

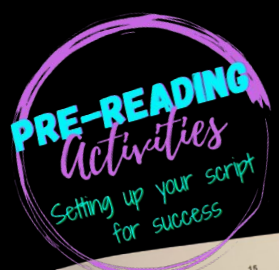
LIKE DOVES WE RISE



PRE-READING
Activities

YAËL FARBER

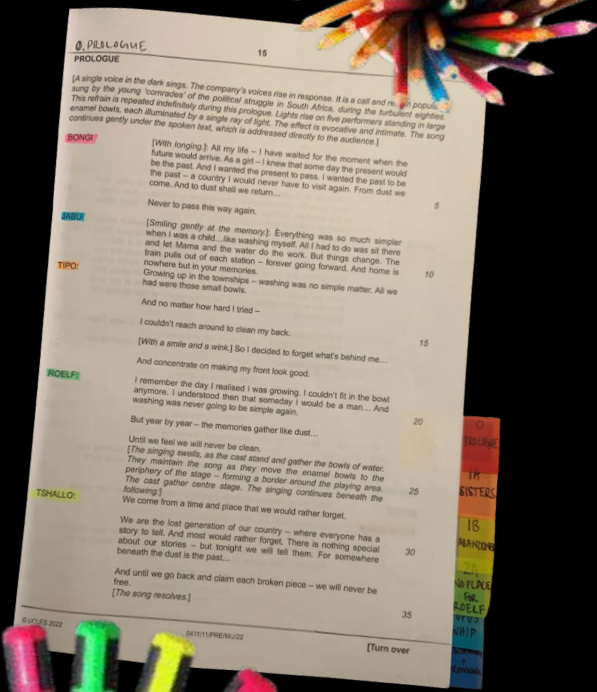
THE UNDERSTUDY
DRAMA & THEATRE RESOURCES

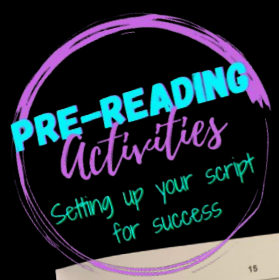


PREPARING YOUR SCRIPT

You will be working closely with this script for the next few months so get it organised, so you can access what you need easily, and you can easily see who is in a scene.

We have broken the script down into units that we will work with. This is a process most directors and designers go through to help pay attention to detail in each scene.

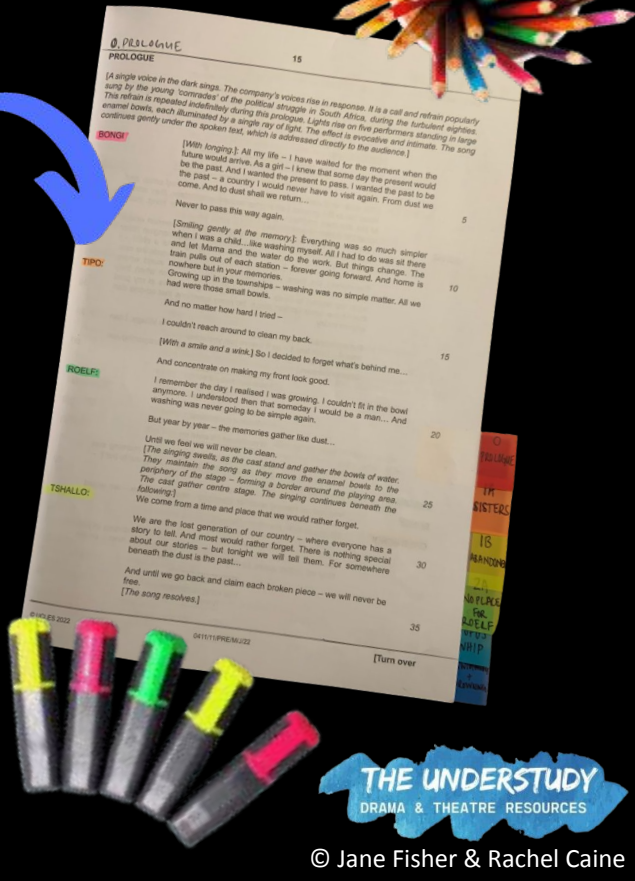




PREPARING YOUR SCRIPT

Choosing a colour for each character (although there are many minor characters) and highlighting your whole script allows you to see who is in each scene and makes reading in class (or to yourself) and experimenting with scenes much easier. It also allows you to see how prominent a character is.

Adding tabs to mark each section makes finding your place easy and helps organise the script in your head.





UNITS



In drama analysis, directors and designers often break down the script into units. This makes it easier to analyse what is going on.

Different directors/designers use different ways to decide where a unit starts and ends. We have divided their stories into smaller sections to be easier to work with and answer questions on..

PROLOGUE

ONE: BONGI

TWO: ROELF

UNIT	0	1A	1B	2A	2B	2C
TITLE	Prologue	Sisters	Abandoned	No Place for Roelf	Popo's Whip	Swimming & Drowning
PAGES	15	16-18	18-20	21-23	23-25	25-26
LINES	1-35	36-171	172-287	283-391	392-497	498-578



"UNITING" THE PLAY



You can do this as a class or as individuals. You get deeper understanding and more attention to detail if you each do your own but you share ideas (and workload) if you do it together. Or you could each do your own then share and create a central document.
It helps enormously with noticing details and understanding design requirements.

UNIT	PAGES	UNIT TITLE	LOCATION/ PLACE	SEASON/ DATE/ TIME	PLOT	MOOD/TONE	SCENIC: SET / PROPS / COSTUME	TECHNICAL: LIGHT / SOUND	IDEAS / THOUGHTS / QUESTIONS
0	15	PROLOGUE	South Africa		Dramatic opening of song and five actors standing in large enamel bowls. BONGI talks about waiting for the future. JABU talks about the simplicity of childhood. TIPO talks about forgetting what's behind. ROELF talks about memories gathering like dust - unable to be clean. TSHALLO talks about the importance of their stories to reclaim their pasts to free themselves.	Dramatic. Sad.	Enamel bowls big enough to stand in.	Five lights rise on performers.	Very evocative opening. Exciting dramatically.
1a	16-18	SISTERS							
1b	18-20	ABANDONED							
2a		NO PLACE FOR ROELF							
2b		POPO'S WHIP							
2c		SWIMMING & DROWNING							



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1a	16-18	SISTERS			
1b	18-20	ABANDONED			
2a		NO PLACE FOR ROELF			
2b		POPO'S WHIP			
2c		SWIMMING & DROWNING			

Here is an example of how you might do the first unit. Of course, everyone will bring their own reading and observations so each uniting doc will be slightly different.

It is in the process of doing this that you deepen your understanding of the text and notice details that will help you with design and direction.

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CHARACTER NOTES

CHARACTER	WHO	NOTES
BONGI		
ROELF		

On the second tab of the sheet, there is a table set up for character notes. These help to gain a full picture of each character as you read. If you add to it as you go along, it will really help when you come to revision.

As this play has a different form in terms of each actor taking a turn to tell their story, we have simplified the character notes for this play to only look at Bongi and Roelf in detail, and will focus on understanding the context and setting in more detail.



This is a sample resource from

www.the-understudy.org

It may be shared freely as an introduction to our series of resources on this play - and all plays for IGCSE Drama Pre-release 2021-2.

To purchase the rest of the slides, which includes teaching units like this to cover the whole play, contextual research, exam packs with mock exams and marks schemes, go to

www.the-understudy.org

BIBLIOGRAPHY

- All images are original or stock images from www.canva.com