

KINOSHITA JUNJI'S

Twilight CRANE

THE UNDERSTUDY
DRAMA & THEATRE RESOURCES

UNIT 1

CHILDREN PLAY



UNIT 1

CHILDREN PLAY

READING

Pages: 16-17
Lines: 1-62



DISCUSS

What creative opportunities for design are created by the opening stage directions? What are your initial ideas about these?

What is the impact of hearing children sing as the opening of a play? What kind of tone/mood is set?

What might the children's games entail?

Knocking over Sticks / Snowball Fight / Bird in the Cage / Stag, Stag, How Many Horns.

shoji
8

a translucent folding screen that typically acts as a room divider to provide privacy and diffuse light throughout the room. A shoji screen typically consists of a wood frame that is filled in with paper, wicker, or cloth.

hearth
10

a fireplace for cooking and heating the home

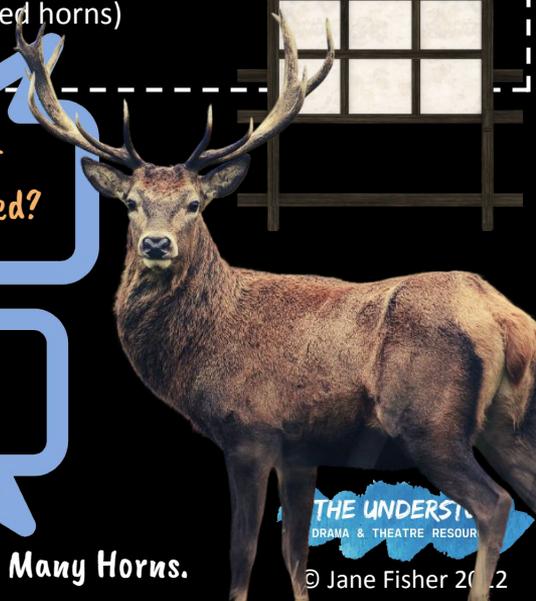
stag
36

a male deer with antlers (branched horns)

How do we first respond to Yohyo? What impression is created? How is this created?

What do we learn about Yohyo and Tsu's relationship?

VOCABULARY



UNIT 1

CHILDREN PLAY



Quick STARTER

Play any children's game that any of you remember, especially if it involves singing.



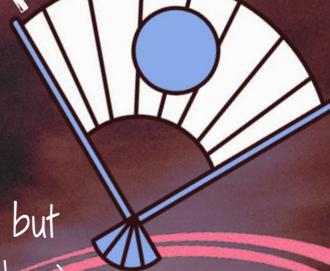
UNIT 1

CHILDREN PLAY



PRACTICAL *Exploration*

PERFORMER



Groups of

6.

or so (you need enough children to create an impact, but you can be creative with this if you have a smaller class)

Explore how you might stage this opening scene, which gives us real insight into Yohyo's character and his relationship with the children and with Tsu.

If you have more than one group, discuss whether there were any subtle differences each group's portrayal of Yohyo

You could add a director to each group. Or you could discuss the directing approach before or after your exploration, with every student considering their approach.

DIRECTOR



As a director, what would you want to bring out in this scene, and how would you do that?

UNIT 1

CHILDREN PLAY

DESIGN TASK

Set and Lighting Design

Create a moodboard for the set design for Twilight Crane.

DESIGNER

[Snow all around. In the middle of it one small, solitary shack, open on one side. Behind it an expanse of deep red evening sky.

...

The house has two rooms. One (to the right) is closed off by shōji.

In the center of the other, visible to the audience, is a square open hearth. YOHEYŌ is fast asleep beside it.]



Draw a sketch with your initial idea in terms of how you might make it all work on stage.



UNIT 1

CHILDREN PLAY

DESIGN TASK

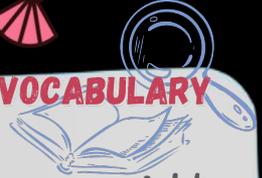
Costume Design



DISCUSS:

What might your approach to costume design be for the play?

VOCABULARY



Make notes on useful vocabulary you might need for exploring costume design.



**TOP 5
JAPANESE
TRADITIONAL
CLOTHES**

[\[Top5\] Famous Traditional Japanese Clothes](#)

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UNIT 1

CHILDREN PLAY

DESIGN TASK

Costume Design

DESIGNER

Create and label a moodboard for the costumes for the children.

What impact do you want your costumes to have? How will you do this?



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UNIT 1

CHILDREN PLAY

SECTION B

(25 marks)



Section B of the exam will be on Extract 2 (Twilight Crane).
You will need to answer two questions:

A 10 mark question (no choice)
on directing, design or
performing.

A 15 mark question from a choice
of 2 questions on directing,
design or performing.

**TAKE
NOTE!**

We do not know what they will focus on, so you need to be prepared for anything. Last year, they had questions on all three aspects, sometimes combining more than one aspect, so we will practise all kinds of questions.

We jump straight into
10 MARK QUESTIONS
here in this pack!



UNIT 1

CHILDREN PLAY

WRITING TASK 10 *Mark Question*

In the sample answers they have an answer as short as 260 words that gets 9/10. But they have longer answers of about 400 words too. Depends how efficiently you write. They give you a page in the exam booklet (about 25 lines) as guidance.

150 minutes
~~~~~  
80 marks

LESS THAN  
2 MINUTES  
PER MARK!

Read the passage from line 1, [*Snow all around.*] to line 61 [*Laughing, she allows herself to be pulled off.*] As a director, how would you create the mood of this scene? You may use elements of performance and design in your response. [10]

10 marks = 20 mins

**MOOD:**

The atmosphere or feeling of a performance, often created by the music, setting or lighting. (CIE)



HELP!

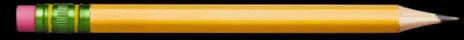
*Top tip*

The challenge here is actually fitting it all in. It's hard to cover everything you want to say in 20 minutes, so better to make a few bullet points about your main ideas to create the mood, then select elements of the text that might be useful in illustrating those ideas.

# 10 Mark Question



# Quick PLANNING



with bullet points

## THE QUESTION

Read the passage from line 1, ['Snow all around.'] to line 61 ['Laughing, she allows herself to be pulled off.']. As a director, **how** would you **create the mood** of this scene? You may use elements of **performance** and **design** in your response. [10]

What is being asked? Analyse the question.  
HOW to create MOOD using  
PERFORMANCE + DESIGN.

- Mood: romantic, idyllic, cheerful
- Lighting: deep red evening sky on cyc; warmth on actors
- Warmth of the fire / flickering: cosy
- Sound of children singing: voices - sweet
- Relationship between Yohyo and children: tender, loving, playful. Lots of laughter.
- Relationship between Tsu and Yohyo: loving, caring, tender.

First establish mood  
then say how.

Read the passage from line 1, [*Snow all around.*] to line 61 [*Laughing, she allows herself to be pulled off.*] As a director, how would you create the mood of this scene? You may use elements of performance and design in your response. [10]

This scene establishes the gentle, loving, playful character of Yohyo and his tender relationship with his wife. The pastoral setting and the joy of the children playing makes me want to work towards enhancing a mood of peaceful tranquility and joy. It is idyllic and romantic. One of the ways I would do this is working with the designers to create a beautiful but simple pastoral setting so that the snow everywhere creates a lovely soft canvas, suggesting purity and innocence. I would contrast this with the deep red sky on a cyclorama and experiment with quite warm, amber lighting on the actors, even though we might associate stark white and blue with winter. I want to idealise it a little bit and this is a magical story so there's room for creative interpretation. I would also add to the warmth and create a focus point with the flickering fire inside the house, making the simplicity of the shack seem cosy and comfortable for Yohyo and Tsu.

The sound of children singing as the opening lines has wonderful potential, so I would really work on the beauty of this song and the sweetness of their voices. This can be very moving as children's songs almost always pull at our heartstrings, reminding us of their innocence and joy.

# 10 Mark Question

## SAMPLE ANSWER

Read the passage from line 1, [*'Snow all around.'*] to line 61 [*'Laughing, she allows herself to be pulled off.'*] As a director, how would you create the mood of this scene? You may use elements of performance and design in your response. [10]

I would work with the children to be very playful and interactive with Yohyo, showing that they have a wonderful relationship: that he is their friend, that they trust and love him. I would get them to be quite affectionate with him, pulling him in different directions as they suggest the games, jumping on his back, and laughing a lot to show their ease with him. This would all add to the romantic idealism of the mood.

I would also want to emphasise the tenderness between Yohyo and Tsu: Yohyo's line about the cold soup must not be lost as we immediately see how much he cares for her. In their dialogue, I would have them be affectionate with one another, coming close together to show their intimacy, touching each other. Maybe Tsu would brush a strand of hair from Yohyo's face as she thanks him for moving the soup to the fire. We would also see their playfulness together as he drags her outside to join in the fun with the children. The final sounds of the section are Tsu laughing and the children singing, so this would create beautiful warmth and joy to mark the end of this mood as we shift into a new, darker mood with the dubious pair of Sodo and Unzu, making their sinister plans.

**[438 words in 20 minutes: 5 planning; 13 writing; 2 checking.]**



# 10 Mark Question



# Quick PLANNING

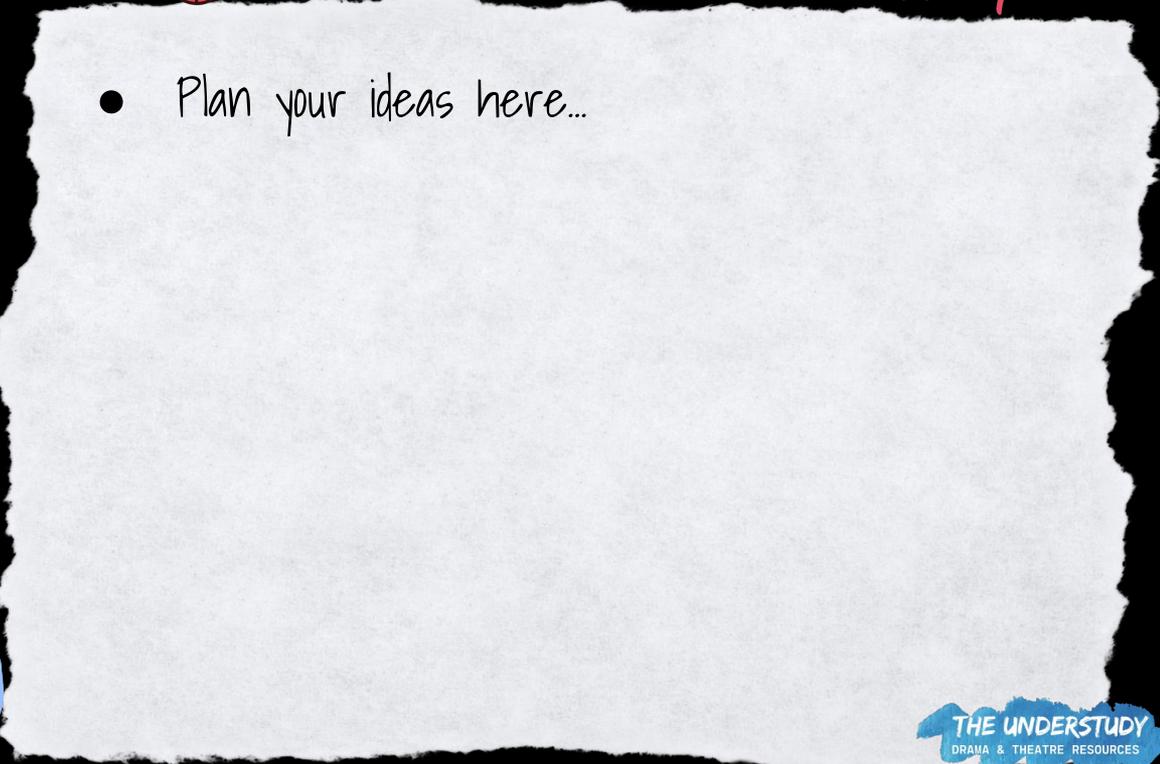
with bullet points



## THE QUESTION

Read the passage from line 1, [*Snow all around.*] to line 61 [*Laughing, she allows herself to be pulled off.*] As a director, **how** would you **create the mood** of this scene? You may use elements of **performance** and **design** in your response. [10]

- Plan your ideas here...



What is being asked? Analyse the question.  
HOW to create MOOD using  
PERFORMANCE + DESIGN.

10 Mark  
Question  
YOUR ANSWER

Read the passage from line 1, [*Snow all around.*] to line 61 [*Laughing, she allows herself to be pulled off.*] As a director, how would you create the mood of this scene? You may use elements of performance and design in your response. [10]

Write here...

10 Mark  
Question  
YOUR ANSWER

Read the passage from line 1, [*Snow all around.*] to line 61 [*Laughing, she allows herself to be pulled off.*] As a director, how would you create the mood of this scene? You may use elements of performance and design in your response. [10]

Write here...

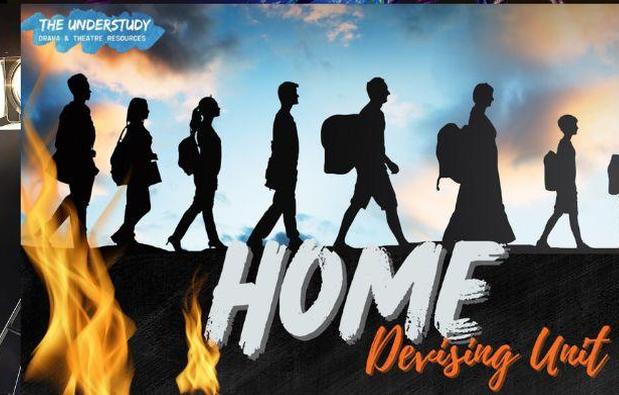
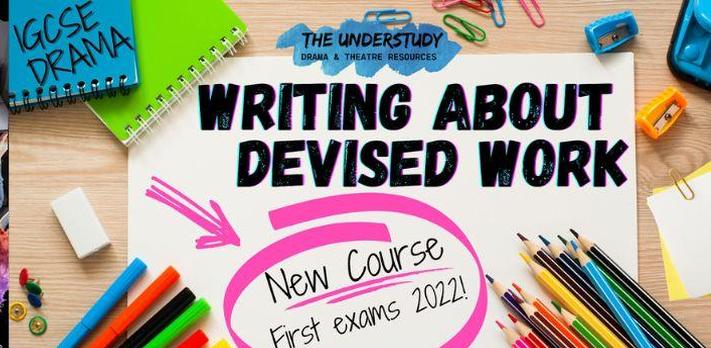
# MARK SCHEME

Read the passage from line 1, [*Snow all around.*] to line 61 [*Laughing, she allows herself to be pulled off.*] As a director, how would you create the mood of this scene? You may use elements of performance and design in your response. [10]

|      |                                                                                                                                                    |
|------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| 9-10 | Offers <u>insight</u> into the passage and provides a <u>detailed and perceptive discussion</u> of how to direct it to create an appropriate mood. |
| 7-8  | Offers <u>some insight</u> into the passage and provides a <u>range of practical ideas</u> of how to direct it to create an appropriate mood.      |
| 5-6  | Offers <u>understanding</u> of the passage and provides <u>some specific examples</u> of how to direct it to create an appropriate mood.           |
| 3-4  | Offers <u>some understanding</u> of the passage and provides <u>a simple suggestion</u> of how to direct it.                                       |
| 1-2  | Offers <u>basic understanding</u> of the passage and a <u>general comment</u> on how to direct it.                                                 |
| 0    | No creditable response.                                                                                                                            |

# Free SAMPLE

This is a taster of our full set of (editable) slides and many other outstanding resources available at [www.the-understudy.org](http://www.the-understudy.org)



# BIBLIOGRAPHY

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