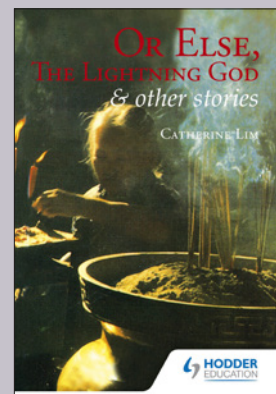
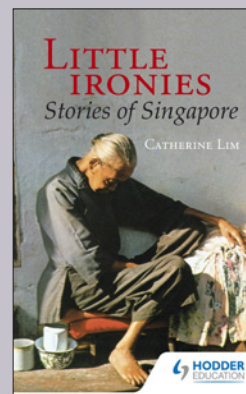
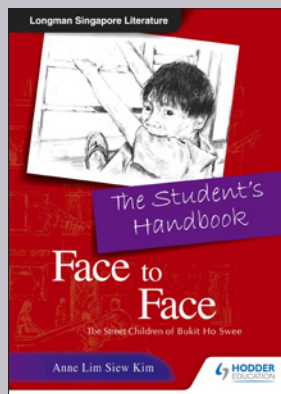
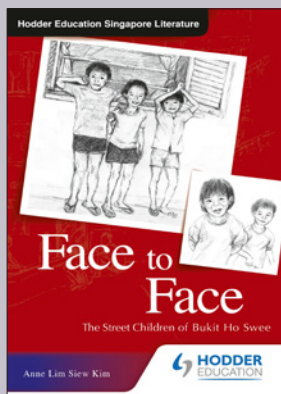
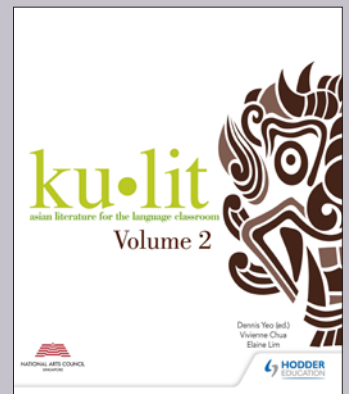
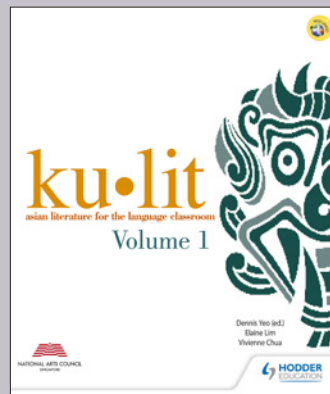
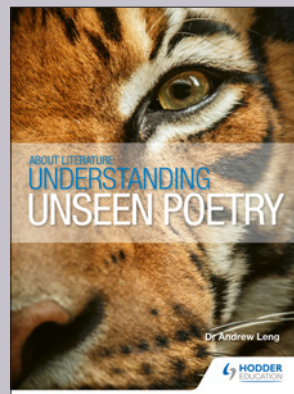
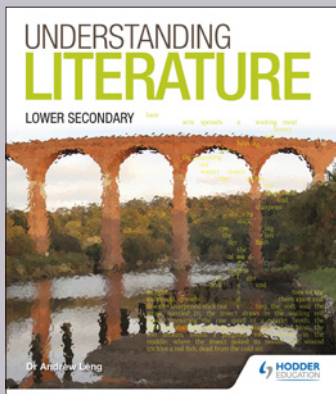


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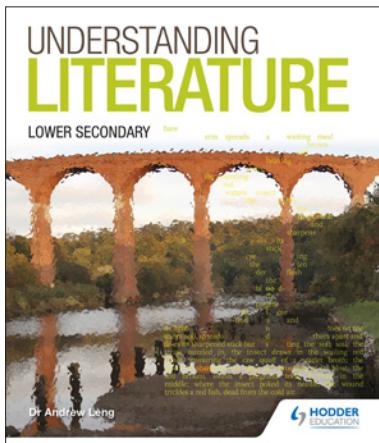


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84 DRAMA
SCHOOL PLAY 85

### UNIT 1 School Play

by Jane Liddiard

In this Unit you will learn about:

- Key Terms related to Drama
- Character
- Themes and Values

**About the author • Jane Liddiard**

Jane Liddiard is a playwright who was born in Salisbury in England. She was an English and Drama teacher for 23 years. She is an enthusiastic rugby fan who supports Harlequins and England rugby teams. Her two collections of plays for 11- to 14-year-olds are called *Stepping Up: Four Short Plays* and *Moving On: Three Short Plays*.

**GETTING STARTED**

Think about a school performance that you have seen or participated in. It could be a kindergarten, primary or secondary school production, such as a play, musical, concert, or even a short performance item put up during school assembly. What was interesting and memorable about watching or participating in this performance?

**LIST OF CHARACTERS**

**Pupils**

- Karen • Debbie • Gary • Rina • Daniel • Gordon • Jalinder • Peter • Lisa • Russell • Carlton (Carl) • Amina • Kurio I • Chorus 1, 2, 3 • Narrators 1, 2, 3

**Non-speaking**

- Football Fans • Several other Chorus members

**Teachers**

- Ms Strange, English and Drama
- Miss Solomons (Miss Sol), Head of Music
- Mrs Davies, Head of English • Mr Baxter, English • Mr Williams, PT.

**Parents**

- Rina's Mum • Mrs De Souza (Mrs De S. — Peter's Mum)

**School Play**  
By Jane Liddiard

**Characters:** Debbie, Gary, Karen, Rina, Ms Strange, Miss Solomons, Mr Baxter.

*The School Hall at lunchtime. A large number of pupils are milling around waiting for the teachers.*

**Debbie** It's ever so noisy in here.

**Karen** Are you going to audition, Gary?

**Gary** Yeah, I fancy doing the pop star part — you know, with my guitar and that.

**Debbie** You won't get that part. You're not tall enough.

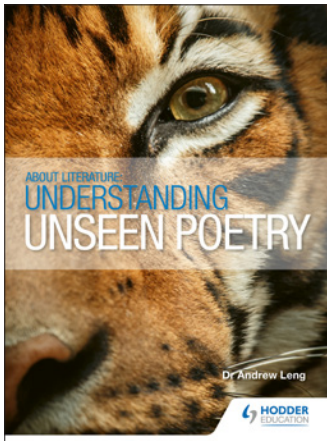
**Gary** Well, I'm growing. I'll be much taller by the start of the play.

**Debbie** Anyway, you're not handsome enough.

**Gary** You're not so pretty yourself, pig-face.

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- Develop the independent, critical thinking skills necessary to succeed in the unseen section with targeted questions.
- Ensure students feel confident and prepared for the examination with examination tips.
- Encourage independent study and self-evaluation with answers provided.

About Literature: Understanding Unseen Poetry  
Teacher's Guide

### Unit 1

## 40–Love

Roger McGough

In this unit, students will learn about:

- the title and its significance
- the poetic device of extended metaphors and their effects
- poetic structure, line arrangements and their effects
- the poetic form of concrete poetry
- the ending and its significance
- the theme of a failing relationship

### SUGGESTED ANSWERS

#### Question 1

The number 40 in McGough's title also refers to the age of the 'middle aged couple' in the poem: they are both 40, or in their forties.

#### Question 2

The effect of the first split word, 'tennis', is to show the great distance between the couple playing tennis. The divided word effectively symbolises the couple's failing relationship.

The effect of the second split word, 'between', is to magnify the distance between the players, because 'tween' is printed below 'be', as well as being on the opposite side of the page. Thus, the poet uses layout to show the increasing gulf between the couple, visually reinforcing the meaning of the word 'between': a space separating two objects.

#### Question 3

'40–Love' is made up of one sentence with no punctuation because the poet does not need any punctuation, since his poem is divided into lines and columns, rather than the sentences used in prose.

The poet uses his special, patterned layout of lines, which consists of parallel columns of words and the extensive white space between the two columns, instead of punctuation, to control how we read the poem. (In McGough's original version of '40–Love', the white space between the two columns is 11.5 centimetres wide.)

#### Question 4

When the eleven lines that make up '40–Love' are rearranged into a prose format, the poem becomes difficult to see and read, because it loses its special, tennis-match shape. As a result, '40–Love' loses all of its visual impact. For example, readers no longer see the huge gap between the two columns of words which are used to show the damaging division that exists between the couple.

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Teacher's Guide

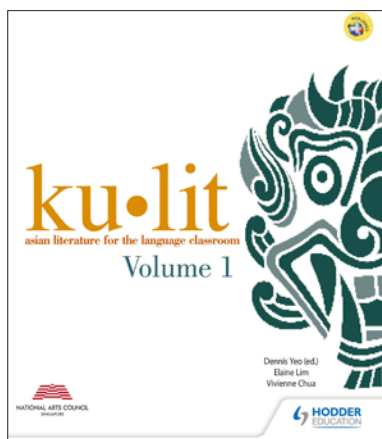
Thus, the key theme of division between the couple loses its visibility and intensity, because it disappears until the last few words—'the net will still be between them'.

### SHORT RESPONSE

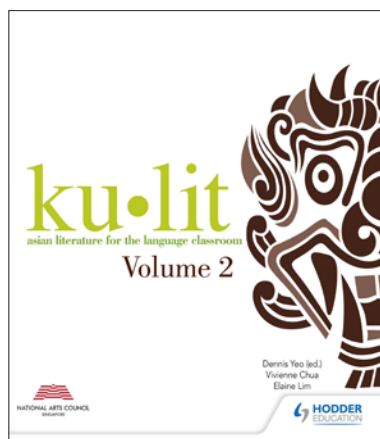
Answers will vary but might contain the following points.

The layout of '40–Love' is so important to its meaning and impact for three reasons:

- First, the layout makes '40–Love' into a concrete poem in the shape of a tennis match. At a glance, readers can tell that the layout resembles that of a tennis match.
- Second, the tennis match pattern reinforces the double meaning of the title, '40–Love'. This is because the title introduces the poem's extended metaphor which uses a tennis match to represent a couple's relationship problems.
- Third, the poem's layout is striking and appealing, making '40–Love' a neat, enjoyable, reader-friendly and interesting way to read about the serious theme of relationship problems. Interestingly, the fun layout contrasts with the serious theme, perhaps creating a level of irony.



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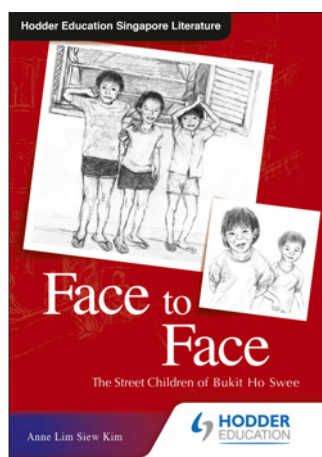


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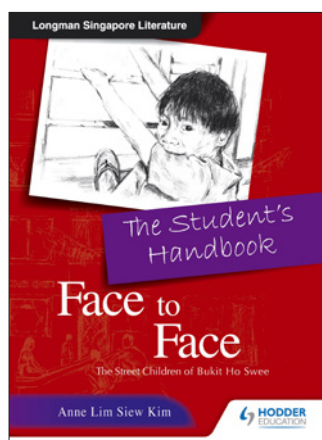
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His father resorts to chaining him up at home. Ah Ying is like 'a little rose bush that knew only how to grow thorns.' Ravi is 13 years old, yet unable to read or write.

These youths and children are among those who lived in Bukit Ho Swee of the 1980s. These are their stories – of struggles, neglect, resignation, courage, stoicism and resilience in the face of hardships. Above all, we find laughter, hope in hopelessness, and most of all, love and compassion. Rich and authentic in their portrayal, these stories deepen our understanding of human drama in our day-to-day living. Face is supported by a Student's Handbook and Teacher's Handbook.



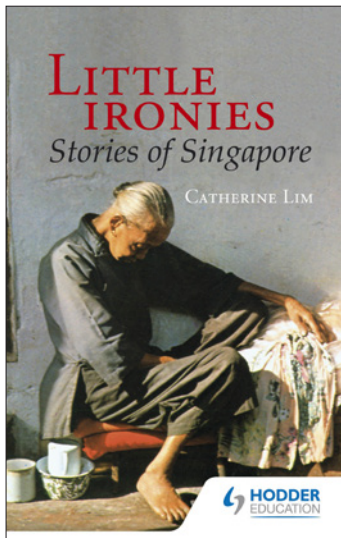
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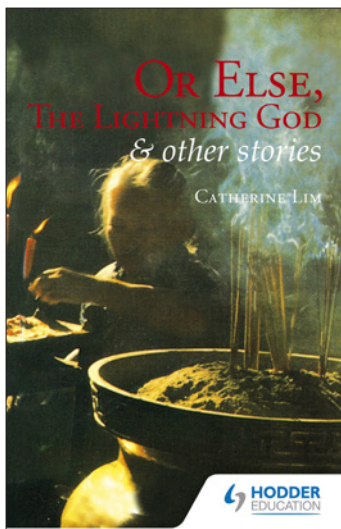
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