHIEVED BY THE TWO ACTORS WEARING THE SAME OUTFITS, HAVING THE SAME PHYSICALITY, WAY OF SPEAKING, ETC. HAVE FUN WITH IT. THE REACTION FROM THE OTHERS WILL ALSO PLAY INTO THIS – IS THERE POINTING AND WHISPERING AT THE TWO OF THEM?

DOES THE GROUP MOVE AWAY, ISOLATING THEM?

ASH: Hang on.

MAGPIE: Hang on.

THEY STARE AT EACH OTHER. MIGHT THEY MIRROR EACH OTHER'S MOVEMENTS?

ASH: You're -

MAGPIE: You're -

ASH: No.

MAGPIE: No.

ASH: Stop copying me.

MAGPIE: Stop copying me.

ASH: Why do you look the same as me?

MAGPIE: Erm, it's you who looks the same as me.

ASH: Freckles here, here, here.

MAGPIE: Wonky ears. Trying to hide them under your hair.

ASH: Can you do that thing with your little finger?

MAGPIE: Yeah. Have you got that scar on your knee?

ASH: Yeah.

MAGPIE: From falling off your bike?

ASH: Yeah. It hurt.

MAGPIE: Really hurt.

ASH: What's your favourite crisps?

MAGPIE: Picked Onion Monster Munch. What's your favourite colour?

ASH: Green. Have you got a dog?

MAGPIE: A cat.

BOTH: Called Errol. Cool.

Section 2

MAGPIE: Can you not call me 'Other Ash'. My name's Magpie.

ASH: Why do they call you that? No one calls me Magpie.

MAGPIE: Cos I like shiny things.

ASH: What?

MAGPIE: My Grandad called me it once as a joke but it stuck.

ASH: I don't get it.

MAGPIE: I take things. Sometimes. Things that aren't necessarily mine.

ASH: You steal things?

MAGPIE: Just little things. It's no big deal. And actually it's not even accurate cos I Googled it and magpies are scared of shiny objects so, yeah.

ASH: What kind of things do you steal?

MAGPIE: Sweets. Crisps. Jewellery. Make up. Anything. Nothing big. Everyone does it.

ASH: I don't.

MAGPIE: Don't look at me like that

Section 3

ASH APPEARS, FURTIVE. SHE BECKONS TO MAGPIE.

ASH: Come here.

MAGPIE: What?

ASH: Here.

MAGPIE DOES. ASH HOLDS OPEN HER BAG - MAGPIE SEES INSIDE.

MAGPIE: Where did you get all that?

ASH: Everyone's bags are just lying about. No one's paying attention.

MAGPIE: You stole it all?

ASH: Yeah. It was easy.

MAGPIE: You should put it back.

ASH: Why? I thought you'd be pleased.

MAGPIE: Why would I be pleased?

ASH: I thought it would be fun.

MAGPIE: Was it?

ASH: Not now it isn't, you've spoiled it.

MAGPIE: You don't want to be like me, Ash. You're good. People like you, respect you.

ASH: I'm boring.

MAGPIE: I'm jealous of boring. Being boring means your parents don't look so tired and disappointed all the time.

ASH: Being boring means my parents expect everything to be perfect. Top of the class, good at everything.

MAGPIE: The first thing I stole was two eyeshadows and a blusher from Topshop. I was with my friend Katie. She took a denim jacket – walked out wearing it – but I was too scared to take anything that big. We got out of the shop and a security guard appeared. Katie legged it but I was too slow. The security guard brought me back inside and rang my Mam.

ASH: I remember Katie.

MAGPIE: Yeah?

ASH: Her and her Dad moved away years ago. But I remember going to town with her most Saturdays, she was always trying to get me to nick stuff.

MAGPIE: You didn't, though.

ASH: No.

MAGPIE: Well I did. Mam came. She kept asking why did I do it, I didn't have to steal. The shop didn't call the police, and she took me home and grounded me. But that time we spent, from the shop to home, it was the most time we'd spent together in ages. I liked it. I kept stealing. Sometimes I'd get away with it, sometimes I wouldn't. When I'd get caught Mam or Dad or both of them would come and shout at me. They don't now, though. They've given up. But I can't stop myself cos maybe, maybe next time I do something wrong or bunk off school they'll be bothered again.

ASH: I'd love my parents to not be bothered about what I do, to leave me alone.

MAGPIE: You wouldn't if it happened.

ASH: Were they nice - the eyeshadows and blusher?

MAGPIE: No. Horrible.

ASH: You can still change.

MAGPIE: I don't know.

ASH: Do you want to?

MAGPIE: I think so. I don't really like who I am.

ASH: I don't think we're meant to, are we? Not yet

Section 1

CHORUS: Is this heaven?

ALEX: We're not all dead.

CHORUS: Good.

ALEX: It's obvious really, what's happened.

CHORUS: Is it?

ALEX: Parallel universes.

ALL: What?!

ALEX: Parallel Universes. And our world and their world have collided. What else could it be?

CHORUS: "UMMS" AND "ARRS" BUT CAN OFFER NO ALTERNATIVE.

ALEX: I've been waiting for something like this to happen. I'm surprised it's taken so long. The signs have been building up for a while.

CHORUS: Have they?

ALEX: Of course.

CHORUS: Like what signs?

ALEX: The friction from the different Universes piling up and getting squashed together has obviously been causing build-ups of radiation -

CHORUS: (SARCASTIC) Obviously.

ALEX: Which has been making people act weird. Make odd decisions.

CHORUS: But isn't that just everyone all the time?

ALEX: Okay. Making people act weirder than normal. Make odder decisions. Get more irritated and angrier with each other. An increase in anxiety and depression.

JAY: Headaches?

ALEX: Yeah.

JAY: Being tired but not able to sleep?

ALEX: Yeah.

JAY: I knew it.

ALEX: This is all a bit of a relief, really. It's good to know there's been a reason for it all.

JAY: I was worried we were all just going mad.

ALEX: Me too. I'm Alex, by the way.

JAY: Jay.

ALEX: Are you from up there?

JAY: Yeah.

ALEX: But you knew this was coming too?

JAY: I knew something was going on, but no one would listen.

CHORUS: Sorry to interrupt, but there's no such thing as Parallel Universes.

BOTH: Yes there is.

CHORUS: Says who?

ALEX: Me.

JAY: Us.

ALEX: Isn't the fact that all this is happening all the proof you need?

CHORUS: I don't understand.

CHORUS: It's just stupid.

ALEX: No it's not. There's loads of different theories about Parallel Universes – what they are, where they are, if they are.

JAY: Some people say that déjà vu is evidence that Parallel Universes are real. Or the Mandela Effect.

CHORUS: The what Effect?

JAY: People on mass remembering things differently. Google it.

CHORUS: I'm still confused.

ALEX: Okay. Clearly what's occurred is, the new people, the doubles, the different people – their Universe and our Universe have collided which caused a tear.

CHORUS: As simple as that?

ALEX: Why not? Here the tear is in the sky and people got pulled up and out.

JAY: There the tear is in the ground and people got sucked down and in.

CHORUS: But in all the chaos and everyone whizzing around in the sky, we didn't realise at first that people were falling in to our Universe too?

ALEX: Exactly.

CHORUS: But how are there different Universes?
Where do they come from?

ALEX: That's the question.

JAY: I'm sure between us ... two heads are better than one.

ALEX: (UNSURE?) Yeah. Okay.

JAY: We should start by making a list. Working out who is where.

ALEX: That's exactly what I was going to suggest. So first - who is missing from this Universe?

CHORUS: Miss Moore.

CHORUS: Mr Humphries.

CHORUS: Half the netball team.

CHORUS: A whole load of Year 9's.

Section 2

JAY: Is that everyone?

ALEX: Well, there's you.

JAY: Me. Yes. And although we're not doubles like Ash and Magpie or related like Billy and Sam, there's definitely some similarities between us.

ALEX: Definitely.

JAY: Have you lived around here for a long time?

ALEX: My whole life. You?

JAY: Just moved here last year, my Mam got a new job.

ALEX: What's your Mam called?

JAY: Sue. What's your Dad called?

ALEX: Tony. Yours?

JAY: I don't know my Dad.

CHORUS: And, you know, one of you is a girl and one of you is a boy.

BOTH: So?

JAY: It's only the chance of which sperm is the quickest that decides your sex.

ALEX: In this Universe a sperm carrying a X chromosome got to the egg first.

JAY: In my Universe a Y chromosome won the race. That's all it is

Section 3

JAY: I was worried this might happen.

ALEX: Me too.

CHORUS: What's going on?

JAY: The first clue was Cam's rotten orange. That our atmosphere isn't compatible -

ALEX: (INTERRUPTING) It isn't compatible -

JAY: That's what I was saying.

ALEX: I know.

JAY: Then why did you butt in? You never let me do the explaining.

ALEX: I do. Loads.

JAY: You're always saying 'I'. I did this, I worked out. It's never 'we'.

ALEX: Sorry, I'm not used to working with someone else.

JAY: Neither am I. But it's nice to have someone who understands, who 'gets it' like I do. Don't you think?

ALEX: I don't know. It's ... different.

JAY: Fine. Go ahead.

ALEX: What?

JAY: Explain it. What's happening. You tell everyone, then you work out what to do if you're so amazing.

ALEX: Jay ...

BUT JAY TURNS AWAY.

ALEX: Our atmosphere and their atmosphere having exactly the same mixture of Nitrogen, Oxygen, Carbon Dioxide and Argon is really unlikely. Similar, maybe, but not the same. Something in our atmosphere isn't compatible for them. Is bad for them, even.

CHORUS: Are they going to be okay?

ALEX: I don't know.

CHORUS: Are they going to rot like Cam's orange?

ALEX: I don't know.

CHORUS: What's their atmosphere like up there?

ALEX: I don't know.

CHORUS: Are our people okay?

ALEX: I don't know.

Section 1

CAM LOITERS. HE'S KEEPING TO HIMSELF, BUT MACK SEES HIM.

MACK: You. You.

CAM: Me?

MACK: Yes. I don't know you. Are you from up there?

CAM: Yes.

MACK: Why didn't you speak up when they were asking who else fell through?

CAM: (SHRUGS)

MACK: Did you really fall through the ground from another Universe?

CAM: S'pose so.

MACK: What's your name?

CAM: Cam.

MACK: Why don't we have a Cam here?

CAM: (SHRUGS)

MACK: Do you have a me up there?

CAM: Dunno.

MACK: Oh you'd know. Everybody knows me.

CAM: (SHRUGS)

MACK: What's that?

CAM: An orange.

MACK: A what?

CAM: An orange.

MACK: What's that?

CAM: You don't have oranges?

MACK: No

CAM: It's like, a fruit.

MACK: A what?

CAM: You don't have fruit?

MACK: No.

CAM: It's good for you.

MACK: What does an orange taste like?

CAM: Like ... sort of like ... it tastes like ... An orange.

MACK: Like chicken?

CAM: No.

MACK: Like liquorice?

CAM: No.

MACK: Like cabbage?

CAM: No.

MACK: That's a shame.

CAM: Sorry.

MACK: I'm joking with you, stupid. I know what an orange is.

Why are you holding it?

CAM: It's all I've got from up there.

MACK: It'll get sorted out, they'll find a way to get you back.

CAM: I don't know if I want to go back.

MACK: Why not?

CAM: Here might be better.

MACK: Why do you say that?

CAM: You know when you just want the ground to open and swallow you up?

MACK: Yeah.

CAM: It did. And it was great.

MACK: What were you doing when it happened?

CAM: Eating my lunch behind the new science block.

MACK: What new science block?

CAM: Our school has a new science block.

MACK: Ours doesn't. Mind you, I hate science.

Why were you eating your lunch there?

CAM: It's quiet. And they leave me alone.

MACK: They?

CAM: I'd been off school for ages with glandular fever. Today was my first day back. Mr Simmons pointed me out in registration, said 'welcome back' and made everyone turn around and say it too. He's horrible, Mr Simmons. I hate him. Do you have him here?

MACK: Yeah.

CAM: What's he like?

MACK: Horrible.

CAM: So everyone said 'welcome back' and I said 'thank you' and smiled. Tried to. Sometimes in photos I think I'm smiling then when I see it I look like I'm having a really difficult poo.

MACK: I look great in photos.

CAM: The morning dragged so slowly but eventually it was lunchtime. I was just starting my sandwich when they came around the corner –

Section 2

MACK: I'm hungry.

CAM: It'll be our turn soon.

MACK: But I'm hungry now. Let's eat your orange.

CAM: I don't know.

MACK: Just holding it isn't helping anyone. Come on.

MACK PULLS SOME PEEL OFF.

MACK: Urghh. It's all rotten inside.

Your Mam's giving you rotten oranges to eat?

CAM: No.

MACK: It stinks. Go and throw it away.

SHE PUSHES CAM AWAY, ALTHOUGH HE DOESN'T GET RID OF THE ORANGE.

Section 3

THE GROUP SCATTER LEAVING MACK SHAKEN.

CAM: Are you okay?

MACK: Course I am. I could have taken them on.

CAM: It's scary, isn't it. Being one against a group, all with angry eyes and clenched fists.

MACK: I wasn't bothered.

CAM: You look bothered.

MACK: How come you'll stand up to that lot, but up there you hide behind the science block?

CAM: I don't know. It's different.

MACK: No it isn't.

CAM: You could just say thank you.

MACK DOESN'T REPLY.

Section 1

BILLY: Are you warm enough?

SAM: Yes

BILLY: Are you hungry?

SAM: No

BILLY: Thirsty?

SAM: No

BILLY: Do you need the toilet?

SAM: I'm not a baby. If I need the toilet I'll go to the toilet.

BILLY: Sorry. I just want to make sure you're okay.

SAM: I'm fine.

SAM STANDS UP.

BILLY: Where are you going?

SAM: Nowhere. My foot's gone to sleep.

BILLY: Is it okay?

SAM: It's just from sitting down for too long.

Urgh, you know when you get pins and needles.

BILLY: It's horrible. Sam?

SAM: What?

BILLY: When Mam sees you she's going to ... I don't know. Cry probably. Loads.

SAM: Yeah.

BILLY: And swear. Loads.

SAM: It's funny, I only just saw her this morning.

BILLY: It's been nearly a year since we saw you. Sam?

SAM: What?

BILLY: I love you.

SAM: What?

BILLY: I love you. I want you to know that.

SAM: Okay.

BILLY: I always wish I'd told you I love you more often. Every day. And ... I left Flopsy's cage open when he escaped that time but I let Mam blame you.

SAM: I knew it.

BILLY: Sorry.

SAM: You don't need to say sorry.

BILLY: I do, though. I always felt bad about that. She really shouted at you.

SAM: I know but it wasn't you, was it?

BILLY: It was, I just said. I was feeding him and I didn't close the lock properly.

SAM: No, I mean it was my Billy, not you.

BILLY: Oh.

SAM: I'm not being nasty.

BILLY: I know.

SAM: Are you crying?

BILLY: No. (BUT HE IS UPSET)

FRANKY APPEARS, ANXIOUS. HE ACCIDENTALLY BUMPS INTO SAM. BILLY OVERREACTS AND SQUARES UP TO HIM.

BILLY: Oi. Be careful.

FRANKY: Sorry.

BILLY: Watch where you're going.

FRANKY: I'm sorry.

BILLY: What use is sorry?

SAM: Stop it. It was nothing. I'm fine.

BILLY: He's barging around like an idiot. Like he owns the place.

SAM: That's enough. (TO FRANKY) Sorry about him.

BILLY: Don't apologise for me.

SAM: You do it, then.

FRANKY: He doesn't have to.

SAM: He does. Go on.

BILLY: (QUIET) I'm sorry.

SAM: I can't hear you.

BILLY: I'm sorry.

SAM: I'm sorry who?

BILLY: What? I don't know. I don't know who this is. Don't you?

SAM: Oh. You're from up there too?

FRANKY: Erm ...

SAM: Sorry, I didn't realise. What's your name?

FRANKY: Franky.

SAM: I don't recognise you, sorry. Not that I know everyone, it's a big school. There's quite a few of us fell through, isn't there. Do you think it smells different here?

FRANKY: A don't know. A bit.

SAM: I do.

BILLY: A bad smell?

SAM: No, just different. Like when you go round a friend's and their house smells different. Not bad, just different to your house.

BILLY: I'm sorry you don't like the way we smell.

BILLY WALKS AWAY.

SAM: (CALLING AFTER HIM) I didn't say that. (TO FRANKY) He's in a mood.

FRANKY: Why?

SAM: Cos I didn't say I love him back.

FRANKY: Why didn't you say it?

SAM: Cos I don't. I love Billy, my Billy, but he isn't him. I'm not being horrible but I might look the same and sound the same as his sister, but I'm not her. And I'm sorry his Sam died, but it's not my fault. The things that have happened here, they're not my problem, you know. They're not our problem, are they?

BILLY REAPPEARS.

BILLY: Mr Chandra is taking groups of us to the canteen for snacks. I saved you a space in the first group.

SAM: Okay. Are you coming Franky?

BILLY: I only saved one space.

FRANKY: I can wait.

SAM: See you in a bit then.

FRANKY: Okay.

SAM AND BILLY GO.

FRANKY: Not my problem. Not. My. Problem

Section 2

BILLY RETURNS WITH A GLASS OF WATER FOR SAM.

BILLY: Here you go.

SAM: Thanks.

SAM DRINKS.

BILLY: What's this?

SAM: What?

BILLY: On your arm, let me see. It's a rash. All red spots up your arm. Does it hurt?

SAM: It's itchy.

MAGPIE: Really itchy.

Section 3

BILLY TRIES TO BARGE PAST LOU BUT IS PUSHED BACK. SAM IS ITCHING HER ARM.

BILLY: Try not to scratch it. You're making it bleed.

SAM: Tell me the story about the chicken.

BILLY: What?

SAM: Sorry, I forgot. My head's a bit fuzzy. Mam used to tell me and my Billy this story when we were little –

BILLY: About the chicken who felt cooped up so went on an egg-cellent holiday?

SAM: That's right. Tell it to me.

BILLY: It was silly, for babies.

SAM: Please.

BILLY: I don't know if I can remember it very well.

SAM: Try.

BILLY: It was a cold and rainy day on the farm -

SAM: On Sunnysdale Farm.

BILLY: Yes, Sunnysdale Farm. It was cold and rainy but out in the field Farmer Giles was –

BUT SAM DESCENDS INTO ANOTHER COUGHING FIT.

BILLY: I don't know what to do.

What do we do?

We can't just sit here doing nothing.

Tuesday' Character Summaries

Us (from this universe)	Them (from the parallel universe)
Alex	Jay
<ul style="list-style-type: none"> • A geek • Knowledge about parallel universes, alternative realities, and the Mandela effect • Confident and articulate • A leader • A female • Has lived in the area their whole life • Dad's name is Tony 	<ul style="list-style-type: none"> • A geek • Knowledge about parallel universes, alternative realities, and the Mandela effect • Confident and articulate • A leader • A male • Just moved to the area last year • Mum's name is Sue, doesn't know their dad
Ash	Magpie
<ul style="list-style-type: none"> • Perfect child that wants to rebel • Parents expect her to be 'top of the class' • Good person. People respect her • Never stolen anything • Freckles • Wonky ears, hides them under their hair • Scar on knee from falling off their bike • Favourite crisps are Picked Onion Monster Munch • Favourite colour is green • Has a dog called Errol • Had a friend called Katie, she moved away 	<ul style="list-style-type: none"> • A rebel who wants to be the perfect child • Parents show little interest in her • Shoplifts and steels things, hence the nickname Magpie, to gain attention from mum and dad • Freckles • Wonky ears, hides them under their hair • Scar on knee from falling off their bike • Favourite crisps are Picked Onion Monster Munch • Favourite colour is green • Has a cat called Errol • Best friend called Katie, encouraged her to shoplift.
Billy	Sam
<ul style="list-style-type: none"> • Big Brother of Sam • Sister Sam died when she was run over by a driver who was texting • Overprotective of Sam • Had a pet called Flopsy who escaped. Billy blamed this on Sam 	<ul style="list-style-type: none"> • Younger sister of Billy • Never died in the car accident • Hates Billy making a fuss over her • Had a pet called Flopsy who escaped. Billy blamed this on Sam
Mack	Cam
<ul style="list-style-type: none"> • The popular kid • A bully • Is sarcastic • His school doesn't have a new Science block • Likes attention • Looks good in photos 	<ul style="list-style-type: none"> • A victim of bullying • Is gullible • Likes Oranges • Eats his lunch on his own behind the new science block • Off school with glandular fever • Hates attention from others • Hates smiling in photos

1. Where is the play set? _____
2. What is Ash's other self called? _____
3. What stops the tear's pull? _____
4. What is the name of the school? _____
5. When is the play set? _____
6. Who stopped a stampeding cow? _____
7. What is the first lesson? _____
8. Who is missing first on the register? _____
9. What colour is the tear in the sky? _____
10. What is Billy's younger sister called? _____
11. How did Magpie get her nickname? _____
12. What does the teacher tell them to put away? _____
13. Who takes the register? _____
14. What words are used to describe Tuesdays? _____
15. Where do the students go to escape the pull? _____
16. Which characters are the 'geeks'? _____
17. What is Ash and Magpie's favourite crisps? _____
18. How did Sam die? _____
19. Who looks good in photos? _____
20. What is the Mandela effect? _____
21. Who was Ash and Magpie's best friend? _____
22. What is the name of Billy and Sam's pet rabbit? _____
23. What is Cam holding? _____
24. What is Alex's dad called? _____
25. What is Ash and Magpie's favourite colour? _____

Acting - This lesson you will be developing your physical and vocal performance.

Do Now – Please learn the lines from your script

Pick a moment in your scene when you will move to a different part of the stage.		
What is the moment when you will move?	Where will you move from and too?	Why will you move at that moment?
Pick a moment in your scene when you will use facial expression.		
What is the moment when you will use the facial expression?	What will the facial expression be?	Why will you use that facial expression at that moment?
Pick a moment in your scene when you will use a gesture.		
What is the moment when you will use the gesture?	What will the gesture be?	Why will you use that gesture at that moment?
Pick a moment in your scene when you will use posture.		
What is the moment when you will use the posture?	What will the posture be?	Why will you use that posture at that moment?
Pick a moment in your scene when you will use a voice differently.		
What is the moment when you will use your vocal skill?	What will the change in voice be?	Why will you use vocal skills at that moment?
Pick a moment in your scene when you will use a voice differently.		
What is the moment when you will use your vocal skill?	What will the change in voice be?	Why will you use vocal skills at that moment?

Design - This lesson you will be exploring props, costumes and set

Do Now

What is the word 'prop' short for? _____

What are they? _____

Props	Set Design
List all of the props that you could introduce into the performance	Draw your set and label
Costume	
List all of the costume elements that you could introduce into the performance	

Design - This lesson you will be exploring lighting and sound

Do Now

What are the abbreviations of lighting and sound? _____

FX	LX
List all of the sound that you could introduce into the performance	Re-draw your set with added lighting and label

Give 3 examples of how lighting was used in the original production

1. _____

2. _____

3. _____

4. _____

Tuesday Alison Carr

SECTION A Questions

1 1 , 1 2 , 1 3 and **1 4** are based on the following extract(s). *Enter* ASH AND MAGPIE, *Enter* ALEX AND JAY, *Enter* MACK AND CAM, *Enter* BILLY AND SAM

1.1 As an actor playing **one** of the roles, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]

Give **two** reasons for your suggestions. [2]

1.2 Briefly describe the relationship between the two characters [2]

Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

1.3 As a designer, describe **two** props that could be used in this extract. [4]

Explain how the actor(s) could use these props in this extract. Give reasons for your answer [4]

1.4 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Total mark ____ / 30	Final Grade ____
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Complete this and pass to the teacher before your final performance

Lighting Effects Plot

LX	Description	Length	Intensity	Que
1		:	%	“ ”
2		:	%	“ ”
3		:	%	“ ”
4		:	%	“ ”
5		:	%	“ ”
6		:	%	“ ”
7		:	%	“ ”
8		:	%	“ ”

Sound FX Plot

FX	Description	Length	Volume	Que
1		:	%	“ ”
2		:	%	“ ”
3		:	%	“ ”
4		:	%	“ ”
5		:	%	“ ”
6		:	%	“ ”

Key Words

Devising
Rehearse
Rehearsal
Script
Scene
Character
Narrator
Still Image

Stanislavski:

Given Circumstances
Units And Objectives
Through Line
Adaption
Motivation
Super Objective
Subtext

Imagination
Physical Actions
The Magic 'If'
Communion
Tempo Rhythm
Concentration
Relaxation
Emotion Memory

Vocal Skills

Pitch
Pace/ Tempo
Pause
Accent
Volume
Clarity

Physical Skills

Movement

Proxemics
Gesture
Posture
Stillness
Positioning
Blocking
Expression
Facial
Expressions

Lighting Design

Plotting LX
Intensity
Focus
Angle
Colour
Gobos
Fresnel Lantern
Parcan Lantern

Profile Spot
Lantern
LED
DMX
Moving Heads

Sound Design

Music
Sound Effects
Live Sounds
Recorded FX
Volume
Reverb/Echo
Amplification
Microphones
Set Design
Proscenium Arch
Traverse Stage
Thrust Stage

In-the-Round
Backdrop
Cyclorama
Props
Furniture
Entrances/Exits
Sight Lines
XLR/Jack/Phono

Costume Design

Material/Fabric
Garments
Hair Styles
Wigs
Make-Up
Accessories