



BRIDGE 2

Inspired by *The Winter's Tale*

Suitable for

Key Stage **2** **3** **4**

Curriculum Links

Every Child Matters is fundamental to the curriculum, which should enable all young people to become:

- Successful learners who enjoy learning, make progress and achieve.
- Confident individuals who are able to lead safe, healthy and fulfilling lives.
- Responsible citizens who make a positive contribution to society.

Below we have provided a list of cross-curricular links and references to the PLTS which you may find useful as you plan a balanced and engaging curriculum for young people in your establishment, which supports the ECM agenda.

These sessions are the result of extensive pilot work with a range of students and schools; therefore you may have confidence that the activities outlined are purposeful and driven by learning. The sessions are designed to be delivered with pace, and activities should be snappy and energetic.

Drama

These lessons encourage students to:

- Work imaginatively and creatively in collaborative contexts, generating, developing and communicating ideas.
- Consider and explore the impact of social, historical and cultural influences on drama texts and activities.
- Reflect on and evaluate their own work and the work of others.
- Develop and demonstrate competence in a range of practical, creative and performance skills.
- Actively engage in the process of dramatic study in order to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds.

Explorative strategies

- Still image
- Role play
- Tableaux
- Freeze
- Role play

The drama medium

- The use of space and/or levels
- The use of set and/or props
- The use of movement, mime and gesture
- The use of voice
- The use of spoken language
- The use of masks

The elements of drama

- Action/plot/content
- Characterisation

English

These lessons encourage students to:

- Express complex ideas and information clearly, precisely and accurately in spoken communication.
- Make fresh connections between ideas, experiences, texts and words.
- Use imagination to create effects to surprise and engage the audience.
- Use creative approaches to answer questions, solve problems and develop ideas.
- Work with texts that enable students to make connections between experiences across time and literary traditions.
- Connect ideas, themes and issues.
- Speak fluently, adapting talk to a wide range of familiar and unfamiliar contexts and purposes.
- Select the most appropriate way to structure and organise their speech for clarity and effect.
- Reflect and comment critically on their own and others' performances.
- Respond critically, constructively and cogently in order to clarify points and challenge ideas.
- Listen with sensitivity, judging when intervention is appropriate.
- Take different roles in organising, planning and sustaining discussion in a range of formal and informal contexts.
- Work purposefully in groups, negotiating and building on the contributions of others to complete tasks or reach consensus.
- Take part in informal and formal group or pair discussions, requiring students to take on a range of roles.
- Use a range of dramatic approaches to explore complex ideas, texts and issues in scripted and improvised work.
- Select different dramatic techniques to convey action, character, atmosphere and tension, and justify choices.
- Evaluate drama performances that they have watched or taken part in.
- Take part in individual and group improvisation and performance.
- Study at least one play by Shakespeare.

History

These lessons encourage students to:

- Develop a sense of period through describing and analysing the relationships between the characteristic features of periods and societies.
- Explore the ways in which the past has helped shape identities, shared cultures, values and attitudes today.

Citizenship

These lessons encourage students to:

- Explore different kinds of rights and obligations and how these affect both individuals and communities.
- Understand that individuals, organisations and governments have responsibilities to ensure that rights are balanced, supported and protected.
- Investigate ways in which rights can compete and conflict, and understand that hard decisions have to be made to try to balance these.
- Engage with and reflect on different ideas, opinions, beliefs and values when exploring topical and controversial issues and problems.

Personal, learning and thinking skills which are supported and developed by the Bridge 2 sessions:

Independent enquirers

Young people:

- Explore issues, events or problems from different perspectives.
- Consider the influence of circumstances, beliefs and feelings on decisions and events.
- Support conclusions, using reasoned arguments and evidence.

Creative thinkers

Young people:

- Generate ideas and explore possibilities.
- Ask questions to extend their thinking.
- Connect their own and others' ideas and experiences in inventive ways.
- Question their own and others' assumptions.
- Try out alternatives or new solutions and follow ideas through.
- Adapt ideas as circumstances change.

Team workers

Young people:

- Collaborate with others to work towards common goals.
- Reach agreements, managing discussions to achieve results.
- Adapt behaviour to suit different roles and situations, including leadership roles.
- Show fairness and consideration to others.
- Take responsibility, showing confidence in themselves and their contribution.
- Provide constructive support and feedback to others.

Reflective learners

Young people:

- Invite feedback and deal positively with praise, setbacks and criticism.
- Communicate their learning in relevant ways for different audiences.

Self-managers

Young people:

- Work towards goals, showing initiative, commitment and perseverance.
- Organise time and resources, prioritising actions.
- Anticipate, take and manage risks.
- Manage their emotions, and build and maintain relationships.

Effective participators

Young people:

- Propose practical ways forward, breaking these down into manageable steps.
- Identify improvements that would benefit others as well as themselves.
- Try to influence others, negotiating and balancing diverse views to reach workable solutions.

Family



Aims

- ✓ To develop an understanding of what the term 'family' means, through practical exploration.
- ✓ To place situations from *The Winter's Tale* into a modern context and explore them through improvisation.



Outcomes

- ✓ Students will be able to explain the relevance of Shakespeare in the world today.
- ✓ Students will be able to explore familial themes through discussion.
- ✓ Students will develop a wider appreciation of the term 'family'.
- ✓ Students will understand how themes, characters and scenarios from *The Winter's Tale* hold resonance today.
- ✓ Students will be able to use current scenarios to explore issues and themes which span time periods.



Equipment

- ✓ **Worksheet 1a–1e** (copied onto A3 paper).
- ✓ **Worksheet 2** (copied and cut, one scenario per group)
- ✓ Post-it notes and pens/pencils for the whole group.



Additional

- ▲ These sessions assume a basic knowledge of the play *The Winter's Tale* and awareness of its characters and socio-historic context.



Duration

- ✓ The session will last approximately one hour though it can be extended as required

1.1 Focus (Warm-up)

To encourage students to work together and develop awareness of each other.

- Organise students into a circle and then ask them to drop to their hands and knees.
- Ask them to shuffle in so that their shoulders are touching and to slide their hands between the hands of those either side of them.
- Explain that the task is to pass a pulse around the circle by tapping the floor with one hand at a time *in order*.
- Start the exercise and encourage them to stay in rhythm.
- Once the exercise has been successfully completed more than once, try sending the pulse round:
 - Quicker but still in rhythm.
 - In a different direction.
 - In both directions at the same time.
- Explain how through working together, they are like an ensemble which is what is needed for a production of *The Winter's Tale* due to the number of characters involved and their intricate relationships.

1.2 Family Fruit Bowl

Students explore the meaning of the term 'family' in order to move away from traditional ideas and consider the different relationships within a family.

- Ask students to start walking about the space under the following guidelines:
 - Move with energy and focus.
 - Use all the space available.
 - Move as an individual, not as a group or with your friends.
 - Be respectful of others in the space.
 - Avoid walking in a pattern.
 - Be aware of yourself and others at all times.
 - Do not interfere with another students' movement or be physical with anyone else unless you are told to be so.
- Practise this method of working by using the commands 'stop', 'freeze', or 'change' (direction) until you are happy that expectations are being met and students understand the nature of this task.
- As they walk, ask them to think about the term 'family'.
 - **What is family?**
 - **What does it mean to them?**
 - **What images / roles come into their minds?**
- Explain that you will state a number and they must get into a group of that size with anyone who is around them. Practise this a few times with different numbers in order to get it right and establish expectation.
- Explain that once you have called a group size, they will have 30 seconds to create a tableau of 'family' which they must hold when you call 'freeze'.
- View examples and briefly discuss:
 - **What sort of family is this?**
 - **Which characters can we see?**
 - **What sort of relationships do they have?**
- Repeat the activity to encourage students to move away from the traditional idea of a nuclear family.
- After seeing a number of different sized tableaux, ask students what they think of 'family' now.
 - **What is a family?**
 - **Do we need family?**
 - **What is most important about having family around you?**
 - **How can family relationships go wrong?**

1.3 Discussion

- In a circle discuss what students know about Shakespeare already. What comes to mind when they think of Shakespeare? Who enjoys Shakespeare?

1.4 Shakespeare/Soap Opera?

- Divide students into five groups and allocate each group a sheet from Worksheet 1a-1e.
- Give each group five minutes to write down anything they can think of, then rotate the paper and give them three minutes on the new one. Repeat for all five sheets.
- Spread the sheets in the centre of the students, sat in a circle on the floor. Discuss why it might be that so many familial themes are repeated, over 400 years later than Shakespeare wrote them.

1.5 Soap Opera Shakespeare

Students use situations from The Winter's Tale as the basis for improvisation and opportunity to explore different relationships.

- Organise students into six groups, and give each group a scenario (Worksheet 2)
 - They are to create their own soap opera scene which leads to a dramatic climax ('duff duff duff' *Eastenders* ending)
 - Remind the groups of the importance of a starting and finishing frozen position, and audience awareness.
 - Give about ten minutes to prepare, then show each scene and encourage feedback.
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1.6 Plenary

- Give each student two post it notes and a pen/pencil, and ask them to move to a private space.
- Ask them on each post it note to write down why they think Shakespeare might still be relevant today, and ask them to come and stick these onto the board when done.
- Once everyone is done, sit everyone in front of the board and share a few of the more poignant ideas.

Exploring Family



Aims

- ✓ To reinforce and develop the skills for using mask effectively.
- ✓ To explore characters and situations from *The Winter's Tale* through the heightened use of mask.



Outcomes

- ✓ Students will be able to use mask conventions confidently to develop and convey a character with depth and purpose.
- ✓ Students will be able to use familiar current scenarios to explore issues which span time periods.
- ✓ Students will have developed their understanding of the characters in *The Winter's Tale* and will be able to identify issues surrounding those characters.
- ✓ Students will be able to explain direct correlations between the issues in the play and issues in the world today.



Equipment

- ✓ **Appendix 1** (for your own reference)
- ✓ **Worksheet 3** (copied per group)
- ✓ Half masks in the style of Commedia dell'arte characters
- ✓ A whiteboard or flipchart and marker pen



Duration

- ✓ The session will last approximately one hour though it can be extended as required

2.1 Circle Cross (Warm-up)

Allows students to become more physically and mentally awake and active for the session.

- ➔ Ask students to stand in a circle and give them a category (eg facts about Shakespeare, chocolate bars, actors, etc).
- ➔ Explain that one student will cross the circle stating something they know from that category (eg died on his birthday, Mars, Brad Pitt, etc) and will move towards another student maintaining eye contact. Before they reach that person, the second student needs to move and start crossing the circle themselves. As they cross the circle, they must state another fact from that category whilst moving towards a third person, maintaining eye contact; the third person moves, and so on.
- ➔ Continue playing until someone doesn't move or doesn't state a fact at which point you can start a new category or play it as an elimination game.

2.2 Introduction to Masks

Students have the opportunity to create characters from a physical starting point in order to free themselves physically and explore larger than life characters.

- ➔ Students should be sat in a semi circle on the floor, with the masks laid out for them to see clearly. Using Appendix 1 explain the history of the masks.
- ➔ Ask each student to choose a mask, but explain that this should be an instinctive decision and not deliberated over.
- ➔ Organise students into a circle, holding their masks in their hands, and cover mask etiquette with them (shown on next page).

Mask Etiquette

- Always treat a mask with respect.
- Do not mistreat the mask by swinging it around or poking your fingers through its eyes.
- When returning the mask, use a wipe to clean inside it, paying particular attention to the mouth area.
- When you put on your mask you are creating the illusion of being a different character, so you must always put it on/ take it off in the wings or facing away from your audience.
- The more physical you are with the mask on, the more believable you will be.
- The mask only works when you are facing the audience or in profile. If you turn away from the audience the illusion is lost.
- It is a half mask; therefore your mouth and your lower jaw can be seen. This means you should ensure that you are working those parts of your face.
- Your audience want to believe in the character you are creating so be brave in your choices.
- You may only have limited vision so be careful moving about the space.

- Ask students to turn out from the circle and put on the mask. When told, they should turn back in to experience the initial reaction of seeing the others in the mask and see how it feels for them. Allow them to look at one another for 30 seconds then ask them to turn away and remove the mask.
- Encourage students to explain how it felt to wear the mask and to see others in the masks.
- They will now have the chance to get to know their masks and will work individually to do so.

Standing in the circle:

- First, ask them to hold the mask in one hand so that it is facing them; their fingertips should come up over the forehead and their forearm should sit where the mouth is. It should be held at arm's length.
- Ask them to look at the mask and take in all the facial detail.
- Ask them to think about what kind of character it is – grumpy, young, shy etc..
- They should make some decisions about who this person is and what they are interested in. They should decide the characters status.

Walking around the room:

- As students were holding the mask facing them, ask them to turn it so that it is facing away from them and allow the mask to lead them around the room, exploring everything.
- Ask students to decide what the mask is most interested in – for example the curtains, floor, smells, light etc.. They should still avoid other people at this point.
- Instruct students to start to imitate the face of the mask with their own face and think about how that feels.

Working physically:

- Ask students to begin altering their movements and physicality to become the character. Coach them to consider:
 - **How their pace might change**
 - **What their feet and legs start to do**
 - **How their posture might change**
 - **Other physical changes to their body**
 - **Showing the mask's status through physicality (levels and reactions to others)**

- Bring students back to the circle and briefly discuss how these exercise felt, then ask students to find a space, and to turn away to put on their masks.
- Count students down into a frozen starting position, explaining that this should be at the top end of the physical scale – the bigger the physicality, the more convincing the character is. You may wish to repeat this exercise to coach students into pushing their physical boundaries to as far as they can go.
- 'Action' students to start moving around the room and give them time to play with their character, trying different movements and physicalisations.

- On your command, ask students to add a vocalisation to their character which reveals something about them – a grunt, squeal, hum, whistle, growl, murmur etc...
- On your command, ask students to stop and greet the nearest person to them, using their vocalisation. Once you have done this a few times ask them to use the word 'hello'. Remind students to consider the apparent status of the people they greet, and how that changes the way they interact.
- Ask students to remove the mask and have a brief discussion about the experience.

2.3 Developing Mask Characters

- Once students are working confidently in the masks, ask them to decide on something their mask character is obsessed with. It could be something tangible like food or money, or it could be an idea like love or freedom.
- Ask students to walk around the space as if they 'feel' their obsession. Ask them to vocalise their obsession with a noise or a word. Choose a couple of particularly effective examples and ask the others to stop and watch.
- Discuss briefly what is so effective, drawing out things such as exaggerated physicality, audible noise, use of lower jaw and audience awareness.
- Ask students to stand in their own space, neutrally in the mask. Count them down 'Obsession 1, 3-2-1-freeze!' and they should alter their body to hint at their obsession. Repeat with 'Obsession 5, 3-2-1-freeze!' to encourage students to use more of their body to show the obsession at 50%. Repeat for 9, then 10, then say 'action' and ask them to walk around the space once more.
- Explain as they move that you will call 'freeze!' and they should freeze to show they have achieved their obsession, focusing on remaining physically at level 9 or 10.
- Repeat to encourage them to really push their physicality to level 10.
- As they are frozen explain that you will count backwards on 5 and they will slowly lose their obsession. Once you hit 0 it should be gone from them altogether.
- Comment on their reactions, particularly those who completed the activity well.
- Ask students to remove their masks, facing away from one another.
- Discuss:
 - **What was your obsession?**
 - **How did it feel to achieve it?**
 - **How did it feel to lose it?**
 - **Can you think of examples in life when people go through these emotions?**

2.4 The Jerry Springer Show

- Ask students to share what they know about *The Jerry Springer Show* or *Jeremy Kyle*
- Explain that they are going to create their own version of the show with the mask characters.
- Organise students into four groups and give each group a scenario from Worksheet 3. In each group there should be a host, the characters listed in the scenario (Worksheet 3) and some audience.
- Ask students to pick their masks depending on the character they are playing (audience members do not require masks)
- Give groups fifteen minutes to rehearse their chat show.
- Watch each chat show in order, with the rest of the class joining the audience. They are allowed to ask questions as well, as the boundaries between prepared and spontaneous improvisation become blurred.

2.5 Consolidating the Exercise

- Seat students in front of a whiteboard or similar and ask them what order, chronologically, the events in the chat show would have taken place, adding in incidental information which has arisen.

Father thinks wife is cheating with his best friend.

Wife leaves.

Son is fed up of the arguing.

Son has secret love. Father disapproves.

Father wants wife and child back. Child has not met Father.

- Stand 5 representative 'Fathers' in a line across the room.
- Ask other pupils to go and stand behind the Father they have the best advice for.
- Once they have stood, tap some on the shoulder and hear their advice.

2.6 Making Connections (Plenary)

- In a circle, discuss the following:

Are the issues raised in this session still relevant in our society today?

How do the scenarios that we have worked on today connect with *The Winter's Tale*?

What is Commedia dell'Arte?

Commedia dell'Arte is a type of comedy developed in 16th and 17th century Italy, characterised by improvised text based on plot outlines (scenarios). Commedia dell'Arte featured stock characters, some of whom wore distinctive masks. Literally, it means comedy (Commedia) of the professional guilds or artists (dell'Arte). Its popularity in Renaissance Europe can be attributed to the talents and special skills of the actors who were acrobats, dancers, musicians, orators, quick wits, and improvisers possessing thorough insights into politics and human nature. The audience loved the stock characters and their antics, much the way audiences through the ages have loved Shakespeare's characters and (in a more modern equivalent) the characters of *Friends* or modern slap-stick.

Where was it performed?

Most Commedia troupes performed outdoors in city and town piazzas on stages they brought with them in horse-drawn carts, along with their equipment, props, costumes, curtains, and ladders. The stages were usually built high (up to two meters), allowing spectators an unobstructed view of the action, and giving actors a storage area and changing room underneath. Some of the better Commedia troupes performed in Renaissance theatres such as Palladio's theatre in Vicenza or the Petit Bourbon in France.

Why is Commedia dell'Arte important?

In all periods of Western culture since the Renaissance, Commedia dell'Arte has been a conscious or subconscious presence. Using sexually challenging language and physical comedy, Commedia pokes fun at elements of society's respectable values by means of exaggerated styles and insightful character traits. The stock characters below can be found in music, visual arts, dance, and theatre as themselves or as inspiration for specific characters:

- Arlecchino (Harlequin)** – a servant who is like a five year old; eager to please, sympathetic and loves food; nimble and agile acrobat.
- Colombina** – female servant; flirty, sometimes crafty, often without morals.
- Il Dottore (The Doctor)** – says he knows everything but actually knows nothing; loves the sound of his own voice; claims to be the doctor of all subjects.
- The Captain** – the cowardly braggart soldier.
- Pantaloon** – the old man who pleased poverty but is obsessed with money.
- Pulcinella** – the clever prankster and scheming clown (possibly the origin of Punch from *Punch & Judy*).

The Masks

In the course of the development of the Commedia dell'Arte, there grew up certain traditions which held fast for many years. The rascally servant, the old man, the lady's maid and the like – stock characters which appeared in every play – always wore a conventional dress, with masks. In general these masks may be classed under four or five groups: Pantalone and the Doctor, both old men; the Captain, a young man of adventure; the valet or jester, usually called Zanni; the hunchback Pulcinella; and another old man, somewhat different from the first two.

The oldest masks in Commedia dell'Arte were outrageously grotesque. They covered the whole face, except lips and chin and were made from a skin that was stretched on a wooden mould, or from a wax millboard; their colour was usually brown or black. A mask type was represented by one actor and there are records about actors who played their personages until an old age. When a famous actor who was known for playing Harlequin (GD Biancolelli) died in Paris, there was news going around the town: Arlequin est mort.

A lasting legacy

Because Commedia was alive and well during Shakespeare's time, he was greatly influenced by its style. Italian names are pervasive throughout his plays, and the similarities between his characters and plots are particularly evident in a farce like *The Taming of the Shrew* or *The Comedy of Errors*. In the first Folio text, an old and foolish suitor to Bianca is referred to as "Gremio a Pantelowne." The impact of Commedia can also be seen in French pantomime, the English harlequinade, Moliere, and even today, in the work from artists like Nobel Prize-winning playwright Dario Fo.

Shakespeare / Soap Opera?

Soap operas have an emphasis on family life and personal relationships, set in familiar domestic locations. Most characters live or work in the same place or it focuses on a large extended family. The storylines follow day to day activities and personal relationships of these characters.

Shakespeare's plays are often set in only a few locations and are based on a small select group of people who are linked through family or location.

In his plays we focus on certain characters and build up a relationship with them as we follow them on their journey.

Think of as many examples as you can from any soap operas or any Shakespeare plays which focus on family life and personal relationships.

- In *Romeo & Juliet*, the Montagues and Capulets are feuding.
- Ian Beale and Phil Mitchell are constantly after one another in *Eastenders*.

Shakespeare / Soap Opera?

Soap operas have an emphasis on sexual drama and emotional and moral conflicts. Romance, mysterious strangers, secret relationships, extra marital affairs, and genuine love have been the basis for many soap opera storylines and also feature in Shakespeare's plays.

Think of as many examples as you can from any soap operas or any Shakespeare plays which focus on love, and the intricate and unfolding twists in the stories it causes.

- In *Romeo & Juliet*, the lovers were from rival families and had to keep their marriage secret.
- In *Eastenders*, Max had an affair with his son's wife, Stacey.

Shakespeare / Soap Opera?

Soap operas often feature comedy elements, often by way of comedy stereotypes such as the gossip or grumpy old man.

Even in Shakespeare's tragedies there is a comic element which helps alleviate the tension.

Often in both soap operas and Shakespeare's plays the comic character can get mixed up in a plot, which twists and turns around them!

Think of as many examples as you can from any soap operas or any Shakespeare plays which include a comic character.

- Malvolio in *Twelfth Night* is ridiculed in his stockings as he looks for love with Beatrice.
- Dot Cotton in *Eastenders* is a stereotypical old lady who can interfere with business which is not her own!

Shakespeare / Soap Opera?

Both soap operas and Shakespeare plays feature crimes such as kidnapping, adultery and murder.

Betrayal, disguises, banishments, false identities and theft are features of both soap operas and Shakespeare plays.

People are often blamed for crimes they did not commit, and given severe punishments for them.

Think of as many examples as you can from any soap operas or any Shakespeare plays which focus on a crime, or a false accusation and punishment.

- In *Othello*, Othello kills Desdemona out of jealousy.
- In *Coronation Street*, John kidnapped Rosie and kept her in her Grandmother's house, then assumed a false identity!

Shakespeare / Soap Opera?

In soap opera storylines, previously unknown children, siblings, and twins of established characters often emerge to upset and reinvigorate relationships. Unexpected calamities often befall weddings, funerals and other major life events. Even a character's death may not be permanent!

Shakespeare's favourite plot devices include re-uniting twins who are separated at birth or through some terrible tragedy, mistaken identity of a character, or the re-emergence of a long lost character, maybe who was thought dead.

Think of as many examples as you can from any soap operas or any Shakespeare plays which focus on characters who experience this sort of storyline.

- In *Twelfth Night*, the twins Viola and Sebastian are separated by a storm and reunited later on.
- In *Coronation Street*, Gail's husband faked his own death.

DAUGHTER IS UNEXPECTEDLY REUNITED WITH
HER BIRTH PARENTS

DAUGHTER DISCOVERS SHE IS ADOPTED AND HER DAD
IS NOT HER REAL DAD

TWO BEST FRIENDS, WHO HAD VOWED NEVER TO SPEAK
AGAIN, ARE REUNITED AFTER 16 YEARS

FATHER SPURNS HIS SON'S NEW GIRLFRIEND AS HE
DOESN'T THINK SHE'S GOOD ENOUGH FOR HIM

HUSBAND DISOWNS UNBORN CHILD OF HIS WIFE AS HE
BELIEVES SHE'S BEEN HAVING AN AFFAIR

WIFE IS THROWN OUT AFTER SHE IS ACCUSED OF
HAVING AN AFFAIR

'MY YOUNG WIFE IS PREGNANT...AND I THINK SHE HAS BEEN CHEATING WITH MY BEST FRIEND!'

Characters

Husband Jealous; convinced of his wife's infidelity.

Husband's best friend Doesn't know why he is there; loyal; childhood best friend.

Wife Pregnant; nervous; faithful.

Wife's best friend Loyal to the wife; believes in her fidelity; angry at the husband.

'MY PARENTS WON'T STOP ARGUING AND IT'S KILLING ME!'

Characters

Son Upset; sensitive; angry.

Father Doesn't know why he is there; blames the Mother; loves his son; angry man.

Mother Doesn't know why she is there; fed up with the situation; trying to understand the Father.

'DAD.....I'VE GOT A SECRET LOVE. DEAL WITH IT!'

Characters

Son In a secret relationship; fed up with his Father; determined to be honest.

Son's secret love Very much in love; doesn't know the Father; wants to support the son.

Father Doesn't know why he's there; disapproves of son's love; angry.

'I PUSHED AWAY MY WIFE AND CHILD.... NOW I WANT THEM BACK!'

Characters

Husband Used to have anger management issues; lonely; upset.

Wife Doesn't know why she is there; hurt by husband's previous behaviour; unsure whether to trust him.

Son/Daughter Doesn't know why s/he is there; no previous contact with Father.