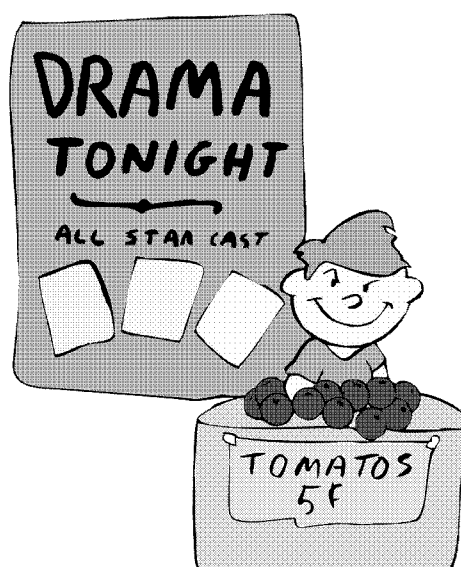


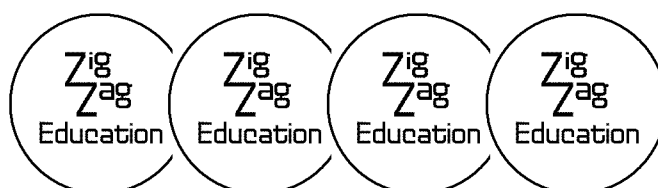
Cover Lessons for KS3 Drama

Instant Creative Lessons



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– COVER LESSONS FOR KS3 DRAMA CONTENTS TABLE –

Thank You For Choosing ZigZag Education	
Teacher Feedback Opportunity	
Terms and Conditions	
Teacher's Introduction	
DRAMA LESSONS	
Lesson Name	Drama Stars (Type of Content)
GOB IT!	Character Creation + Costume Design
In An English Country Garden...	Super Script
Revenge Of The Killer Goldfish	Character Creation + Super Script
Sidney Ella	Super Script + Splendid Storyboard
Gardening Is Always Fun?	Super Script
Caricature	Character Creation + Super Script
Dame's The Name...	Costume Design
Last Night You Went Trick Or Treating	Drama Allstar
Into Thin Air	Magnificent Monologue
Let Me Entertain You	Character Creation
How To Interview A Celebrity	Pupil Performance + Right-on Rehearsal
So Long, Farewell	Magnificent Monologue
Jo & Sam: Script One	Pupil Performance + Super Script
Time	Splendid Storyboard
A Teenage Halloween	Character Creation + Splendid Storyboard
Jo & Sam: Script Two	Pupil Performance + Super Script
The Visit...	Ingenious Improvisation + Pupil Performance
Jo & Sam: Script Three	Pupil Performance + Super Script
A Christmas Fairytale	Pupil Performance + Right-on Rehearsal
The Bag	Ingenious Improvisation + Pupil Performance + Right-on Rehearsal
Party Time	Pupil Performance + Right-on Rehearsal + Super Script
Jo & Sam: Script Four	Drama Allstar
Tall Tales	Super Script + Pupil Performance
Where Are They?	Character Creation + Monologue / Dialogue
Summer Days, Drifting Away	Character Creation + Ingenious Improvisation + Super Script
Not Quite Goldilocks	Ingenious Improvisation + Splendid Storyboard
We Are Family	Character Creation
A Mini Musical	Character Creation + Splendid Storyboard
APPENDIX – Four More Activities	
In Charge	
Rules For Parents	A3 paper needed
Making A Board Game	Dice, counters and A3 paper needed
Football Club Owners	

PAGE NUMBER
ii
iii
iv
1

2
3
4
5–6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21–22
23
24
25–26
27
28
29
30
31
32
33
34
35
36

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Teacher's Introduction

Need a lesson for an absent colleague? Need a kick start for some new ideas?

Need to give the kids something a little different?

You'll find it here.

At their most basic these lessons are stand-alone ones which can be taken by a teacher, who is not confident when faced with a group of youngsters expecting to be taught. They can be developed creatively with the students, allowing them to use their own ideas already familiar with and to creatively determine where each idea goes. Even the most basic lessons they can be developed much further.

Each lesson has been assigned a Drama 'star' which shows how that lesson can be developed.

Drama Star	How students can develop
Character Creation	Consider names, appearances, personalities, language and how characters relate to one another and how to perform.
Costume Design	Show how personalities of characters as well as their actions can be reflected through costume.
Drama Allstar	A range of Drama skills: characterisation, improvisation, performance, storyboard and costume design.
Ingenious Improvisation	Communication skills and working together, in a group.
Magnificent Monologue + Monologue / Dialogue	Getting 'into character' and how performing alone compares with performing with other actors.
Pupil Performance	Thinking about their character's expressions and actions when reading a script or continuing the start of the story.
Right-on Rehearsal	Communication skills; performance and production skills working together.
Splendid Storyboard	Consider setting and costume design to fit in with the plot.
Super Script	Consider the flow of language and dialogue between characters, expressions, actions and stage directions.

All lessons are sorted into individual, and / or paired, and / or group activities to give maximum flexibility for the teacher and to ensure a wide enough range of lessons for all students.

Additionally, there are four more lessons (pp. 33–36) which teachers may use if their students can just 'get on with'. These do not require much practical activity in the classroom if the Drama space (hall or studio) is unavailable.

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GOB IT!

**Character
Creation**

**Costume
Design**

Costume Design

If you're using costumes, then dress your characters appropriately. Clothes not only reflect the time and place of the story, but also your characters' personalities. In this case they will (possibly) be dancing.

GOB IT! is a new West End musical, set in the punk rock London of 1978.

Write a brief outline of each character, then design all three costumes.

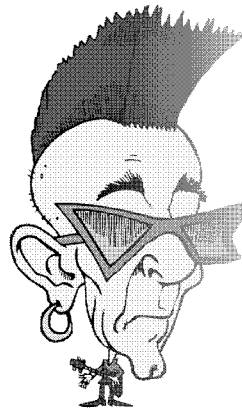
Characters

SPUD, a 19-year-old male

SAPPHIRE, a 17-year-old female

and...

GOBBO, a 22-year-old... something?



Things to think about

- What do they look like?
- How old are they?
- What are their real names and how did they get their nicknames?
- What is their relationship to one another?
- What kind of music do they like (they don't all have to like punk rock)?
- What's their favourite food?



Extension Task

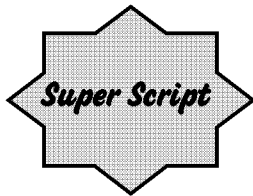
Draw a poster advertisement for the musical.

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In an English Co Garden...



Writing A Script

Writing a script (or the end of one) is great for being creative and letting your mind run free – but remember that your characters have to be believable. Keep the language natural and think about their actions and motivations.

Read the beginning of the story below, then:

- Write the note from the gnome.
- Draw a plan of how you help the gnome escape.
- Write a brief synopsis of three possible endings to this story – two must be happy, one must be sad.
- Choose one of your endings and turn it into a script.

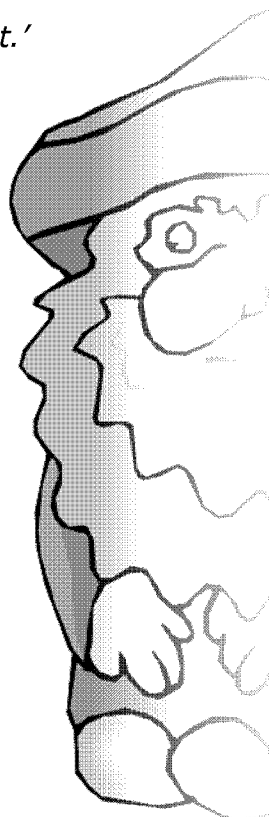
Whilst walking past a really far too fussy garden at the end of your road, you are almost dead in your tracks when you hear a voice, in a really loud whisper:

'Hey you! Yes – you! Cloth ears!'

After looking around for a minute or two, you become aware that there are several gnomes talking to you through clenched teeth.

*'You've got to help. I've got to get out of here.
There's a note under the third stone on the right.'*

Under the third stone you find, as promised, a note. It is from the gnome, begging for help.



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Revenge Of The Goldfish

**Character
Creation**

Super Script

Plot

Drama makes stories come alive, and to do that, the story must be **good**. Keep your characters believable. If it's a comedy, you can bend the rules, and if you're going for fantasy, well, anything is possible.

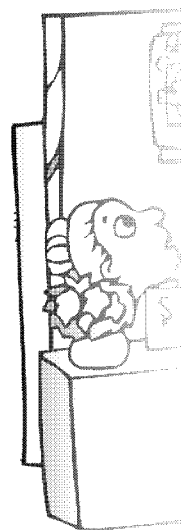
All of the pets in Britain are being brainwashed by the TV. We don't realise until it's too late that it's all being masterminded by...

THE KILLER GOLDFISH!

Write a brief outline or synopsis of what happens in the film, then choose a dramatic scene from it and script it.

Think about your standard action film characters – would you choose...

- Hero / heroine
- Evil goldfish sidekick
- Cute kid who gets into danger but is miraculously saved
- Shady 'best friend' / teacher / parent (think Snape in *Harry Potter*)
Who knows!? Well, you would know, if you've read all the books...



Extension Task

Draw a poster advertising...

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Sidney Ella

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*Splendid
Storyboard*

Super Script

Interpreting Plays

Here we have an updated version of the Cinderella story which twists the male and female roles around (Amy as Prince Charming!). Drama gets you to think about traditional stories in ways you might never have.

Read through the following.

EITHER

- Draw out a storyboard for a film version.

OR

- Pick a scene from this story and write the script for it.

Once upon a time, not a million miles away from here, there was a boy called Sidney. Sidney Ella, 'Sidders' as his friends called him, had not had a very good life although his mum loved him dearly. When his dad walked out on the family, the checkout assistant called Kylie, things got very hard.

As his mother was not the best judge of character in the world – he had been very dubious – Sidders should not have been surprised when Norman ('Nobby' to his friends) Bunting and his two sons Dean and Dwight came to the estate.

Nobby was known throughout the whole estate as the best supplier of goods whose ownership was never really certain. His sons Dean and Dwight had the strength of their dad's reputation, and though they hadn't attended university, both had GCSEs in GBH and the possession of ASBOs.

Poor Sidders tried to fit into this dysfunctional family, but spent most of his time on errands, cleaning cars and being a general dogsbody. Things were not going well, however, and the town was agog with excitement when posters were put up stating that the well-known singer and living expression of good taste, Kylie, would be at the Corn Exchange that coming Friday in order to give the town a new join her stage show as 'Urban Dancers'.

Not being one to ever miss an opportunity to go almost international, Nobby decided that his boys, Dean and Dwight, should go to the event, and more to the point win it. When Sidders asked to go it was a no, that there was a week's washing up to do. Not to mention a fortnight's ironing to get clean. He could not go. Normally, the chance to meet Kylie would not have been appealing to Sidders, but he really wasn't getting on with his life, it would have been good for him. At least he got to help the boys get ready.

Nobby took his boys to the Corn Exchange and then went on to the evening's entertainment. Sidders was left to his own devices and, with a heavy and gruesome load into the tumble dryer, he settled down with a Boosy. *Celebrity, Who Cares?* All of a sudden there was a blinding flash of light and he was face to face with what can only be described as a fairy. A vision.

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'I am a vision of loveliness. Didn't someone just say that?'

'Who are you?' demanded Sidders. 'Have you come to purchase strange substances or are you just breaking in?'

'Neither', returned the vision. 'I am your Fairy Godfather Sidders, and you shall have a ball. You will get to see Amy Whitehouse. We just need to get you sorted'.

And that is just what the vision did: new clothes and shoes for Sidders, plus more bling than a jeweller's window, and when Sidders enquired how he'd get to Bourne at that time of night...

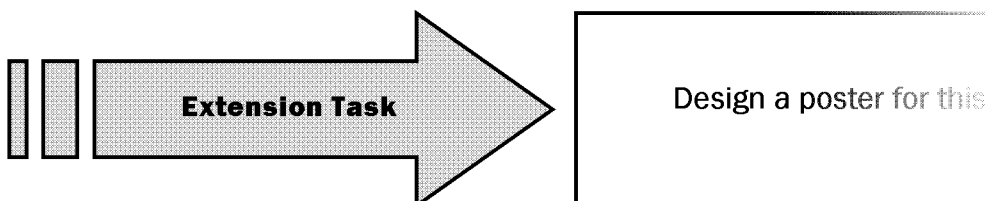
'Never fear', said the vision. Wallop! Outside stood a bright red BMW, plus driver. Sidders was on his way in a flash with the words, 'Don't forget to be home by midnight, else you will be stark-whatsit-naked with a long walk home'.

When Sidders arrived at the Corn Exchange the music was pumping and everyone 'was giving it large'. The sight of Dean and Dwight boogieing on down was not one that either Sidders or ever likely to forget.

Sidders soon got into his stride. As a natural mover, he was totally aforementioned Amy Whitehouse, who, having decided he was the that week (and she had been to Spalding), knew that he just had to she also thought he was rather cute and in need of the attentions - something she was about to do something about when Sidders came. Not wishing to be stark-whatsit-naked for a number of reasons, not but also his total fear of what Amy might do, Sidders legged it as fast behind one of his trainers and arriving home at a quarter to one at stark-whatsit-naked.

The next day Amy was not prepared to go home empty-handed and around in order to ascertain who the handsome stranger was. Even Bourne tried on the trainer, as well as one or two of the older blokes around the town's pubs. All was to no avail, until, having been spending many Y-fronts to dry (the knocked off tumble dryer not performing) Sidders was asked to try on the trainer - which of course fitted.

Many months later, having just been released from custody with a life with Nobby and the boys had been such a bad life after all...

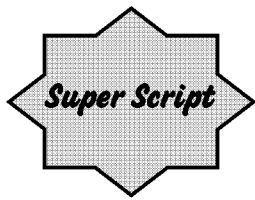


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Gardening Is All Fun?



Genre

Drama is one of the best ways in which people reveal to show how history took place, and it's always fun to make up that could actually have happened.

Write a brief synopsis of the story below, finishing the ending, then script it out (complete with stage directions).

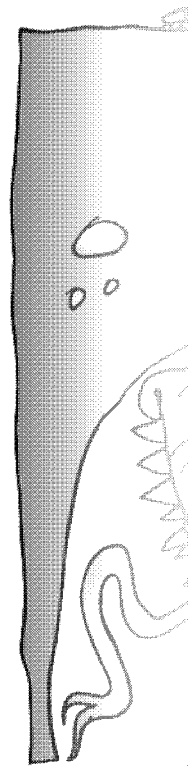
On Saturday your family decide to have a family party or BBQ, but your mum thinks the garden is a real mess.

She pays you to tidy it up. You do a really good job and even start to dig a bit of the garden that hasn't been dug over since you moved into the house.

As you are digging you find something that has been buried.

What is it?

What happens then?



Script a flashback scene of it is was buried – who buried a hundred years ago, or did previous owner of the house

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Caricature

**Character
Creation**

Super Script

Creating Comedy

Drama is the perfect way to express comedy. To keep in mind here is exaggeration. The nose? Make it huge and dripping with snow. Be too personal or offensive.

Draw five circles on a piece of paper. In each circle draw roughly the features of a person you know. (Don't be cruel). Turn these into 'cartoons' of these five people. Around them write three words or short phrases which best describe them.

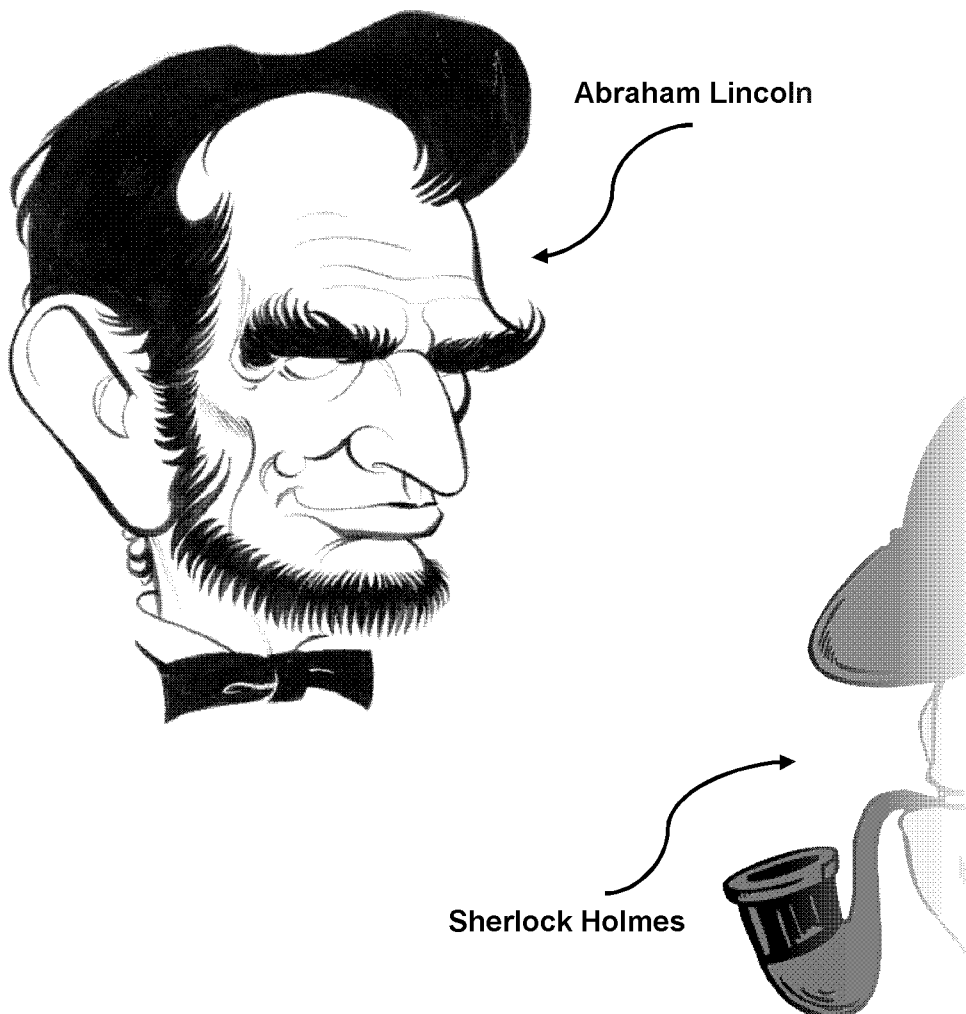
THEN

Design an action-strip cartoon for a magazine, involving all five characters.

OR

Script a short scene, involving all five characters.

When finished, take your work home, put it in a safe place and look at it. It will give you a good laugh.



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Dame's The Na

Costume Design

Costume Design

Remember to make the clothes fit the character – in pantomime the Dame is always fancy and over-exaggerated. Look on Pinterest for ideas if you want.

You have just been cast as the DAME in the school pantomime of Aladdin. **Well done! BUT...**

...you have to design your own costume for the part!

Don't hang about: do it now!

Remember to make it as colourful and as bad as possible.



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Last Night You Trick Or Treat



Variety Is The Spice Of Life

In this task you have a variety of tasks to choose from. Drama – there are so many ways to channel your creativity. You could do set design, costume design or sound / lighting. Just choose what you like.

Read the story below, then:

- Invent an ending for the story and write a brief synopsis of it from the beginning in the first person (using 'I').
- Imagine it has been made into a film – make a poster for it.
- Choose five songs you could use in this film.

After about half an hour of trick or treating you began to feel a bit sick (thanks to the twenty-five mini chocolate bars you had eaten). You went home, exhausted.

The next day, your best friend is not at school. You know he / she went to a big house with a long dark driveway.

You go round to the house where they were last seen.

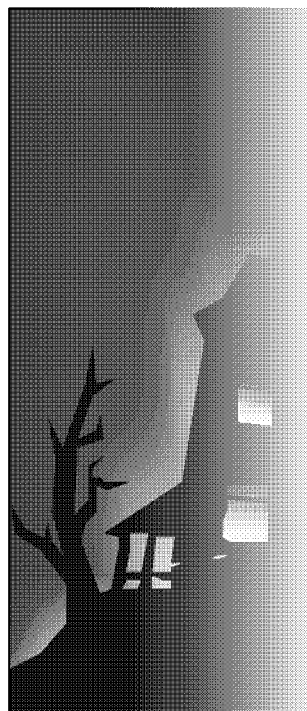
As you go up the drive you are certain you see your friend briefly in an upstairs window.

When you ask at the house about them you are told no one has seen you.

If you were using this idea as a performance piece how would you do it? Show:

- The scenes you'd use.
- The characters (plus who would play who).
- The costumes for each character.

What would you call the play or film?



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Into Thin Air

Magnificent Monologue

Performing A Monologue

In most plays there's usually more than one actor on stage. You'll be given a part just for yourself (a monologue or a soliloquy). It's important to be relaxed and speak clearly.

Read the story below, write a list of what the police find in the bag, then write a monologue about what has happened to you. EITHER

- Write a newspaper article about your disappearance.

OR

- Write a monologue about what has happened to you.

One Friday night you are very late home and because of this you have a row with your parents. As a result of this row, one day in a long line, you decide to leave home.

Early the following morning you leave home with your school bag containing money, toiletries and some personal items.

Two days later your bag is found in a house in Birmingham.

You are not.



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Let Me Entertain

Character Creation

Know Your Character

If you want to act or write scripts properly, it's important to know your characters as much as possible – what they look like, how they behave, etc. You should make them as real as possible.

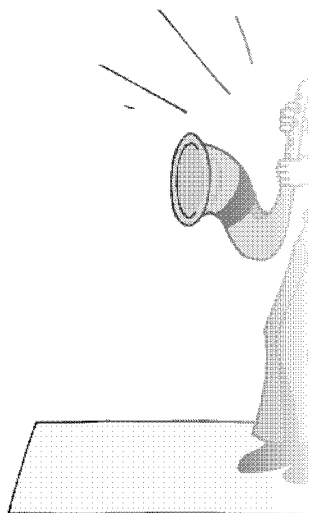
You are the managers of the latest pop sensation. They could be: a singer / songwriter; a group that plays its own instruments; a girl band, a boyband; a heavy metal group or a singer like Britney Spears.

Work with your partner to complete the tasks below.

- Name and describe the artist(s) and the type of music they play.
- Write a background for them, e.g. what do they look like, how old are they, what do they like to eat, where were they born, do they have a nickname...
- Write a 'profile' or short biography for at least one of the group.
- Draw a simple picture of what they look like.
- Work out and script an interview they give on radio.

Extension Task

Write a magazine article



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How To Interview Celebrity

*Pupil
Performance*

*Right-on
Rehearsal*

Performing To An Audience

Acting involves pretending to be someone other people believe that you are that person. You need to completely get 'into character' – put your

You are the presenter of a new, super-cool TV show for teenagers. You have been asked to interview your first celebrity – LIVE on national television.

Your partner is the celebrity – think Stephen Fry, J. K. Rowling, or even someone from history – Elvis, Queen Victoria, Darwin...

Script the interview (make it at least five minutes).

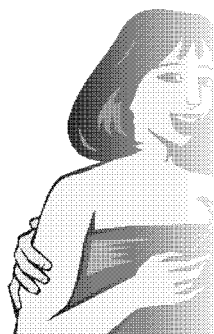
When you've rehearsed it with your partner and got the character, perform it to the rest of the class.

Extension Task

Once you've performed, swap partners and try to act as the celebrity. For example, if the celebrity was a musician, try playing them as really musical or as if the interviewer was really quiet or really loud and hyper.

NOTE

If you created a good musician in the previous lesson, make them the musician. If you created a band, pick a member and be them.



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So Long, Farewell

Magnificent Monologue

Performing A Monologue

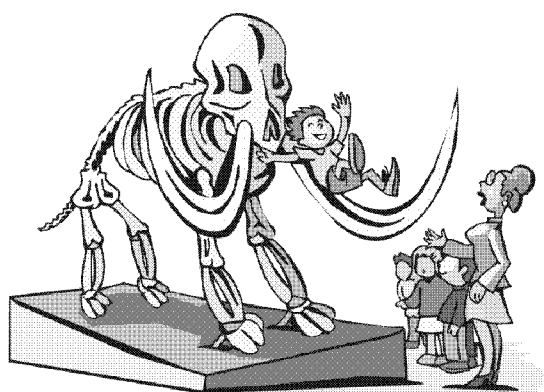
In most plays there's usually more than one actor on stage. You'll be given a part just for yourself (a monologue or a soliloquy). It's important to be relaxed and speak clearly.

Imagine that both of you are leaving school (and yes, you *will* miss *all* of your teachers and cry loads)...

Write four answers each for the headings below.

When you have finished, imagine you are asked to make a farewell speech at a whole school assembly. Each of you should take a turn to speak.

Try yours out with your partner, then listen to their speech.



What would you miss?

Who would you miss?

What wouldn't you miss?

Who wouldn't you miss?

Extension Task

Evaluate each other's speeches. Were they loud or quiet? What was bad? Should they be louder or quieter? Remember you are speaking to the whole school.

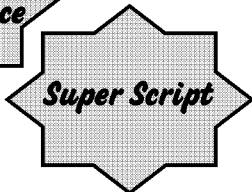
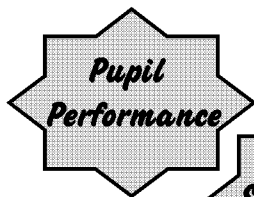
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Jo & Sam: Scrip

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Writing A Script

Writing a script (or the end of one) is great and letting your mind run free – but remember characters have to be believable, so keep them natural and think about their actions and

Read the script below and, working together, write the rest of it for one more scene. Then you can perform the scene you just wrote to the class. The prompts on the right hand side show how you should be thinking about the setting and the characters' thoughts. Jo and Sam could be girl / girl, girl / boy or boy / boy.

Jo: Did you get the keys then?

Sam: Well...

Jo: Did you or not?

Sam: I...

Jo: Typical. You've never had any guts, have you?

Sam: I've got the keys here.

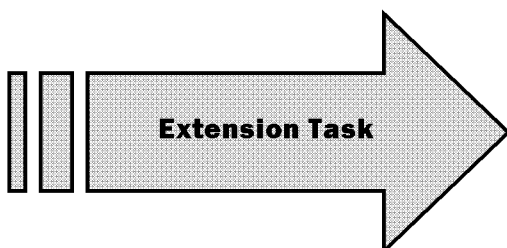
Jo: So why are you messing about then?
Give them here. [Grabs keys]

Sam: I'm just not sure that we should be doing this,
that's all.

Jo: But you agreed. Don't cop out on me now.

Sam: I just...

Jo: Are you coming or not?



Extension Task

Make up another scene. You could

- script the scene just before the
 - script what happened a week
 - script a scene with either Jo's
- they find out what their kids f

Time

Splendid Storyboard

Evaluating Your Ideas

It's always good to receive feedback for your ideas, from your audience or your teacher. Giving feedback is good too – but not too harsh! Be constructive in your criticism – point out what you like.

Write down **5** ideas each that you could develop into a 'substantial play, or script, based on the concept of TIME.

Share them with a partner and give each of your ideas a mark out of 10 – this should make you think *why* you chose the idea in the first place.

Design a storyboard for the idea you pick.

Things to think about:

- An exploration of time travel (*Dr Who / Torchwood / Back to the Future*)
- A teenage mum or dad at a party, being part of the civil rights or suffragette movement
- Living with Neanderthals...
- The consequences of being late for an important meeting or occasion



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A Teenage Halloween

**Character
Creation**

**Splendid
Storyboard**

Genre

Drama is excellent for exploring different genres and putting them up together – horror can be mixed with fantasy, or both to create a great piece of drama.

A new film has just come out called *Teenage Halloween*. Everyone's talking about it...

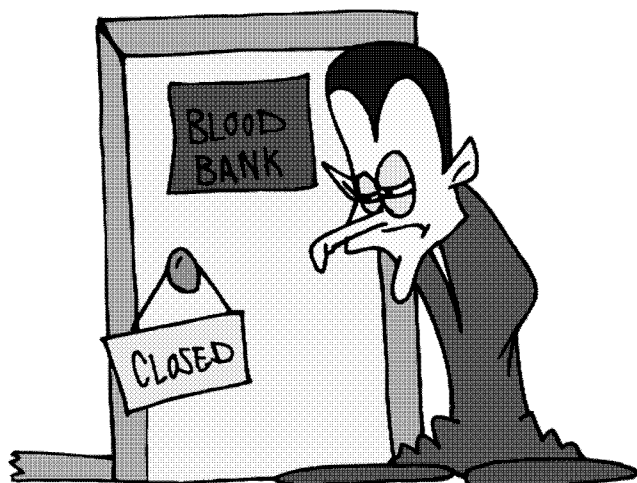
Together, write a brief synopsis or outline of the film (thinking about character, plot, building suspense and making it believable), then design a storyboard for it.

Think carefully about your storyline – you could go for a really creepy and funny and have lots of melodrama and screaming – something like *Scary Movie* set it? You could also go supernatural and make it about vampires, witches (ghosts are cool), zombies, werewolves, demons...



Also think carefully about the characters you need to make – who are they? What are they doing in with your story?

Does a hero or heroine have a group of friends?



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Jo & Sam: Scrip

Pupil Performance

Super Script

Writing A Script

Writing a script (or the end of one) is fun and letting your mind run free – but remember characters have to be believable, so keep them natural and think about their actions and

Read the script below and, working together, write the rest of it for the next scene. Then you can perform the scene you just wrote to the class.

The prompts on the right hand side show how you should be thinking about the setting and the characters' thoughts.

Jo: Hey! Have you heard about Sean?

Sam: Just. So what do you know?

Jo: Not a lot. I hoped you'd be able to tell me.

Sam: Weren't you with him on Friday night?

Jo: Only until about eleven and that's when I had to go home.

Sam: So didn't you stay all night?

Jo: Obviously not. Anyway, you know I had to work today. That's why I wanted to know what had happened.

Sam: Well, Jack just told me. Apparently after he left hospital he was arrested.

Jo: Hospital?

Sam: Apparently he wasn't badly hurt but they took him there with Gemma, who's still there.

Jo: Gemma's in hospital?

Sam: Yes, and not too good from what I've heard.

Jo: And they arrested Sean? So what happened?

So what did happen?

Extension Task

- Make up another scene. You can use the prompts to help you.
- script the scene just before the end of the script
 - script what happened afterwards

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The Visit...

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*Ingenious
Improvisation*

*Pupil
Performance*

Improving Your Improvisation

Improvisation is a great way for coming up with ideas on the spot, but it won't work well unless you and your partner work together. Listen to each other and work off of each other's ideas.

Read the story below.

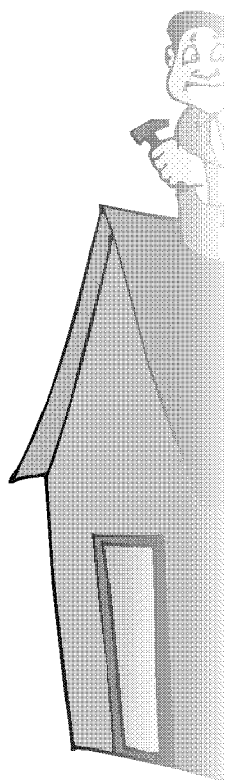
- In pairs, come up with five likely reasons about how he got stuck on the roof.
- Pick one, then improvise a scene from it (e.g. this could be a flashback scene – how he got onto the roof in the first place – or how he got down from the roof).
- Perform your scene to the class.

One afternoon you go round to visit your granddad who lives alone. He is great fun but also, according to your mum, a real 'scallywag'.

When you get to his house you are a little surprised to find that he doesn't appear to be in.

After about ten minutes of knocking you decide you'd better go, but start to hear some funny sounds coming from above.

As you step back you are horrified to see your granddad on the roof, holding on for dear life.



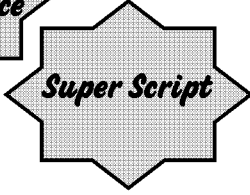
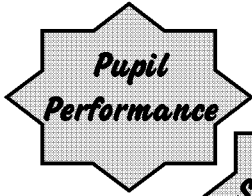
Extension Task

Draw it as a cartoon with a caption: 'You're too old to start skating!'.

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Jo & Sam: Script



Writing A Script

Writing a script (or the end of one) is great and letting your mind run free – but remember characters have to be believable, so keep them natural and think about their actions and

Read the script below and, working together, write the rest of it for one more scene. Then you can perform the scene you just wrote to the class. The prompts on the right hand side show how you should be thinking about the setting and the characters' thoughts.

Jo: So, what do you think?
Sam: I can see why you were worried.
Jo: So, what do we do now?
Sam: We?
Jo: Come on, you're the only one who can help.
Sam: But why me?
Jo: Just because.
Sam: Well, it can't stay there, can it?
Jo: Can't it?
Sam: Get real. Of course not.
Jo: So what are we going to do with it?
Sam: We have to hide it somewhere. What am I saying? Not we – you.
Jo: So where do you suggest?
Sam: No – where do you suggest? Can we move it?
Jo: We have to.
Sam: Let's do it then. Sooner we start, sooner I can get home and tucked up.
Jo: With your teddy.
Sam: Shut up. [They move it]
Jo: What now?
Sam: We just wait. [There's a knock at the door]
Jo: Who's that?
Sam: The

Extension Task

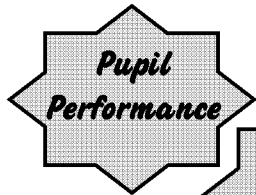
- Make up another scene. You could:
- script the scene just before
 - script what happened a year

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A Christmas Fair



Rehearsal

Rehearsals are essential for scripted performance. Practising together in a group is also essential – practice makes perfect. Remember to communicate with your group. You should get a chance to talk and you should listen to others.

Get into groups and read through the following script. Allocate the parts, rehearse and perform it to the class. Act as if the fairies are having a meeting in a conference room. The prompts on the right hand side show how you should be thinking about the setting and the characters' thoughts and actions.

- F1:** If we can just come to order, fairies... Quiet please. Quiet! Thank you. Bluebell.
- F2:** Just before we begin our 234th annual general meeting of Christmas fairies, I would like to take a few moments to say thank you to everyone who has attended. I will repeat this list of names all again and I'm sure that this coming festive season will be a very successful one.
- F3:** Point of order, Bluebell.
- F2:** Yes?
- F3:** This is in fact our 235th meeting.
- F4:** It would be, fairy, but don't forget: we don't count the fourth.
- F3:** Why don't we count the fourth?
- F4:** I don't know, but we don't.
- F1:** That's quite right fairy, so can we get on, please?
- F5:** Yes, come on, I've got to get on with my baking.
- F3:** Fairy cakes?
- F5:** No, rock buns.
- F2:** Thank you, fairies. As I was saying: welcome to our 234th annual general meeting, not counting the fourth. We only have one agenda item and that is: who is and who is not an official Christmas fairy. And to talk about this item I call upon Peaseblossom... Peaseblossom!

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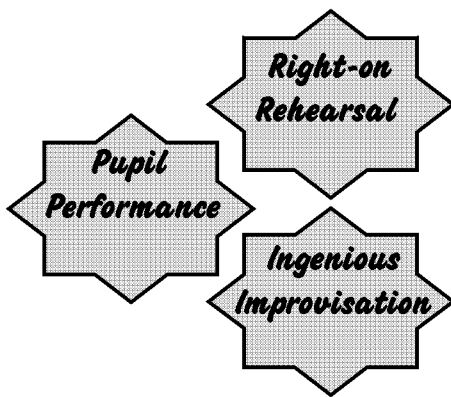
- F5:** Well, fairies, I just wanted some clarification on who can be c
It is a very important job with very specific duties. And as we
can't be done by just anyone.
- F1:** Quite right, fairy.
- F2:** So what's your point?
- F5:** It's these Barbies.
- F4:** Barbies?
- F5:** Barbies.
- F2:** What about them?
- F3:** I know what you mean. As soon as it gets near Christmas,
they're getting dressed up as Christmas fairies and it's not rig
- F1:** Too true. It takes true talent to be a Christmas fairy, and
that's not to mention the training.
- F4:** It's not as easy as it looks, sitting on top of a tree.
- F2:** Too true, one slip and the rest of the year is ruined, not to m
- F3:** I see your point. A Barbie is *not* a Christmas fairy.
- F5:** It's not as if they've got the right proportions. They're top he
- F1:** You can say that again.
- F5:** They're top heavy.
- F2:** Very funny, but what do you expect us to do about it? We all
see anyone else agreeing with us.
- F3:** I think we should go on strike. Withhold our labour. No tree t
- F4:** That's a good idea, but I can't see it working though.
- F5:** Why not?
- F4:** Well, exactly how are we going to show our solidarity?
- F2:** I show mine every time I go up that tree...
- F1:** Steady.
- F5:** I don't know. Refuse to come out of the box?
- F4:** That would just be hurting the ones we don't want to hurt – t
- F1:** We can't do that. We'll just have to put up with it, that's all.
- F5:** I suppose so. Still, we do get the last laugh really.
- F2:** How?
- F5:** Well, how stupid can a Barbie look with a tree stuck up their

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The Bag

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Performance / Improvisation

Performances can be fun when they're not planned. Accidents can happen! But don't act too silly and don't do anything you want to do – remember that this is about the story.

Get into groups and read the start of the story below.

EITHER

- Write a short script with the ending, rehearse it and perform it.

OR

- Improvise the ending of the story.

You are hanging around with a group of friends at a play area when you notice a bag that has been left there. You investigate what's inside it.

There's a package inside that is well wrapped up, a few pieces of paper and an envelope with an address on it. The address is not very far away. You go there.

The house is quite big and obviously worth a lot of money. You go to the door which is partially open. After ringing the bell a few times you hear someone shout:

'What!?'

'We've found your bag!' you reply.

'Come in!'

You go in.

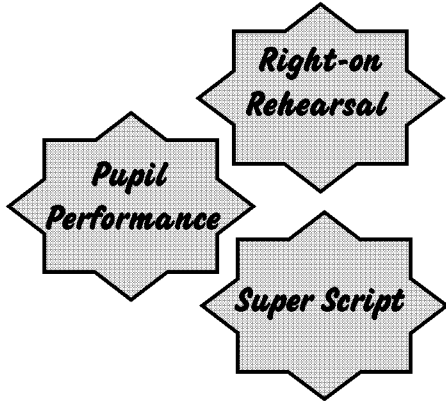
That was one of the worst mistakes you ever made.



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Party Time



Writing A Script

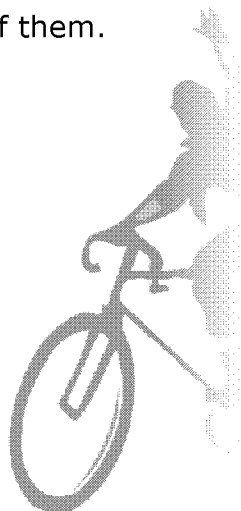
Writing a script (or the end of one) is great – creative and letting your mind run free – your characters have to be believable, so natural and think about their actions and

Get into groups of four and read the script below.

Finish the script, including the party scene (or an alternative if you decide they don't go to the party), rehearse it and then perform it.

[It is 10pm. A group of friends are outside in the park. It is just getting dark.]

- 1:** Better get going.
- 2:** S'pose so. [Nothing happens]
- 1:** My mum said she'd kill me if I was late again. [Doesn't move]
- 3:** Shouldn't you go then?
- 1:** Yes. [Doesn't move]
- 2:** Are you going tomorrow?
- 4:** Might do.
- 3:** I am.
- 4:** [Sarcastically] There's a surprise.
- 1:** Could be a laugh.
- 2:** Could be a pain in the butt.
- 3:** Who's going?
- 4:** Don't know. A lot of Year 11's.
- 1:** You will be going then, you fancy most of them.
- 2:** What do you mean most? I fancy all of them.
- 3:** You are so sad.
- 2:** Thought you were going?
- 1:** I am. Where is it anyway?
- 4:** Dan's house. His rents are away.
- 3:** Do they know he's having a party?
- 2:** What do you think?
- 1:** Quite a lot as it happens.
- 4:** About sex, yeah....
- 3:** What?



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Jo & Sam: Script



Variety Is The Spice Of Life

In this task you have a variety of tasks to choose from. Drama – there are so many ways to channel your creativity. You could do a costume design, a set design, a sound design, a lighting design or a prop design. Just choose one and have fun!

Read the script, then choose what to do:

- Get into pairs and improvise the ending.
- Get into pairs, script the ending, rehearse it and perform it.
- Draw the ending out as a storyboard, complete with setting and costumes.

Jo: Sam, are you going to the party tonight?

Sam: Of course. Isn't everyone?

Jo: I'm not.

Sam: Why not?

Jo: I've been grounded

Sam: You! Grounded? What for?

Jo: It's a long story...

Sam: Well?

Jo: Well, you remember last week when we went into town...

Sam: What, on Saturday?

Jo: Yeah.

Sam: Nothing happened then. Why were you grounded?

Jo: Well, you know we were at the bus station and you got on your bus to go?

Sam: Yeah, and yours was due about twenty minutes later.

Jo: Well, I didn't get on my bus.

Sam: You didn't?

Jo: No.

Sam: Why not?

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Jo & Sam: Script (continued)

Jo: I forgot that I hadn't bought the present for my mum that I wanted to get. So I went back.

Sam: You went back?

Jo: I've just said so.

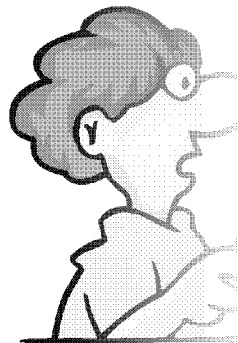
Sam: And?

Jo: Well, I'd have been alright if I'd not bumped into Charlie.

Sam: Charlie!

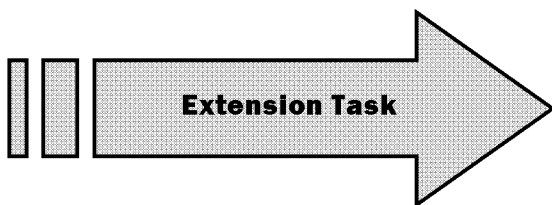
Jo: Charlie, by Burger King.

Sam: So what happened?



Some things to think about

- **Improvisation**
Anything could happen!
- **Script**
Remember to keep it believable and stick to the natural dialogue!
- **Storyboard**
Think carefully about where Sam and Jo are and who they are – how they look like? What are they wearing?



- Make up another scene. You
- script the scene just before
 - script what happened a v

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Tall Tales

Super Script

Pupil Performance

Writing A Script

Writing a script (or the end of one) is great and letting your mind run free – but remember characters have to be believable, so keep them realistic and think about their actions and expressions.

Read the story below, then:

- Give outlines of at least three different possible endings.
- Write out the statement you make for the Head of Year.
- Write as a script for you and your friend. Did they steal the phone? Did they put it in your bag? Why did they not own up?
- Find a partner and try out your script. It does need to be at least 2 minutes (two pages).

Just before you go into the last lesson of the day, your friend asks you to lend them your bag for them, as they haven't got any room in theirs.

During the last lesson your Head of Year comes around to say that a mobile phone has been taken from a teacher's bag, and would you mind letting them look in your bag to help rule out everyone in your class as a suspect.

The phone is found in your bag. As it is pulled out you look at your friend and she looks the other way, and says nothing.

What happens then?



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Where Are They?

*Character
Creation*

*Monologue /
Dialogue*

A Different Perspective

Drama is perfect for learning about different people and different perspectives. By actually thinking about it is like to be someone else, who is perhaps not as privileged as you are, you can understand where they are coming from – and you'll be a better actor.

Read the story below, then write out a dialogue of what you and the stranger in the shed say to one another. When you have written out the dialogue, write out a monologue – the thoughts or a spoken story – of the person in the shed. In it, you must say how they came to be in your shed. It also needs to give some information about them and what sort of person they may be.

For the last few days some items seem to have gone missing from your old sleeping bag, your school jumper and bits of food.

One afternoon you come home early from school. Your bike tyre is flat. You find a bike pump from the shed in your garden. The rest of your family is out.

You get the shed key and go to get the pump. The shed is already usually locked.

On opening the shed you jump back in shock. There is someone in the shed your age. Although you are both shocked, they make no attempt to leave.

You will need to answer the following questions before you start:

- Are they male or female?
- Are they English?
- Can they speak English?
- Do they say why they are in the shed, or do you ask?
- Are they hungry, or cold, or hurt?
- Do they smell?
- How do you feel?
- What do you do?
- Do you ask them to come into your house for food and drink?
Is this sensible?

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Summer Day Drifting Away

*Character
Creation*

Super Script

*Ingenious
Improvisation*

Genre

Ah, love. Love and Drama go hand in hand, always a happy ending... For this task you should be careful about how people relate to one another and how important it is to portray relationships.

Read the story below, then:

- Think of some things you did in Spain together.
- Make up some of the original texts and emails.
- Think about who both characters are (age, appearance, what do they have in common?).
- Either write the script for the final meeting, or get into pairs and improvise the scene.

On holiday in Spain you meet someone you really like, and you spend a lot of time together.

They live in Cornwall, and you live London.

On your return to the UK you keep in touch by email and text.

After a number of weeks you arrange to meet up.

To your horror, when you meet they are not the person you remember, and they really get on your nerves.

After you are both back home you end the friendship.



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Zig
Zag
Education

Not Quite Goldi

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**Ingenious
Improvisation**

**Splendid
Storyboard**

Interpreting Plays
Another good thing about Drama is that you can invent old stories to provide a different interpretation. Usually this is more entertaining and sometimes more profound than the original version. Most

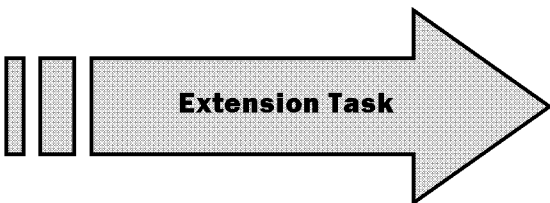
Rewrite the story of *Goldilocks and the Three Bears*, portraying Goldilocks as she should be seen: an ASBO candidate who, after breaking in and stealing food, vandalises the home of happy bears.

Complete the tasks below either individually or in groups.



Individual
Write it out as a shock newspaper article.
Draw the storyboard for it.

Group
Improvise a scene from it –
e.g. when the bears discover Goldilocks, or Goldilocks as she breaks in to their house.



Thought-tracking
At different points during the play, ask the actor in turn to stop the action and explain to the audience what they are thinking.

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We Are Family

Character Creation

Know Your Character

If you want to act or write scripts properly, it's important to know your characters as much as possible – what they look like, how they behave, etc. You should make them as real as possible.

Invent a new family that will be entering *Eastenders*.

It doesn't have to be a traditional 'Mum-and-Dad' type family, but it would make a pleasant change if it were. There must be at least four people in the family.

List all the family members, with an age and character breakdown. Do you want to? Do any of them have a nickname? How do they feel about eating dinner together every night?



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Hot-seating

When you have finished, get into groups of four and choose a family to be in the hot seat – that is, get into character and let the other members (not in character) ask you questions. Each member should have the chance to be in the hot seat.



A Mini Musical

**Character
Creation**

**Splendid
Storyboard**

Making Music

Working with music is very important in Drama. The right song or piece of music can really emphasise a dramatic moment – and make the audience connect with the actors.

Working with one or two other people, choose three songs that you all know and / or like.

Using these songs, make up a short story into which these songs could go, creating a mini musical, then draw the storyboard for it.

EXAMPLE

Songs

- *Heard It Through The Grapevine* – Marvin Gaye
- *Suspicious Minds* – Elvis Presley
- *I Want You Back* – Jackson 5

Plot

Suzy and Max have been going out for a while but when they go to separate colleges, they start hanging out with different people. They try to make the relationship work long distance but when Max hears that Suzy is cheating on him, he gets mad and goes after her. They have a huge fight and he dumps her. It turns out it was just a rumour and the boyfriend, Max realises what he's lost...

Characters

- Suzy – outgoing, bit of a party girl, pretty in an all-American way, good friend. Flirtatious but deeply in love with Max.
- Max – quiet compared to Suzy. Quick to get angry, easy to wind up. Good friend.

Scenes (US, 1950s–60s)

- College
- Cafes (diners)
- Party in college room

Extension Task

Design a poster for your musical about the plot.

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In Charge

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You have been taken out of school (yay!) and put in charge of a new school (uh oh).

This isn't just any school though – it's for kids...

- Who can do magic.
- With extraordinary superpowers.
- Who want to join the circus.
- Make your own one up here!

List the subjects you would want to be taught. There must be at least one that you think could have 'Flying', 'Love Potions', etc.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Would you have a school uniform? If yes, draw it for boys and girls. If not, explain why it is expected or not allowed to wear? What would you call your school? List ten rules that all students would be expected to obey.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

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Rules For Parents

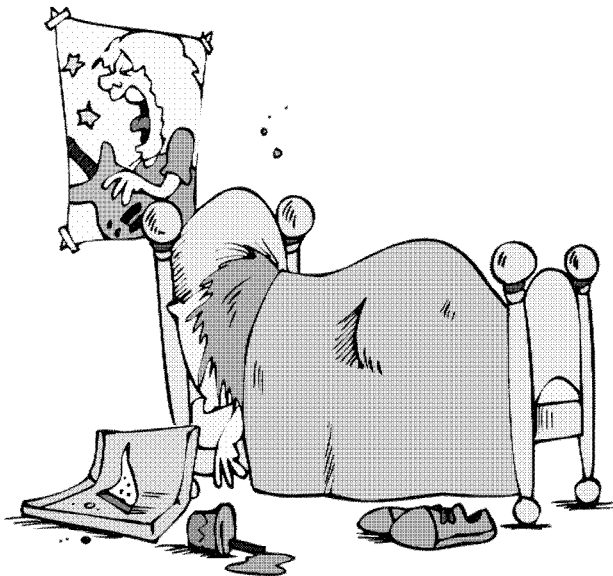
Write down a list of 15 rules for parents.

Make them funny, not offensive!

When you have written 15, copy them out as a poster. Take it home, stick it on the fridge... then hide.

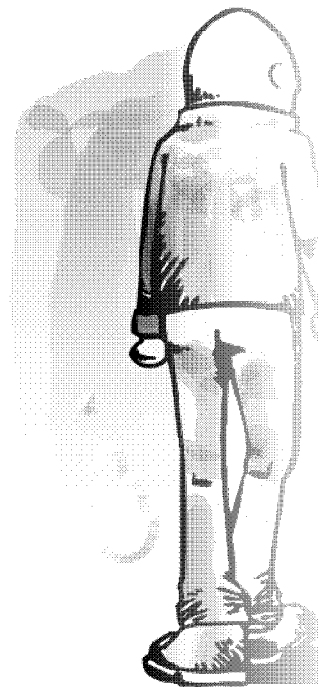
You can use these to start you off with:

Our rooms are our rooms - don't go in there! (unless you're invited)



Parents should never
around the house -

Parents should never ask us what
we did in school - it's really not
that exciting and anyway, it's
none of their beeswax...



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Making A Board

Design a board game with at least 15 squares.

The game is called: 'How to survive school without even trying'.

It could be like 'Snakes and Ladders', or with squares drawn round the edge as in 'Monopoly', or drawn in a circle like 'Trivial Pursuit'

Don't take too long over it as then you won't get a chance to play

Positive squares will move you forwards – for example:

- You borrow some homework and avoid a detention. Go forwards 2.
- You con your parents you're ill and get a day off. Go forwards 3.

Negative squares will move you backwards – for example:

- Bertha in Year 11 thinks you called her fat. Go back 5.
- You get caught using your mobile in PE. It gets confiscated. Go back 2.
- You get caught writing 'The Head is an Alien' on the gym wall. Stay where you are.

Design your own rules as well as these.

Have a go and see who wins.....



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Football Club

You are the multi-millionaire owners of a small English football club.

Because of your money they are now doing really well and are going to join the Premier League.

Give the club a name. And a nickname (like the 'Hammers' but not the same!).

Design a strip for them to play in (and an away one if you want).

Give the stadium a name.

Design a badge.

Write a news report for the first game of the season.



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