
	Name		Seat	Class	Group
	<b>Eclipse</b> by Simon Armitage	Character	Scene		

Total Score _____ / 20
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**Do Now Quiz** – Complete the questions below in silence.

1. Who is the leader of the group? \_\_\_\_\_
2. What is Midnight's real name \_\_\_\_\_
3. What is the name of the missing girl? \_\_\_\_\_
4. Who gets bullied by the group? \_\_\_\_\_
5. Where is the first scene set? \_\_\_\_\_
6. Who is late for the interview? \_\_\_\_\_
7. When is the play set? \_\_\_\_\_
8. Which character is a Tom boy? \_\_\_\_\_
9. Who is blind? \_\_\_\_\_
10. What are the names of the twins? \_\_\_\_\_
11. Where does the girl go missing? \_\_\_\_\_
12. Who tells far-fetched stories? \_\_\_\_\_
13. What does 'keep Schtum' mean? \_\_\_\_\_
14. Which character(s) study a lot? \_\_\_\_\_
15. Which character(s) care about their looks? \_\_\_\_\_
16. Which character has a Walkman? \_\_\_\_\_
17. Who is interviewed first? \_\_\_\_\_
18. What does Midnight get tricked into hearing? \_\_\_\_\_
19. What does Klondike bet? \_\_\_\_\_
20. Who wrote the play? \_\_\_\_\_

## SCENE ONE (6 Characters)

A police waiting-room. Seven chairs in a row, Glue Boy, Polly and Jane, Midnight and Tulip sitting in five of them. Klondike enters the room and sits on one of the empty chairs.

Klondike Tulip.  
Tulip Klondike.  
Klondike Midnight.  
Midnight All right.  
Klondike Missed the bus then couldn't find it. Sorry I'm Late.  
Midnight Are we in trouble?  
Klondike Anyone been in yet?  
Tulip No, just told us to sit here and wait.  
Klondike Oh, like that is it? Glue Boy.  
Glue Boy Klondike  
Klondike Extra Strong Mint?  
Glue Boy Bad for your teeth.  
Midnight Klondike, tell me the truth.  
Klondike And how are the split peas  
Polly and Jane We're the bees' knees.  
Polly Yourself?  
Klondike Could be worse, could be better.  
Midnight Klondike, we're in bother aren't we?  
Klondike Three times. Who am I? St Peter?  
*Off, a voice calls 'Martin Blackwood'*  
Midnight Me first? I thought I'd have time to get it straight.  
Polly and Jane Say as you speak...speak as you find.  
Klondike Say what you think, speak your mind. Clear?  
Midnight Not sure.  
Klondike Glue Boy, show him the door  
Tulip Klondike, why don't you tell him what's what? He's peeing his pants.

Klondike Lets all settle down. Midnight, stick to the facts. The oldies were up on the flat with the van, we were down in the crags. The first and last that we saw of her. Right?  
Tulip Right.  
Polly and Jane Amen.  
Midnight Just tell me again.  
*Off, a voice called 'Martin Blackwood'.*  
Tulip Stick to the facts. You were down on the sand...  
Midnight I was down on the sand. The mothers and fathers were up on the land. Was it dark?  
*Exit Midnight into the interview room*  
Tulip What a fart.  
Klondike Oh leave him. Blind as a bat. Sympathy vote. He'll be all right. Anyway, who said what? Tulip?  
Tulip No fear, kept mum like those two did.  
Klondike Polly, Jane?  
Polly Thought we'd keep schtum til you came.  
Klondike Good move.  
Glue Boy What about you?  
Klondike What about me? What about you?  
Glue Boy No, nothing.  
Klondike Well that's alright then.  
Jane What can you hear through the crack?  
Polly He was egging himself, I know that.  
Tulip Shh. No, not a word.  
Klondike Can you see through the glass?  
Tulip Give us a leg-up...No, it's frosted..  
Polly Moon came up. Sun was behind.  
Jane Nothing to say. Nothing to hide.  
Klondike Correct. Let's get a grip. No need for anyone losing their head.

### SCENE THREE (6 Characters)

*Klondike, Tulip and Glue Boy come running out of one of the caves. Glue Boy is sniffing glue from a plastic bag, and continues to do so throughout. Klondike wears a leather bag on his back and is carrying the skeletal head of a bull. Tulip is wearing Dr Marten boots and a red headscarf worn like a pirate.*

Klondike        Bloody hell it's a cow's skull

Tulip            How do you know it's not from a sheep?

Klondike        You're joking. Look at the size of it. Look at the teeth. Some caveman's had this for his tea. Hey, girls, fancy a spare rib?

Polly            Take it away, it stinks.

Jane            And I bet it's crawling with fleas

Klondike        It's a skull, you pair of dumb belles, not a fleece

Tulip            He found it right at the back of the cave

Klondike        I reckon it fell through the gap in the fence it's been lying there, waiting for me.

Polly            It gives me the creeps.

Glue Boy        It's a dinosaur. Ginormous Rex.

Klondike        I'm going to frame it or something. Put it in a case

*Tulip takes off her red headscarf, unfurls it and uses it as a matador's cape.*

Tulip            Come on Klondike. Ole. Ole.

Jane            I'm bored. Let's play a game.

Klondike        Let's trap a rabbit and skin it.

Polly            You're kidding. Let's play mirror, mirror on the wall...

Jane            Spin the bottle. Postman's knock.

Lucy            What about hide and seek?

Tulip            British bulldogs. No, numblety peg.

Lucy            What's that?

Tulip            That's where I throw this knife into the ground between your legs.

Klondike        I know. We'll play bets. I can skim this stone head-on into the waves.

Polly            We know you can. I bet if we had a vote, I'd have the prettiest face.

Jane            I bet you'd come joint first.

Tulip            I bet I dare touch the electric fence.

Klondike        Easy, you've got rubber soles. What do you bet Evo-Stik?

Glue Boy        Tomorrow never comes.

Klondike        Sure, you keep taking the pills.

## SCENE FIVE (6 Characters)

*The beach. Klondike, Tulip, Glue Boy and Lucy are standing looking at the sky.*

Tulip           What now?

Glue Boy       I-spy.

Tulip           Boring. Hide and seek. Come on Klondike, hide and seek.

Klondike       OK. Spuds up.

Lucy           What, like this?

Klondike       Yes, that's it.

*They all hold out their fists, with thumbs pointing skyward.*

One potati, two potati, three potati, four,

Five potati, six potati, seven potati, more...

Tulip           There's a party on the hill, will you come,

Bring your own cup of tea and a bun...

Glue Boy       Ip dip dip, my blue ship,

Sails on the water, like a cup and saucer...

Klondike       It's here, it's there, it's everywhere,

It's salmon and it's trout,

It shaves it's tongue

It eats its hair

You're in, you're in, you're in, you're out

*The dipping-out lands on Lucy.*

Tulip           You're it.

Lucy           OK, how many start?

Klondike       Fifty elephants and no cheating.

Glue Boy       Fifteen cheetahs, and no peeping.

Lucy           Off you go then.

*Lucy turns her back and begins counting. Exit Tulip and Klondike.*

One elephant, two elephant, three

Glue Boy       Filthy underpants and no weeping

Blackout. Enter Klondike, Tulip and Glue Boy

Klondike       Couldn't you find us?

Lucy           No. You win.

Tulip           We were down in the caves with the dead pirates.

Klondike       How hard did you look?

Lucy           Oh, about this hard. Feels like I've been looking for hours.

Tulip           We were camouflaged.

Glue Boy       Yeah, we were cauliflowers

Tulip           Oh my God.

Klondike       What's up?

Tulip           It's those two. Look.

Klondike       Wow. I don't believe it.

Jane           What's the matter with you? Never seen a woman before?

Tulip           Never seen this one or that one. What happened? Get flushed down the toilet?

Lucy           They've changed their minds.

Tulip           You mean you changed it for them. That's all we need, three Lucy Limes

Glue Boy       Three lucky strikes. Three blind mice.

Polly           Shut it, Glue Boy.

Klondike       I think they look ...nice.

Tulip           Nice? They look like bones after the dog's had them.

Lucy           They had a change of heart.

Glue Boy       Heart transplant.

Klondike       I think they look ...smart. Sort of.

Tulip           Yeah, and sort of not. They don't even look like twins anymore. Don't look like anyone.

Polly           I told you we shouldn't have.

Jane           Don't blame me. You don't look that bad.

Polly           Me? You should see yourself. You look like something out of a plastic bag.

Jane           So what? You look like an old hag. You look like a boiled pig.

SCENE SEVEN / ELEVEN (6 Characters)

*Enter Midnight, a carrying a melting ice-cream in both hands*

Midnight (facing the opposite way) Klondike. No heat.

Klondike No heat. Ice-cream. That's right.

Midnight No, no heat, on my face. No...no light.

Klondike No light?

Midnight No light. No sun.

Lucy Eclipse.

Klondike Eclipse? ECLIPSE. Everyone into position. Who's missing?

Tulip The twins.

Klondike Polly. Jane. POLLY. JANE. How long left?

Tulip A minute. No, fifty seconds. Less.

Klondike Who else? Midnight?

Midnight Here, right next to you

*Enter Polly and Jane*

Klondike Six of us. Six of us.

Tulip Glue Boy. Where's Glue Boy?

Klondike Where's Glue Boy?

Polly We saw him up by the tents.

Jane Out of his head.

Klondike Idiot. How long left?

Tulip Twenty. Less.

Klondike OK, OK. (to Lucy) You. It'll have to be you.

Lucy I'm going back to the...

Klondike Stay there and don't move.

Tulip Where shall we stand?

Klondike Don't you remember, the plan? (*He begins to move them into position.*)  
You there, you there, you there...

Midnight What about me?

Klondike You stand here.

Lucy Look, I'm not really sure...

Klondike Just stay put. You've had it your way all afternoon, now lets see what you're made of.

Tulip Ten seconds.

Lucy Huh, me at the back then?

Klondike Pole position. Right where it happens.

*Facing towards where the sun grows darker, they stand in a triangular formation, with Tulip, Klondike and Midnight at the front, Polly and Jane behind them, and Lucy at the back.*

Polly Look out, here it comes.

Jane (elated) Oh yes.

Polly Time for the shades. Time for the shades?

Klondike Yes, the shades. Put them on.

*Klondike, Tulip, Polly and Jane put on their protective glasses.*

Midnight What?

Polly The specs.

Midnight Oh yes. (He takes his off.)

Tulip Five seconds, less. Three. Two. One.

SCENE NINE (6 Characters)

The police waiting-room. Tulip, Polly and Jane, Midnight and Glue Boy, sitting, waiting. Enter Klondike from interview room

Tulip            Well?

Klondike        Well what?

Tulip            Any problems, or not?

Klondike        No, none.

Polly            What did you tell them?

Klondike        Same as everyone else, I presume.

Jane             What do they think?

Klondike        How should I know? I'm not a mind reader.

Tulip            Well, I don't care. I don't see what else we're supposed to say

Polly            Nor me.

Jane             Me neither.

Midnight        So we can go home?

Klondike        No

Midnight        Why not? We're all done, aren't we?

Glue Boy        Except for one.

Midnight        Oh yes. Sorry. Forgot.

*Off, a voice calls 'Paul Bond'.*

Glue Boy        That'll be me then.

Tulip            Why are they asking him?

Klondike        It's his turn. Everyone has to go in.

Polly            Fat load of good that'll be. He can't remember his own name at the best of times.

Jane             He was out of his brain that day, weren't you, Glue Boy?

Glue Boy        High as a kite. Cloud nine.

*Off, a voice calls 'Paul Bond'.*

Oh, well. Cheerio.

Klondike        Glue Boy?

Glue Boy        What?

Klondike        Whatever you know, get it straight.

Glue Boy        Like you, right?

Klondike        Right.

*Exit Glue Boy into interview room.*

Tulip            See the news?

Polly            No. In the paper again?

Tulip            Yes, and on the telly as well this time.

Midnight        News at Ten?

Tulip            Don't know. I was in bed by then, but I saw it at six on the BBC.

Jane             What did it say?

Tulip            Said they'd called off the search. Said they'd had aeroplanes over the sea, locals walking the beach, boats in the bay, dogs in the caves and all that for over a week, but they'd called it a day. Said she might be thousands of miles away by now.

Polly            Anything else. Anything...new?

Tulip            No. Oh yes, they showed her mum and dad.

Klondike        I saw that. Him in the suit, her in the hat, going on and on and on.

Jane             How old?

Klondike        Don't know, but you could see where she got it from.

Pause.

# Eclipse Rehearsal Portfolio KAT 2.1

Name \_\_\_\_\_ Character \_\_\_\_\_ Scene \_\_\_\_\_

Grade \_\_\_\_\_

Do Now – Write definitions for the words below.

An Actor is \_\_\_\_\_

A Director is \_\_\_\_\_

An Audience is \_\_\_\_\_

A Theatre Company is \_\_\_\_\_

An Ensemble is \_\_\_\_\_

Give examples below of your leadership and direction plus the effect your opinions and decisions have had on your performance.

Examples of my leadership and my role as a director

What effect did this have on the performance? /  
What will it communicate to the audience?

Eg. I suggested that the first character should enter slowly and cautiously.

Eg. This communicates to the audience that he can't see.

Give examples below of how you worked together as a company and your role within the ensemble.

Examples of how we worked together as a group.

What was your role within the ensemble?

Eg. We listened to each other when sharing ideas.

Eg. I ensured that everyone got a turn to speak and share their ideas.

Include a mind map of your best ideas below.



## Rehearsal Planning Sheet

**Do Now** Spend a few minutes learning some of your lines. How many can you remember? \_\_\_\_\_

### Learning Lines

Method	
<b>Read, cover, check</b> Exactly what it says!	<b>Bedtime</b> Many believe that the best time to learn something is just before you sleep
<b>Units</b> Break the script into small manageable chunks	<b>Post it</b> Write your lines on post it notes and display them around the house. This means that you associate the lines with something physical
<b>Lines</b> Go old school and write out your line over and over until it sticks	<b>Memory Palace</b> Similar to post it but the house is in your mind. Sherlock Holmes used it to help solve crimes. Google it
<b>Doodles</b> Some of us are visual learners and drawing a representation of the line may help	<b>Storytime</b> Tell yourself a story that will help you remember your lines
<b>Audiobook</b> Make an audio recording of your scenes and listen to them over and over like listening to your favourite song	<b>Your own method</b> Find another method, or maybe you already have one that you know works for you  Write it here...

The method that works best for me is \_\_\_\_\_

### Blocking

Blocking is \_\_\_\_\_

#### **My Blocking**

Before you start to block your performance make sure you know what your character's relationship is with the other characters on stage

Character name	My characters relationship with them

Split your scene into sections and then draw a 2D ‘top down’ diagram of where you think the characters should be on stage. Think about character relationships and interaction at that time. Who is the focus on? Who is talking to who? Who is getting along? Who isn’t getting along? Etc.

Section 1	Section 2
<div> <div>US</div> <div>SRSL</div> <div>DS</div> <div>Audience</div> </div>	<div> <div>US</div> <div>SRSL</div> <div>DS</div> <div>Audience</div> </div>
Section 3	Section 4
<div> <div>US</div> <div>SRSL</div> <div>DS</div> <div>Audience</div> </div>	<div> <div>US</div> <div>SRSL</div> <div>DS</div> <div>Audience</div> </div>
Section 5	Section 6
<div> <div>US</div> <div>SRSL</div> <div>DS</div> <div>Audience</div> </div>	<div> <div>US</div> <div>SRSL</div> <div>DS</div> <div>Audience</div> </div>

## Performance Planning Sheet

### Do Now

This lesson you will be developing your movement and vocal performance.

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 a different tone of voice.		
What is the moment when you will change in your tone?	What will the change in your tone of voice be?	Why will you change tone at that moment?

Pick a moment in your scene when you will change the tempo of your voice.		
What is the moment when you will change tempo?	What will the change in tempo be?	Why will you change tempo at that moment?

What will I do in today's performance?
<p>Give 3 aims for you and your group</p> <p>1.</p> <p>2.</p> <p>3.</p>
What went well in our performance?
What could have been better in our performance?

## Assessment Grids for Key Assessment Points

### KAT 2.1 – Rehearsal Analysis

LO	1	2	3
To learn how to lead and direct a company of actors.	I can identify and use key Drama vocabulary.	I can provide examples of my own leadership skills and ability as a theatre director.	I can identify the effect that my skills as a leader has on a performance.
To learn how to work with others and be an effective member of a theatre ensemble.	I can identify and use key Drama vocabulary.	I can provide examples of my own teamwork skills and my role within an ensemble.	I can identify my role within a team and the effect that it has on an ensemble.

### KAT 2.2 – Eclipse Performance

LO	1	2	3
To learn how to use effective and appropriate tone of voice.	I can alter the tone of my voice by varying pitch and stresses.	I can match the tone of my voice to the characters situation.	I can change the tone of my voice throughout my performance to communicate meaning and context.
To learn how to use effective and appropriate tempo of voice	I can alter the tempo of my voice by varying pause and pace.	I can match the tempo of my voice to the characters situation.	I can change the tempo of my voice throughout my performance to communicate meaning and context.
To learn how to block a performance in rehearsal.	I know stage area abbreviations and use these in my script.	I can plan where actors should stand on stage based on their character relationships.	I can perform with an awareness of space and adapt to character relationships as they change.
To learn how to use effective and appropriate movement.	I can find space onstage so that I am visible to the audience.	I can cheat out towards the audience when using gestures.	I can move downstage and cheat out to deliver vital dialogue.