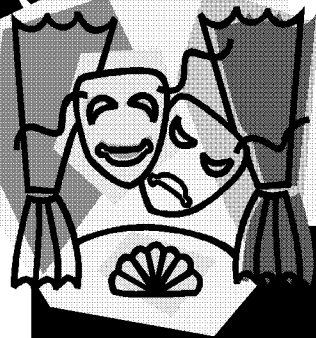


Secondary
Drama
Resources

Drama: Handbook of Instant Lessons for KS3



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Refusing and Accepting

Page 22

Paired work.

Following instruction, first agreeing to do what is asked. Then not do anything that is asked!

Hot Stuff

Page 23

Working in groups of four. A given scenario of an antique's sale with an object to sell.

Two students in character as buyers, two as salespeople.

- May need more than one lesson.

I'll do it my way

Page 25

Introducing working from a script. Characterisation, entrances and exits.

With freeze frames to break the four locations.

- Script is available for photocopying.

The Interview

Page 28

Introducing mannerisms and gestures with reading a script.

Using voice and tone to create meaning.

- Script is available for photocopying.

The Second Interview

Page 30

Four separate scenes, that can be made into a play in one lesson.

Each scene performed by a different group of students.

More on mannerism, accent and reading for instruction.

- More than one lesson needed.
- Script is available for photocopying.

Tea and Cake

Page 35

Introducing props and costume with mannerisms.

One scene with the potential for further script writing.

- Script is available for photocopying.

Conflict

Page 37

Two short scenes working on building tension.

- More than one lesson needed.
- Script is available for photocopying.

Conflict two

A good end of year exercise to assess

This exercise allows students to write

Introducing characterisation as an end to conflict.

- More than one lesson needed. Student guide sheet available for photocopying.

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Introduction and Rationale

This Handbook can be used simply. Games and scripts can be chosen at random, although the natures of the exercises do move from introductory to more demanding; in chronological order.

All scripts, word games and scenarios are photocopy-friendly for instant access.

The teacher should not need to do more than either work through the book or pick an exercise before the lesson. No lengthy reading required.

The activities in this book comprise a collection of creative and stimulating ideas for teachers and students who have minimal experience in using drama, as well as a great resource for more experienced drama teachers.

Each exercise has a new skill and a new situation that will maintain interest, excitement, fun and focus for any size or age group.

Through working with different scenarios, games and scripts you will have covered many initial aspects of drama and performance prior to GCSE and AS/A2.

After working through the exercises, your students will be in a strong and confident position to move to GCSE Drama – having learnt the rudiments of tableaux, improvisation, movement, characterisation, conflict and catharsis as well as much more.

The idea is to pull out any exercise and to put it into action with no pre-planning. Confident that each lesson is relevant in its own right to performance skills.

Each exercise is written as a suggestion. If you want to change, add, interpret, or swap them round, please do exactly that.

Some exercises can last two or more lessons, but most are based on single 40-minute lessons.

Drama Resources for Education
www.zigzageducation.co.uk.

Teachers who are interested in having
some of these at **www.PublishMe**

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Chair Emotions

Key Skills: Expression and Emotional Stance

- All sit in a circle facing in.
- Give each student a number (chronological is fine).
- Give an example of sitting in an angry way, then a tired way.
- Call out, one at a time – 'All sit in a BORED/ANGRY/UPSET/SLEEPY/FLIRTY way'.
- Remind all they each have a number.
- Inform all students they must make up their own posture on the count of three and hold it and remember it (try to emphasise making the posture obvious).
- Do this twice; commenting on the different postures made.
- Now make everyone copy Number 5's posture, Number 9's posture and so on.
- Now, insist that not only do students adopt a posture; they must also have a facial expression.
- Repeat the exercise with face and posture expression.

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Hello, My Name Is...

Key Skills: Quick Thinking and Improvisation

A great way to carry on from Chair Emotions, and an excellent ice breaker/introduction exercise.

- Teacher and students stand in a circle facing each other.
- Teacher explains that s/he will walk across the circle to a student, shake their hand and say "Hello my name is Mr./Mrs...."
- The student MUST respond with "Hello, I'm Jane/ Sara/Joe", etc.
- The student must vacate their space for you and is next, in turn, to walk across to another student with the same greeting.
- Teacher should maintain a sense of purpose and speed to the exercise.
- All students should have a go, and students should not go to their friends.
- The greeting can change from Hello to Hi, Yo, Hey man, etc!
- Now change the tone of the greeting.
- Teacher takes a turn to give example – greet a student in an overly enthusiastic manner.
- All to try this as – enthusiastic/bored/secretive/unfriendly/over-friendly/flirtatious/disgusted/happy, etc.
- Now change the wording to - You're late!
- Students must immediately improvise to the accusation.

Other variations:

- What have you done with my CD?
- How could you?
- I know all about last night.
- Tell me now.
- And so on...

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Atoms

Key Skills: Mime and Movement

This is a good game to play as a warm up.

- All students must walk around the room, keeping a distance of 2 ft. from each other. They must be quiet in order to hear the teacher. To ensure this, call out FREEZE, and then let them continue moving (repeat until they listen).
- Encourage the relaxing of arms, shoulders. Suggest all move in different directions. Make sure students stay out of friendship pairs.
- Teacher calls out ATOMS 2. All students must immediately form into pairs.
- Relax and move off again. Practice different groupings of ATOMS until they are able to group well.
- Now, inform students their ATOMS must make an object with their bodies for 10 SECONDS that you, the Teacher count out. Hold the object as a freeze frame. No sound effects and no movement yet.

Suggestions are:

- A Church.
- A Box.
- A Ball.
- A Book.
- A Sofa.
- A Bulldozer.

After each freeze frame, students must return to walking.

- Now introduce a movement.
- Don't forget to call out FREEZE and count down groups and keep students to the 10-second making time.

Suggestions are:

- A Toaster (the toast is up).
- A Washing Machine (the clothes are moving).
- A Snake.
- A Beach Ball.
- A Windy Wave.
- A Clock.

Now introduce a sound as well as the movement.

Suggestions are:

- A Coffee Maker (hissing and spitting).
- A Phone (dialling to the ring tone).
- A Television.
- A Car.
- A Radio.

- Students should walk around between groups, insisting they sit exactly where they are.
- You are then ready to move to the next group.

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Red and Green Tag

Key Skills: Vocal Characterisation

Students walk around keeping 2-ft. distance apart as you explain the game.

- If the teacher calls out GREEN tag, students must turn to the NEAREST peer and begin complimenting each other. No pauses allowed.
- Teacher calls STOP and return to walking.
- RED tag signifies the exchange of insults.
- BLACK tag a death scene, in that there must be an immediate decision from one of a pair to die, the other must react.
- PINK tag signifies a romantic scene.
- BROWN tag signifies whispering secrets.

More can be added.

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Sentence Impro

Key Skills: Quick Thinking and Story Building

- Pupils put into pairs.
- Very quickly hand out the sentence starters, one sentence per pair.
- Students have 10 minutes to come up with a very small performance that MUST begin with the exact line on the paper.
- Allow 10 minutes, not too much longer.
- See all performances; comment on the location and characterisation.

*If you want to continue, suggest that all students concentrate on the location and the improvisation and get the entrances and exits correct.

** Also introduce an accent for their characters.

See over for Sentence ideas to photocopy and cut out...

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Don't talk to me like that.	Here, take this.
I'm sure he went that way.	Tell me now.
Pass me the salad.	Have you seen my dog?
Well, I can tell you now.	Where were you last night?
Where's that CD I lent you?	Well, what about me?
I'm going to give you some advice.	Quick, help me.
Wow, look over there.	Is that your PE kit?
Please tell me what to do.	I think you are lying.
Did you see the programme last night?	He's not that tall.
When are you going?	He's not that tall.
I can't believe you just said that.	We must hide.
I don't believe you.	I'm not going to say this.

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The Bench

Key Skills: Improvisation and Characterisation

- You will need a bench, or three/four chairs next to each other. The rest of the class sits in a semicircle facing the bench.
- Decide on the bench's location;
 - In the park.
 - A bus stop.
 - A train station.
 - An airport.
 - The town centre.
 - Outside the cinema.
 - In the playground.
- Inform students of bench's location.
- Two students must go and sit on the bench; they should be encouraged to act normally as if they were really just sitting on the bench. They can start with the line.
 - "What are you doing here?" Or –
 - "Sorry, I am late." Or –
 - "What time does the Number 7 bus get in?"
- The teacher can then swap one student for another to allow everyone a turn - Even take a turn!
- The teacher must keep the momentum going, swapping location or situation if one becomes stale.

Introduce:

- It begins to rain.
- They fall out of the sky.
- The flight has been cancelled.
- A picnic with sandwiches and cake.
- A park has a duck pond.
- They are having an affair.
- While they are waiting to see the doctor.
- Where are they going on the bus?
- A third person can be introduced to the bench IF students are on task.

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I've Got Post!

Key Skills: Reactions, Expression and Story Building

- Students to work in pairs.
- Hand out the following situations that should be photocopied and put into a clear envelope and labelled simply 'the letter'.
- Students must read the letter, decide who is phoning whom, and create a short scenario in which all the action takes place as a telephone call between two people.
- I have allowed them to drag out their mobile phones to use as props, but this is obviously at your discretion!

See over for letter content to photocopy...

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You have been accepted to take part in the next mission to the moon.

You are to be expelled from school.

This house will be demolished at exactly 6.00 p.m. unless you follow these instructions.

You are overdrawn at the bank and must pay £2000 pounds in the next 24 hours.

Your holiday in the Bahamas has been cancelled; there are no refunds, or alternative destinations.

You have been successful in your bid to appear on 'Stars in their Eyes'.

We know all about the bank robbery. Pay us 2 million pounds.

Your husband has ordered a new car and has not paid for it yet.

You have won a holiday worth 1 million pounds.

Your daughter was caught stealing.

The pet shop has decided to close your home.

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Clap and Change!

Key Skills: Fun and Quick Thinking – Some kids could play this all day!

- Start with a bench location, or four chairs in a row.
- Decide on a location – in the park is a great starter.
- Two students step into the acting space (this is the bench).
- Once they are in it, they MUST stay in character. They must work instantaneously to be a character on a bench.
- Allow the first pair 3 minutes or so to establish themselves.
- Now, any student can CLAP. Once they clap, the actors freeze.
- The student who clapped goes in and takes the place of ONE of the actors. This new student can change the scenario in any way, apart from the location.
- This is repeated by another student clapping and taking the place of a student who has been on the bench the longest.
- Clapping must wait until the new actors have had at least one minute in which to establish their new idea or new character.

The teacher can then change the location to:

- A train station.
- An airport.
- The town centre.
- Outside the cinema.
- In the playground.

You can do away with the bench! Other ideas are:

- On a beach.
- In a restaurant.
- Waiting in a Queue.
- A shop.
- In a lesson.

- You can introduce this as a warm-up exercise.
- DO NOT let your students see who is clapping.
- The idea is to be instantaneous and to be in character.

Some ideas for props are:

- A hat.
- A bag.
- A coat.
- An umbrella.

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Character Cards

Key Skills: Characterisation and Imagination

- Students sit in a circle.
- Create groups of three that suit ability and working relationships – not friendship groups.
- Each group gets ONE character card.
- Students must then put their sketch into 5 freeze frames in a clear timeline sequence.
- These must be seen and the story line checked for complications, such as:
 - Lots of different locations – not enough time for this!
 - Actors all act out dying!
 - Actors all leaving – no one left to act!
- They must use their freeze frames as a story line.
- Students create a 3-minute sketch – ALL based on the character card.
- They are not allowed to explain their drama to the audience; their characters MUST become clear through their action, voice and situation.
- Allow groups just 15 minutes MAX. to complete this drama.
- Once these have been put together, watch and comment on characterisation and story.
- Students can now script their performance adding content and interest. Keep these to dialogue only. Movement and gesture, sound and staging can be taught later.

Scripting:

- Simply write the name of the character followed by a colon, then add the lines to be said.
e.g.:
Max: Will you all sit down and be quiet?
Sam: Sir, I haven't got a chair.

See over for character cards to photocopy...

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FIREMAN	SHOE SHOP ASSISTANT	BUILDER
HAIRDRESSER	THERAPIST	GARDENER
DOCTOR	ARTIST	ESTATE AGENT
POP STAR	AIR HOSTESS	LIFT OPERATOR
CLEANING LADY/MAN	LAWYER	LOLLIPOP LADY/MAN
TAXI DRIVER	CITIZENS' ADVISOR	LIBRARIAN
TEACHER	BEAUTICIAN	
BUS DRIVER	NEEDLER	

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Chaucer's Tales

Key Skills: Freeze Frames, Expression, Speaking in Character

- This works well following a warm up ATOMS game.
- Students should be sitting down ready to listen.
- Teacher to tell the story:

Once upon a time, there were five soldiers who had been fighting a war for a long time. They had fought bravely and now were being rewarded with medals for outstanding service, and money for all their hard work.

The soldiers, carrying all their possessions and their medals, began to walk home. They were still battle-bruised and began to get very tired as the sun set and the moon drew in. As they were thirsty and tired, they decided to stay the night in an Inn that happened to offer good food and accommodation. They ate well and drank wine; and afterwards, feeling refreshed, joined in the card game that the locals were playing.

They played and played, losing and winning, but more often losing. As the night grew darker, their luck ran out and the soldiers lost one card game after another until they lost all their money and all their medals for service in the army.

They awoke the following morning in very bad luck. The Innkeeper kindly gave them some food. As he saw them sitting morosely together, he was very sorry for them and began to talk to them. He said:

"Listen to me. I'll help you to recover some of your luck. This is what you must do. In the forest, over there..." He waved his arm towards the night. "...is a huge Oak Tree. Buried next to it is a pot of gold and treasure. You will need a pickaxe and shovels. You will have to dig and dig until you find it."

The soldiers thanked him and set off to find the Oak Tree. After looking around for a little time, they found it just where the Innkeeper had said. They dug and dug until they found a pot, and yes, there was gold inside. The soldiers decided to go into the village and buy some food to rest. After a little while, they began to have second thoughts. How much more they would have if they could have it all to themselves. When he came back...

The soldiers started thinking about how much gold he would have if he could have it all to himself. One decided to poison the food. He went to the chemist next door to the Inn and bought a bottle of wine from the chemist. He took it off for the forest and the Oak Tree.

As he came to the tree, the four soldiers' throat and threw him to the ground. The wine was still in the bottle, and to celebrate their new success and riches, they paid for a drink.

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Chaucer's Tales (Continued)

- Working in groups of five.
 - Students tell the story in five freeze frames – no more, no less.
 - These should be shown to the class.
-
- Each of the students must now make up a name for themselves as a soldier.
 - Students must focus on facial expression – sadness, anger, greed, fear, etc.
 - In each of the five freeze frames, ONE student comes out of the freeze and speaks directly to the audience – introducing him/herself.
 - Then, returns to the freeze frame before moving to the next.
 - These should be shown to the class.
-
- Each student remains in character as his or her choice of soldier.
 - This time, in each of the freeze frames, ONE student comes out and describes IN CHARACTER how he/she feels.
-
- Finally, students use the five freeze frames to tell the mini story changes.
 - Each one begins with a freeze.
 - Then the soldiers, Inn Keeper, interact with each other in character.
 - Students return to the freeze frame.
 - Students begin the second freeze frame in the same way; continue this for all five.

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The Telephone Game

Key Skills: Speaking in character, Voice and Tone

- Students work in pairs.
- Give them 10 minutes to come up with ideas and rehearse.
- Hand out one card for each pair.
- Allow them to use their mobile phones as props.
- They MUST sustain 2 minutes of conversation.
- They MUST make the conversation REALISTIC and interesting to an audience.
- See over for photocopying scenarios...

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Parent phones to ask you where you are.	Your holiday has been cancelled.
Son/daughter phones to say they are being bullied at school.	Best friend calls to say they have been grounded for 2 weeks.
Emergency. Your wife/husband is ill.	Boy and/or girlfriend calls to sort it up.
You have won the lottery.	The wedding is definitely cancelled.

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The Status Game

Key Skills: High and Low Status, Characterisation

This can be used to aid scripted performance, and any other improvisation or performance.

- Teacher will need a pack of cards!
 - Select eight cards from the pack: The Ace, 3, Five, Seven, Ten, Queen and the King.
 - The Ace is the lowest and the King the highest.
 - Select seven students to sit in a row facing the rest of the class.
 - Hand them one card each.
 - They must not let anyone else see what it is.
 - Students place the card either in their pocket, or memorise and hand it to the teacher.
 - Each student in turn must say:
"I AM THE KING" in a tone of voice that reflects their true status. For example, the Ace cardholder may whisper: "I am the King" whilst hiding under the chair.
 - The King may stand on the chair and shout his declaration.
 - The students watching must guess each cardholder in turn and put them in the correct order.
- Then, they can take a turn.

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Refusing and Accepting

Key Skills: Team-building and Basic Performance Skills

- Students work in pairs.
- Each pair chooses to be either A or B.
- Student B must initiate Student A to carry out a number of tasks.
- Student A agrees to everything and does all that is asked.
- Now, Student A changes and refuses to comply, simply saying 'No' or turning away.
- Students swap to A initiating B to carry out tasks gladly, then refusing.

Tasks suggested:

- Walk over there.
- Clean my shoes.
- Sit down.
- Stand up.
- Bring me my books.
- Write me a letter.

And so on...

- The Teacher can now link this exercise to the Status game.
- Student B can play a high status.
- Student A low status.
- Student A happily serves the King (Student B).
- Then swap the status.

The learning key is to clarify that *accepting* will improve and create a performance. *Rejecting* will ultimately hinder and destroy performance.

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Hot Stuff

Key Skills: Groupwork, Using Props, Sequencing and Story Building

- The teacher will need to collect a few odd artefacts gathered from the common room, classroom or store.
- You will need a table for each group to practise.
- Students work in groups of four.
- Set in an art shop or an antique shop.
- 1 group are the sales people.
- 1 group are the buyers.

Group Decisions:

- Who are the individual characters?
- Where is the scene set?
- What is the object?
- How did the sellers get the object?
- Why is it being sold?
- Is it really stolen?
- Are the buyer's really official investigators?
- How does the scene end?

Performance Time:

- Two students must act out the careful preparation made to show the object for sale.
- Two students, acting as buyers, really arrive and begin to look the object over.
- They begin to suggest it may be stolen.
- How does the scenario end?

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<ul style="list-style-type: none"> • Who are the individual characters? • Where is the scene set? • What is the object? • How did the sellers get the object? • Why is it being sold? • Is it really stolen? • Are the buyer's really official investigators? • How does the scene end? 	<ul style="list-style-type: none"> • Who are the individual characters? • Where is the scene set? • What is the object? • How did the sellers get the object? • Why is it being sold? • Is it really stolen? • Are the buyer's really official investigators? • How does the scene end?
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I'll Do It My Way!

Key Skills: Working from a Script, using three locations

- Students work in groups of four.
 - Each may have more than one character to play.
 - Read through script as a whole class (if possible).
 - Clarify the need for clear location setting.
 - Groups must decide where the doors are.
 - Groups must decide on chair location for each scene.
 - Characterisation must be made clear to the audience.
 - Actors must not turn their backs to the audience.
 - Chairs, tables, etc. must all be facing the audience.
-
- Allow 15 minutes to rehearse.
 - All students to perform their play.
 - Give useful comments for their attention.
 - Allow another lesson for final 15-minute rehearsal if there is no time left.
 - See final performances!

See over for scripts for photocopying...

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I'll Do It My Way (Script)

Child: No, I won't.

Mother: Why not?

Child: I don't want to.

Father: For goodness sake, you two stop arguing. It's giving me a headache.

Child: Well, don't make me then.

Mother: There is no way you are getting away with this. I'm ringing to make an appointment now.

FREEZE FRAME

Scene change: Talking on the phone

Child: Listen, I have to talk quietly. You're not going to tell on this.

Friend: What is it?

Child: Mum's forcing me to get my hair cut. She's making me have all the colour taken out.

Friend: Can't you come over? I'll ask my mum if she'll cut it for you.

Child: NO. I want you to cut my hair, you know, the one that works in the hairdressers. I want to get to cut my hair. OK.

Friend: Ok. Look, I've got to go. My dad wants to use the phone. When are you going?

Child: Tomorrow. Ok. Bye.

Friend: Bye.

Scene change: Hairdressers

Hairdresser: Good morning (Name).

Child: Yeah.

Hairdresser: Lovely. Just take a seat for a moment.

Child: Right, Ok. [Waits.]

Cousin: Hi, come this way. Here.

Child: UH? What do you mean?

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Cousin: Well, it's a bit dry, and the purple's turning green at the ends.

Child: I like it. I want you to cut it really short.

Cousin: What a good idea!

Child: Then, I want you to dye it orange.

Cousin: Oh, my God! Well, if that's what you want.

FREEZE FRAME

Scene change: Mother enters

Mother: I'll pay while I wait. How much? Oh, Ok... *[Stares at child's hair]*

Child: Hi, mum, can you drop me off at school? I'm starving. Can we stop at the shop on the way?

Mother: What... what... have you done...?

Child: Yeah, it's really great! Isn't it? Come on, mum, we're going to be really late.

FREEZE FRAME

END

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The Interview

Key Skills: Introducing Mannerisms, Gesture through a Short Scripted Interview

- Students will need to have a photocopy of the script and a pen to write with.
- Hand out the script and allow students to read through it.
- Place students in pairs that are effective to work in.
- Allow them 5 minutes to rehearse and see 2 or 3 performances.
- Students must now return to their seats with their pens.
- Once seated, they must have pens at the ready.
- Ask them to listen to the list of mannerisms you are about to read.
- Students must choose one mannerism each and write it down on the back of the script.
- The mannerism they choose MUST be exaggerated and made very obvious in their performance.
- Allow them 10 minutes to rehearse, encouraging them to really over-exaggerate each mannerism.
- Now watch all performances, commenting on the difference a mannerism can make to characterisation and interest.

List of mannerisms:

- Biting nails.
- Tapping foot.
- Tapping fingers on the table.
- Repeating lines.
- Saying 'UMM'.
- Agreeing with everything.
- Over enthusiastic.
- Coughing.
- Clearing the throat.
- Standing up and down.
- Rubbing hands together.
- Biting lower lip.
- ...

Script to photocopy...

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The Interview (Script)

Boss: Come in, please take a seat.

Employee: *[Shakes Boss' hand.]* Good morning. *[Sits.]*

Boss: *[Finding file with relevant info.]* Now, I understand you are interested in the post of hairdresser.

Employee: Yes. I've had lot of experience and been trained by *Vogue* in London.

Boss: Good. Well, I wonder if you would tell me a little, about the last job you had.

Employee: I worked for 7 years in London's *Vogue*. I decided that a lot of scenery was needed.

Boss: So, no problems at work to report? No disastrous haircuts or bleaching disasters?

Employee: Certainly not. I am a professional, not a *hairspray* idiot.

Boss: Well, thanks for coming in. We'll let you know by the end of the week of our decision.
[Stands up.]

Employee: Fair enough. I'll look forward to your *decision*. *[Exits.]*

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The Second Interview

Key Skills: Mannerisms, Movement, Reading for Instruction, Entrances and Exits

- This script is in four separate sections.
- Each section is designed for a set number, though this can easily be added to.
- The four scenes complete the story.
- Each scene is acted out by different groups in the same class.
- The whole play is created in one lesson!

- Act one is for three actors.
- Act two is for four actors.
- Act three is for three actors.
- Act four is for three actors (four with a bartender).

- Allow each group 10 minutes to read through and rehearse.
- The instructions are vital to characterisation.
- Introduce mannerisms as in the previous exercise.
- Students must choose one mannerism each.
- Allow 5 minutes to rehearse.
- Remind each group of their number in the scripts.
- Call out in turn and see each scene acted out.

- The next lesson introduces accents as well as mannerisms.
- Students MUST be able to keep their accent all the way through, or not do it!

List of mannerisms: *(Please add your own)*

- Biting nails.
- Tapping foot.
- Tapping fingers on the table.
- Repeating lines.
- Saying 'UM'.
- Agreeing with everything.
- Over enthusiastic.
- Coughing.
- Clearing throat.
- Staring and sitting down.
- Rubbing hands together.
- Smiling low lip.
- Sniffing.

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The Second Interview (Script for ACT ONE)

[Applicant enters the reception area.]

Secretary: *[They shake hands]* Morning. You can take a seat over there. Here's your identification badge. *[Hands over a badge.]*

Applicant: Thank you. Lovely day, isn't it? Are there many people applying for this post?

Secretary ignores applicant.

Applicant: Excuse me, I said are there many people applying for this job?

Secretary: Yes, there are about 30. Oh! Hi, how are you? *[Secretary and Colleague moves.]*

Colleague: Hi, God I feel terrible today, how are you?

Secretary: Oh, ok. Hey, look over there, *[Stage whisper]* that's the only applicant we've got for the post.

Colleague: You'd think we'd get loads of people, isn't you right, well. Do you want a coffee?

Secretary: Thanks. Oh, you'd better offer her a drink. Don't want the Boss thinking we're not helpful.

Colleague: Would you like tea or coffee? *[Applicant stares at her.]* Excuse me, TEA or COFFEE? Are you deaf?

Applicant: Well, excuse me, God, on the wrong side of bed today, did you? I'd like a cup of coffee, no sugar and 2 biscuits. Can you manage that with your hangover, or is it too difficult for you?

Secretary and Colleague ignore applicant.

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The Second Interview (Script for ACT TWO)

[The door opens and the Boss enters.]

Secretary and Colleague: Morning Mr./Mrs...

[Applicant hurriedly stands up.]

Applicant: Good morning *[Advances with hand outstretched, smiling.]*

Boss: You must be... *[Shakes hands, finds applicants hands very sticky, so tries to wipe them clean on his/her trousers.]* Give me a minute to get my notes and the interview panel; then my secretary will show you in, alright?

Applicant: Certainly. I'm just getting a coffee, so when you're ready. *[Looks nervous.]*

Colleague: Can I get you anything Mr./Mrs...?

Boss: Yes, a tea with 2 sugars and some of those chocolate biscuits I saw in the cupboard. *[Exits.]*

Secretary: *[Glares at applicant who retreats to his/her chair. Colleague goes to make tea. The phone rings.]* Hello, Professional Property Cleaners. How can I help? Oh! Hi, Mum.

(The conversation must be improvised. Think of ideas such as – His/her mum is arranging their wedding; a letter arrived at home; the mum has left home; the mum needs food collecting on the way home; etc.)

Applicant pays close attention to the phone conversation.

At the end of the conversation, the Boss comes in.

Boss: Right. When are you ready for your interview?

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The Second Interview (Script for ACT THREE)

[Boss shows applicant in, there are two other people in the room. The colleague with tea and coffee and another person.]

Boss: Here you go, take a seat. Coffee? Over here, right, ok. Sugar? Sweet enough already. *[Laughs sarcastically.]*

Colleague1: Here're the biscuits you wanted. Shall I take notes?

Boss: Yes please, lots of notes just not musical ones, ha ha. Good job?

[Applicant tries to laugh but chokes on his coffee which is hot and very salty. He looks at Colleague 1 and puts his coffee down.]

Colleague2: Right, Mr./Mrs... can you tell us a bit about your cleaning experience?

Applicant: Well, I've always been very clean. Wash every day and hoover my room at least once a month.

Colleague2: No, not your personal hygiene Mr./Mrs... work you have done in the cleaning industry.

[Silence.]

Boss: It says here that you have spent 5 years in the cleaning industry. That must amount to something.

Colleague1: Have some more tea.

Applicant: I spent 3 years washing up in my local pub, if that's what you want to know. NOTHING wrong with THAT, is there? *[Begins to get angry.]*

Colleague1: I think you've never been to a pub before.

[They glare at each other.]

Boss: Now, come along. What's the problem?

Applicant: I worked in a dishwasher outlet. OK. I know your type. Always putting us retail staff down. Well, I don't. *[glares at the boss.]* I would make a decent cup of coffee.

[They all stare at each other in silence.]

Boss: Well, thank you very much for coming in. *[Stands up.]* We'll be in touch.

Applicant: Don't bother. I wouldn't take the job. *[Exits.]*

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The Second Interview (Script for ACT FOUR)

Applicant: *[Enters pub and sits down.]* Pint, please.

Person 1: How'd you get on then?

Applicant: I didn't accept their offer. Not good enough for the likes of me.

Person 2: What happened then?

Applicant: Nosy, aren't you! I told you, they were offering too little money.

Person 1: Oh, ok. Hey, do you remember that bloke we met last night? The one over there. Well, he works at the Professional Factory Cleaners.

Applicant: Oh, does he...?

Person 1: Yeah. He's their sales rep. I'm off down there this afternoon for an interview.

Person 2: Yeah and I am. I'm going for Sales Assistant.

Applicant: Well, watch out for the coffee. It's not here that's all I'm telling you.

Person 1: Another pint before we go?

END

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Tea and Cake

Key Skills: Introducing Mannerisms, Movement, Props and Costume

You will need to find two cups, one apron and two saucers.

- Students must all have a pen with which to write.
- Hand out the photocopied script.
- Instruct students that they must listen to the list of mannerisms and choose one.
- This mannerism must be written on the reverse of the script.

Read out the list of mannerisms:

- Biting nails.
 - Tapping foot.
 - Tapping fingers on the table.
 - Repeating lines.
 - Saying 'UMM'.
 - Agreeing with everything.
 - Over enthusiastic.
 - Coughing.
 - Clearing throat.
 - Standing up and sitting down.
 - Rubbing hands together.
 - Biting lower lip.
 - Sniffing.
 - Accent (must be sustainable).
- Place students in groups of three.
 - Allow 10 minutes to relax, who has ANY props or costume.
 - When all are seated, introduce the play with cups and plates and apron.
 - The waiter must wear the apron and bring in the cups and the plates at the correct times.
 - The actors must drink, eat, etc as the script suggests.
 - Students must remember to keep their mannerism.

Students may want to provide this script.

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Tea and Cake (Script)

Waiter: Afternoon, would you like to order?

Person1: I'll have tea please, and a piece of chocolate cake.

Waiter: And you?

Person 2: I'll have a coffee with cream and no cake, thanks.

Waiter: Are you sure? There's a lovely carrot cake I made this morning.

Person 2: Oh, I mustn't really. But yes, I'll have the carrot cake, thanks.

Person 1: Now, what's the problem? You never invite me for tea unless there's a problem.

Person 2: That's not true, well not totally true.

Person 1: Yes it is, come on tell me.

Waiter: Here's your cake. I've put an extra dollop of cream on the Carrot cake and on the chocolate. Do you want a spoon?

Person 2: No, thank you, this is fine.

Person 1: Well?

Person 2: Well, it's...

Waiter: Here's your tea. I've brought some sugar and a refill of tea if you want it. So, how are you both keeping? Busy?

Person 1: Yes, very busy.

Person 2: Made busy. [pause.] and

Waiter: Oooh, you run off our feet. I'll give you a quiet moment.

Person 1: Oh. A quiet coffee was all I wanted.

Person 2: Right. This cake's delicious.

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Conflict

Key Skills: Building Tension, Introducing Monologue and Gesture

- This section may take two lessons and more.
- Hand out the first page of script.
- Explain that the play is about building tension.
- The high point of tension is just before the Headmaster enters.
- Students work in pairs.
- Students should bring a mannerism to each of their characters.
- The Headmaster and Hughes are played by the same person.
- Allow 10 minutes for rehearsing.
- Watch each short performance.
- Seat students and explain what a monologue is.
- Hand out the second sheet of script.
- Make it clear that the monologue is spoken directly to the audience.
- Allow 10 minutes for rehearsing.
- Watch each performance, making sure students use the following stage directions.
- Building tension from annoyance to fun-bombing anger.
- The final exercise allows students to write the ending of the play.

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Conflict (Script)

- B: *[To audience.]* We were sat outside the Head's office for what seemed like days, literally, days. It was awful.
- A: How long do we have to wait here?
- B: How long do you think? *[Pause.]*
- A: This is your fault. *[Glares at B.]*
- B: No, it was my idea; you were the one stupid enough to actually do it. *[Stares at A, then gets up and paces, looks out the window.]*
- A: Shall we just leave? You know, just get up and leave. *[Beginning to move towards the door.]*
- B: Oh, that's brilliant, Einstein! Where are we going to go? Our parents aren't exactly going to welcome us with open arms. Idiot.
- A: I'm going to tell them it was all your idea; all your fault. *[Gets up and paces.]*
- B: Oh, are you? Well, I will tell you what will happen to you if you say anything of the kind. *[Speaks slowly and deliberately, moving towards A.]*
- A: Go on then, try it, you just try it. Tell me. *[Frightened and backing away.]*
- B: *[Both stand very close, glaring at each other. A door slams.]*
Oh! Yes, Headmaster, we're just a bit like mates. Yes. You want to see me first?
Yes, Sir. I'll just wait here.
- [A and B look at each other in silence, then A leaves to speak to the Headmaster.]*
- A: *Exit stage.*

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B: *Monologue*

Well, what are you looking at? I'm not the one to blame. Isn't it obvious that I had NOTHING to do with it?

[Leans forward looking angrily at audience.]

Who are you to judge? You're not exactly perfect, are you? I mean, I saw you steal that fiver out that bag. You don't believe me? Well, that's your problem, isn't it?

[Stands and walks up and down, furious.]

How can I change things? I'll take the blame. You see. I always do. Even though it's never my idea, never my crime.

[Sits down in a defeated way.]

I just always take the blame.

B: *[Becomes the Head Teacher, very direct and accusing.]* Two chairs needed. Right then, Jones. Sit down. No, NOT there, you idiot. There. *[Points.]*

A: Sir (or Madam). *[Sits down in an apologetic way.]*

I'd just like to take this opportunity to say that none of this is in any way my fault. *[Gazes at the Head Teacher and looks very sincere.]*

B: Yes. Well, Jones. *[Sits and glares.]* None of it is about you and none of it is nice.

A: Oh, Sir/Madam. I'm sure that isn't true. *[Laughs at own joke.]*

B: You're a nasty piece of work, Jones. *[Points finger at Jones.]* Make no mistake. I know about all your sneaky little bad work habits.

A: Me, Sir/Madam? *[Shaking head.]* You've got the wrong kid. That must be Hughes. All his idea this was. Honest. I never would have thought of such an idea.

B: Hughes. *[Screams loudly, losing confidence.]* Are you certain? You have seen him?

A: No, Sir/Madam. *[Leans forward.]* I was with him. But I can tell you who

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Conflict Two

Key Skills: Writing your Own Script, Introducing Catharsis as a Ending to Tension and Conflict

Students should have completed performances of the two previous scenes. They should be clear on what a monologue, soliloquy and catharsis are. An example of a Bond film narrative is a great way of explaining conflict, tension, and catharsis.

Juliet's soliloquy:

'I have a faint cold fear thrills through my veins' is also a good example.

- Students should work in pairs.
- Allow at least one lesson to complete the script.

Students must include a number of key skills, such as:

- Freeze frame.
 - Monologue.
 - A good ending (catharsis).
 - Mannerism.
 - Stage directions.
-
- Once the script is completed, students must perform ALL THREE scenes.
 - Starting from waiting outside the headmaster's office to the happy ending!
 - You can now assess what the class learnt through the term, or indeed year.

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Conflict (Writing your own ending)

Cast: Headmaster/Hughes (*Two characters played by one actor.*)
Jones

Remember to bring in one mannerism for each character.

Use freeze frames, monologue or soliloquy.

The script must have the story of what Jones and Hughes actually DID, and a really good ending.

Start the script here...

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