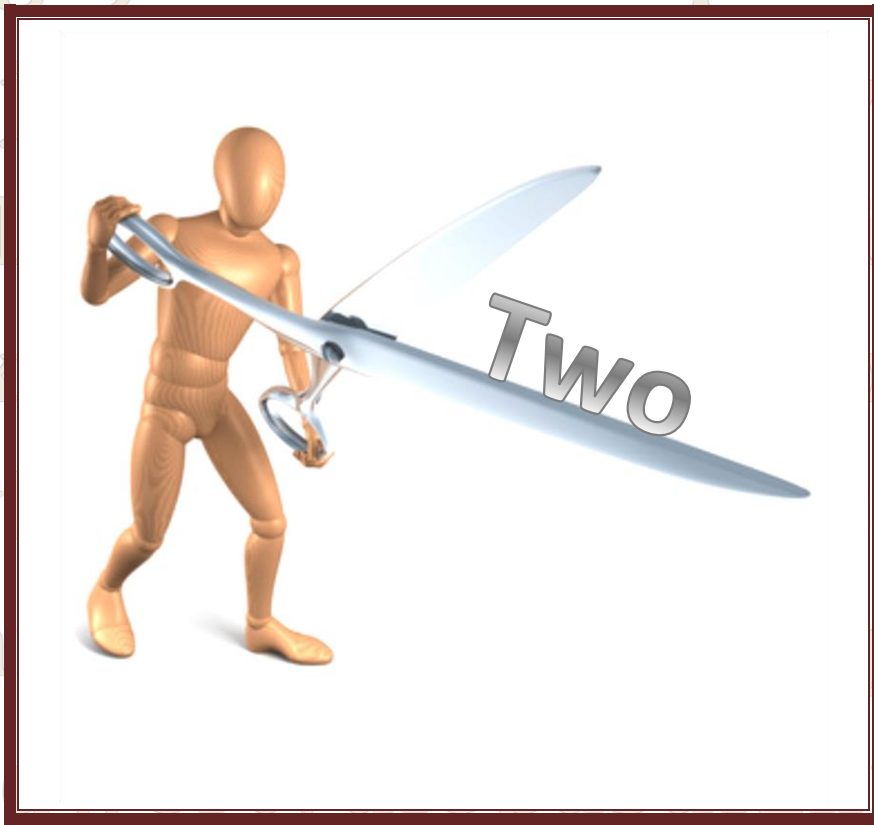


Working with Extracts 2

A Unit of Work for Devising Drama

by R Toola



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Working with Extracts 2

As with its predecessor **Working with Extracts 1**, this resource contains a series of short script extracts suitable for use with Key Stage 3 and Key Stage 4 Drama groups to create drama, develop skills and perform work.

There are 10 script extracts in this unit which provide material to use in conjunction with a range of schemes such as those dealing with voice, movement, characterisation, staging, drama conventions, drama styles and scripts. They will also be invaluable as standalone lessons, longer term projects or work for cover and supply teachers.

Lines have been numbered as a simple way for line learning and for referencing.

The focus in this unit remains devising drama. Each extract could be used in a single lesson or developed substantially over a series of lessons. Although there are detailed instructions as to how you can work through each extract, the aims, focus and time spent remain for the teacher to decide.

The extracts are deliberately without any stage directions and you may scaffold them as you need to for your own needs. The bare lines will provide for a range of creative exercises. An exception to this is extract 9 where both characters are named.

The working instructions are addressed to students but I have used these both verbally and visually in lessons. Written instructions to students are useful for cover lessons. There are also prompts for students and teachers.

The final part of the resource ([click here](#)) lists some other simple things you may try with extracts.

If you have come straight to this scheme without seeing **Working with Extracts 1** then you can see it [here](#). A sample is included with this download.

R Toola

Extract 1

A: So?	1
B: So?	2
A: Fill me in?	3
B: Why?	4
A: I'm worried...	5
B: Right.	6
A: Right?	7
B: Yes...	8
A: How's your mum?	11
B: Ok?	12
A: And dad?	13
B: Ok.	14
A: And you?	15
B: Ok.	16
A: Sophie?	17
B: She's your girlfriend so ask her...	18
A: I have...	19
B: And?	20
A: Says she's ok.	21
B: She's not. She's decided to move in with dad and mum and I will stay here.	22
A: When she leaving?	23
B: Next week now that things have been sorted out.	24
A: Ok.	25

Working with Extract 1

Prompts

- Read the lines in Extract 1
- What is this about?
- Many of the sentences are short?

Note: Change Sophie to Simon, girlfriend to boyfriend if required.

1. Read the extract with a pair to get a feel for it. Try to perform it spontaneously a few times. Is there a natural rhythm or beat and pace that work best for these short sentences?
2. Now re-work the extract as follows: A and B are both on stage and there has already been a small argument between the two before the extract starts. Both are now contemplating in silence after what had just been said. Present this silence and tension between the two on stage non-verbally through voice, movement, facials, proxemics and staging. This should last at least 30 seconds and build up into the verbal argument.
3. When you try the extract as an argument - try it in different ways as follows:
 - a. As a heated argument demonstrated through pace of delivery, animated voice, movement and facials.
 - b. Repeat as above but this time try it with A doing the moving and B staying in position. Repeat with A staying still and B moving.

4. Now try the extract with B on stage and A off. B will need to create an awkward silence before A enters. As A enters ensure that this awkwardness between the two remains through dramatic silences, voice and moments where eye contact is avoided.
5. Now you decide whether A and B are on or off stage but this time create a relaxed conversation between them using your performance skills.
6. Finally, discuss and analyse the various interpretations with your partner and use this to develop your own definitive version for the extract. It is assumed that you will have learnt the extract by this stage!
7. Perform and share you work with the class. Evaluate the merits of the various interpretations including your own.
8. Is there any difference when the extract is performed by two males / two females / a mixed pair?

Possible Extension activities

1. Create a scene or scenes (not necessarily long) to show recent family events in B's life.
2. Create a monologue for A at the end of line 25.

Extract 2

A: I couldn't sleep last night....	1
B: I slept like a log.	2
A: But you were up so late.	3
B: Yes.	4
A: And you're not tired?	5
B: No.	6
A: Really?	7
B: Really! Once we'd stopped chatting about you know who, I was a sleep as soon as my head hit the pillow!	8
A: I don't know how you do it!	9
B: Easy...I was tired!	10
A: I just lay in the dark thinking....	11
B: Thinking?	12
A: Yes....	13
B: And what were you thinking about in the dark?	14
A: You know who!	15
B: Really? But we spent 2 hours online chatting about you know who....	16
A: I know....	17
B: Wasn't that enough?	18
A: I couldn't help it...thoughts running circles in my head.	19
B: Excited were you? Look straight ahead.	20
A: It's.....	21
B: That's right!	22

Working with Extract 2

Prompts

- Read the extract as a class
- Discuss what you think this is about and where this is happening.
- Discuss where and how they'd been chatting until late? (Facebook? Texting? Another online forum or site?)

1. Read the extract spontaneously firstly in same-sex pairs. Then swap partners so that A and B are different genders. Listen to one male pair, one female pair and one mixed pair. Do you think the extract works best when A and B are:

- a. Both male
- b. Both female
- c. One male and one female

Give reasons for your answers - is it simply down to the performers you just heard or is there another reason?

2. Choose one of the interpretations and try to develop this for performance. Think about:

- a. Set, space and staging.
- b. Proxemics and blocking
- c. Use of voice, face and movement to start to create characters and situations.

3. Now explore the following interpretations....

- a. Use **pace** together with voice and movements to create increasing excitement working towards a **climax**.
- b. Use your performance skills to communicate that A is excited and B is bored.

- c. Use your performance skills to show both A and B are both excited.
- d. Present B as awkward because he/she like 'you know who' as well.

Explore these fairly quickly and choose one to interpret. Your teacher may allocate each pair a different interpretation.

Rehearse your interpretation to develop it as fully as you can in the time your teacher allocates for this.

Present your work to your class.

Discuss and evaluate how you used your performance skills to communicate your interpretation. For example, all of your interpretations would have used voice, face and movement - so **HOW** these were used differently in your work compared with others and **WHY** did these allow you to communicate your version? The way you would have used pauses and staging would also vary.

Extract 3

A: It's dark	1
B: Shut up!	2
A: I'm scared.	3
B: Shhhhhh!	4
A: Let's go.	5
B: No.	6
A: I'm going.	7
B: No.	8
A: Yes I am.	9
B: Stop now!	10
A: This was a mistake.	11
B: Remember?	12
A: What?	13
B: The plan.	14
A: Yes.	15
B: It was your idea.	16
A: I know.	17
B: A good idea.	18
A: I know	19
B: So stick to it!	20
A: Ok. Next room. Open the bag.	21
B: Don't move. Did you hear that?	22
A: Yes.....too late.	23
A&B: Lights!	24

Working with Extract 3

Resources: A box full of objects (tea pots, telephones, candle holders, children's toys), simple rostra/chairs or table to represent furniture and torches. Stage lighting and blackout facilities would also be very useful.

Prompts

- Read the extract with a pair
 - Who are A & B?
 - Where are A & B?
 - What are they doing there?
 - Why are they there?
 - When are they there?
-
- Sitting in a circle as a class, two or three pairs should read the script aloud for all to get a feel of it. They should all then be asked to think about the prompt questions before dispersing into pairs.
 - In pairs, students should be given a couple of minutes to discuss and write their answers to the prompts either on a piece of paper or post -its. **(You will need a pencil, paper, rubber and/or post-it notes)**. It is for the teacher to decide if they want to share responses with the class or move straight on. If your focus was devising original interpretations for the extract for example, you would not share work.

The focus for this extract is to work on using **reverse lighting** as in **Peter Shaffer's Black Comedy** and try to devise moments of comedy or farce. When it's dark in the dialogue the stage lights are on fully so that performers are seen moving around as if it's pitch black and when the lights come on (for example line 24) in the dialogue, then stage lights go down to dim (as the audience needs to see the performance) and we see performers behaving as they would do in normal light.

- Students are asked in pairs to spontaneously work through the extract in their pairs with the aim of trying to make the work funny.
- Watch a few at this stage discuss what conventions/skills were being used to try and create the comedy and how successful they were. (These will inevitably include voice, movement, facials, actions, exaggeration...). Discuss the idea of **using pace and timing** as well as the way **performers interact with each other and objects** on stage to create comedy.
- Pairs are now to run through the extract with the idea of adding lots of non-verbal stage business with the focus of creating comedy. Suggestions include:
 - a. Moments where they are close together in the dark
 - b. Moments when they are far apart
 - c. Moments when they think they are directly facing each other and talking to each other but they are not.
 - d. Moments where they are moving towards each other and heading for a collision without knowing it...
 - e. Moments where their foot stubs on an object and they want to scream...

- f. Moments where they hit objects or trip over
- g. Moments where one person picks things up to put into their bag and the other feels this...doesn't like it and takes it out so the bag remains empty...
- h. Moments where drinks are poured and get mixed up.

The moments students choose and where they fit these in can be annotated next to the lines in the extract.

Teachers need to carry out a risk assessment for each group and inform them that this time the lights will be dim to create the darkness.

Watch a few examples and share these.

- a. Now ask students what they think '**reverse lighting**' means; discuss this and ensure that they understand this. They will now attempt to perform their piece (**without the non-verbal moments from the last task at this stage so they focus remains movement in the dark**) under reverse lighting. **Many will probably exaggerate movements and actions in darkness so that it looks very fake!** Teachers really need to focus students on what it felt like and how they behaved in the previous exercise in dim light to create some kind of reality of moving in the dark as this is what helps to create the comedy. As students work through this, keep the focus on creating the reality of moving in the darkness even though they are in full light!
- b. Each group should now be provided with a torch. They will have to decide two moments where they will put the torch on for no more than 10 seconds each time (reverse lighting so stage lights go down!) and behave as if they are in light.

- Students should be introduced to the idea of farce - a quick snapshot includes these links to extracts from:

One Man Two Guvnors <http://tinyurl.com/r4dguvnor>

Black Comedy <http://tinyurl.com/r4dblackcomedy>

The genre of farce <http://tinyurl.com/r4dfarce>

And if you have the luxury of time a complete episode of:

Fawlty Towers <http://tinyurl.com/r4dkipper>

First of three parts linked, other parts signposted on right of page - 30 mins total.

- The key in a short extract like this is things go wrong and keep escalating. The piece should be both heightened and physical.
- Students should now attempt to rehearse their piece with their non-verbal moments, the idea of reverse lighting and in the style of a simple farce. Teachers should guide as need be.
- Watch each piece, record these if possible and evaluate.

Extension

Students create the next moments after the lights go on in line 24 so they have a sustained piece where they are behaving like they are in a lit room although the stage lighting is dim.

Extract 4

A: Did you notice her in Maths today?	1
B: Yeh. She's odd.	2
A: And funny..... never talks.	3
A: Yeh. Weirdo.	4
C: Melissa's not weird and she does talk!	5
B: No she doesn't and how do you know?	6
A: Does she really talk?	7
C: Yes - I've spoken to her and she's no different to us - just shy.	8
A: Why did you speak to her?	9
C: I wanted to...she's interesting. Likes netball too.	10
A: Looks like her leg and arms would break if she played netball!	11
B: Yeh...and topple over.	12
C: She likes to watch netball not play it.	13
B: I told you she was weird...doesn't like playing netball.	14
A: I don't get it... you must admit...that is weird.	15
C: She can't play netball..... or most sports.	16
A: Why not?	17
C: Has problems with her bones and joints.	18
B: Weird.	19
A: No it's not.	20
C: She told me about it the other day. And things are going to get worse.	21
A: What do you mean?	22
C: She'll be in a wheelchair by next year.	23
B: Oh...	24

Working with Extract 4

Prompts

- Read the extract alone and write down 3 or 4 things that come into your mind instantly.
 - Get into groups of 3. Were there things you all wrote that were similar? Different?
 - Are A,B and C good friends?
 - Where is this extract happening? In class? In the playground? Canteen? Corridor?
1. Decide who is A, B and C. Read the extract as a group and complete the simple Character Profile. Share these within your group.
 2. Perform the extract using the script with a focus of using some of the information in your character profile - how will you use your performance skills (voice, movement, face, interactions....) to help you achieve this.
 3. As you work and learn your lines, think about how you'll stage things and use performance skills and drama techniques to get the best out of the extract.
 4. Now as you rehearse, each of your characters has to **thought track** at any point to reveal what they are really thinking.
 5. As you move on and become familiar with the lines, start to perform without a script, and chose a **moment to mark**. **How you do this in entirely up to you**. (Still image? Slow motion? Direct address? Spot lighting?).

6. Now think about proxemics and blocking to develop relationships and convey meanings clearly to your audience.
7. Continue to rehearse your piece and polish it.
8. Share performances with the class; record these if time and evaluate.

Possible extension work

1. Create a scene before A and B were aware that Melissa has problems with her bones and joints, where one or both were nasty to her. Develop this in a non-naturalistic way in larger groups using techniques such as use of levels, soundscapes or thought tunnels.
2. Create a monologue for Melissa to show her perspective on things.

Character profile for Extract 4

Your Name: _____

Character you are playing: ____

Name of character

Age

Physical appearance

Mannerisms

Family history:

Personality: (use the information in the extract to get you started):

Likes/Dislikes

Character profile for Extract 4

Your Name: _____

Character you are playing: ____

Name of character

Age

Physical appearance

Mannerisms

Family history:

Personality: (use the information in the extract to get you started):

Likes/Dislikes

Extract 5

A: This can't be right...	1
B: It is...just keep moving.	2
A: But we've been walking for ages...	3
B: I know.	4
A: So you don't think...	5
B: No!	6
A: Well I do.	7
B: You would...	8
A: By that you mean?	9
B: I mean you never trust me!	10
A: I do but we should have passed the church by now...	11
B: Well smarty pants you take the map.	12
A: Don't be like that...	13
B: Lead the way.	14
A: Oh come on I just think we've taken a wrong turn.	15
B: Really....so what's that over to your right?	16
A: The church...	17
B: The church...	18

Working with Extract 5

Prompts

- Read the extract as a class but do not discuss.
 - The teacher should arrange students in pairs. Some should be same gender and others mixed.
 - Do not provide students with any other information.
1. Learn the lines for extract 5 and start developing your ideas practically.
 2. You can develop the piece making all your own creative decisions including the style of the piece. Think carefully how you will stage your piece and which drama techniques are best suited to your ideas. Think carefully about how you can use your performance skills to realise your ideas.
 3. Create, develop and perform your work.
 4. Now join with another pair and watch each other's work. Try to develop your piece by juxtapositioning your lines between the pairs as follows:
 - a. Pair 1 downstage left and pair 2 centre stage right so that pairs are clearly separated. Each pair will continue to respond to their partner.
 - b. Pair 2 start performing: Pair 2 A say line 1 and Pair 2 B responds with line 2.

- c. Pair 1 A now responds with line 3 to pair 2's line 2 and Pair 1 B responds with line 4... and so on.

- d. Now refine this with more random choices of lines to juxtaposition rather than the simple pattern in c. Have moments where both A's say the same line in unison and B's reply in unison as well.

- e. If you get this far... try moments where both A's use non-verbal stage business to say some of the same lines in cannon (one after the other like dominoes!).

- f. As you refine your work, both pairs should be in the same place by line 18. At this point you will need to devise the next scene. This need not be long but should move your piece on to a suitable end.

Extract 6

A: Time goes by so quickly.	1
B: Two weeks in Antigua and now we're flying back.	2
A: Look...the clouds are out in force to greet us.	3
B: Yes but London still looks beautiful from up here.	4
A: And the Thames really does look like it does in EastEnders!	5
B: To your right... That's the London Eye and City Hall Big Ben to the left...	6
A: It's all amazing...but I'd rather be back on the beach!	7
B: Yes... wet and cold England...and work tomorrow...	8
A: WE agreed not to say the 'W' word...	9
B: Sorry.... just slipped out....	10
A:What's that noise?	11
B: Landing gear.... nearly there now...	12
A: Wembley Stadium over there...look...	13
B: Belts on... cabin crew on way...look straight ahead... can you see the line of lights?	14
A: Where?...how far ahead?... oh yes...that's the runway!	15
B: Here we go then.... nearly home now.	16
A: No we're not! Baggage to collect after we leave passport control and oh...don't forget the drive!	17
B: You always paint such a rosy picture...	18
A: Cheers! Look... a few more seconds to landing... here we go...	19
B: Aahhhhhh what's happening? Why are we climbing back up so quickly?	20
A: I don't know... I think it's called a 'Go Around'...	21
B: Is everything alright?	22

Working with Extract 6

Prompts

- Sit students in a circle.
- Tell them that staging will be restricted - in fact they will remain in the same area of the stage throughout the piece.
- This area will be two chairs or two blocks; one for each person to sit on. The only decision they have is where to place the blocks together side by side on stage. So a pair might decide upstage centre, another pair downstage left and so on...
- Discuss what they will need to think about if their staging is restricted? (Audience awareness; use of voice; **non-verbal** strategies become vital such as crossing legs, use of actions and gestures, eye contact and avoidance ; use of certain drama techniques such as still images to create a kind of image theatre or slow motion to focus the audience; pace and timing. All of these will develop the piece and aid clarity).

1. Read your extract and start learning the lines.
2. Taking account of the prompts above, you will now need to use your knowledge of drama, drama techniques and performance skills to develop your interpretation of the extract.
3. Share performances with the class, record if time and evaluate the merits and difficulties of restricted staging and the effectiveness of the various interpretations.

Extract 7

A: Let go.	1
B: No.	2
A: It's mine.	3
B: No it's not!	4
A: Muuuuuuuuum!	5
B: Snitch!	6
A: I'm not.	7
B: You are so.	8
A: Muummmmm - he says I'm a snitch!	9
B: Let go of it.	8
A: No it's mine.	9
B: It's ours.	10
A: It's not.	11
B: Give it to me now.	12
A: No.	13
B: You've had it. It's my go.	14
A: Noooooooooooo.	15
B: I'll take it then.	16
A: Noooooooooooo.	17
B: Nearly mine now.	18
A: Nooooo you can't have it! Muuuuummmmmmm!	19
B: Yes!	20
C: I'll take that!	21

Working with Extract 7

Prompts

- Ask students to move around the room in various ways... normally, quickly, slowly, large steps, small quick steps, elbows leading and so on. Give them clear instructions of when to go and stop. So instructions may be **move - change direction - stop** - used randomly.
- Ask students to continue - ask them to move as if they were:
 - a) A business man/woman in a hurry
 - b) An anxious parent
 - c) A teenager
 - d) Someone relaxed and lost in their thoughts
 - e) An aggressive shopper
 - f) A toddler
 - g) An old man/woman.

The changes between characters should be fairly quick and you should keep coming back to these and giving instructions to develop these.

- Watch a few and discuss what students did to get an essence of their characters quickly.
- Use these to discuss and define stock characters. (*Teechers, Shakers, Bouncers* by Godber and *Blood Brothers* by Willy Russell all use stock characters.)
 1. You need to get into pairs and read the extract. Imagine that both A and B are siblings who share a room.
 2. Now interpret the extract and start to create and develop stock characters of young children. What do you think are the features of young children this age that will help you

create your stocks? How will you use your voice? What will your movements be like? Are there certain actions that stand out? How will you interact on stage?

3. Your teacher may ask some of you to share your early work. This may be used to set you targets to refine your work.

They may also show you a clip of an adult performer playing one of the children from Blood Brothers:

<http://tinyurl.com/r4dbb>

4. Continue to develop your work.
5. Perform and evaluate your work.

Extract 8

A: Hi	1
B: Hi. Been waiting long?	2
A: Bout 20 minutes. Worth it.	3
B: Sorry, the bus was held up in traffic.	4
A: That's what I thought.	5
B: I don't want to you to think I wasn't coming.	6
A: Lots of things went through my head including if you'd changed your mind.	7
B: I guess I'd be the same...I'm glad you waited	8
A: So am I.	9
B: So....	10
A: So...	11
B: Now that we're here...	12
A: Yes...	13
B: Shall we get going?	14
A: Yes...starts at 5.30 so we can get something to eat first...	15
B: There's a Pizza Hut next to the cinema...	16
A: Yeh ...if you like pizza.	17
B: I definitely like pizza.	18
A: Pizza it is.	19
B: Yes...thanks.	20
A: I've been looking at reviews of the film...	21
B: Me too.	22
A: I've really been looking forward to today...	23

Working with Extract 8

Prompts

- Read the extract in a pair.
 - Who are A and B?
 - Do they already know each other?
 - Why are they meeting up?
 - Describe the atmosphere.
1. Perform the extract spontaneously and discuss your initial interpretation.
 2. There are moments of awkwardness in this extract. Underline them. Next to this write briefly what the person is really thinking or wants to say.
 3. Perform spontaneously from the script again but this time add what you wrote in 2 either as a direct address to the audience or a thought track.
 4. Develop this non-realistic interpretation fully by learning the lines and using your performance skills to communicate the situation and meaning to the audience.
 5. Now develop a realistic interpretation - one without thought tracks or direct address or any other non-realistic conventions you may have used in 4. In particular think about how you will develop:
 - a. the awkwardness between the two - for example underline lines in blue where you think eye contact is made and in red where you think it is avoided. Even when eye contact is made

between A and B, is the eye contact direct or not? What about unnatural silences? Body language?

- b. the tension of two people who obviously aren't able to communicate their real thoughts to each other?
- c. moments when they seem more comfortable with each other.

You should use your own experiences of awkward moments that may have happened to you or those you may have seen on TV or film to help you.

How will you use your performances skills to realise this realistic interpretation?

6: Perform both the non-realistic and realistic interpretation one after the other. Record these if time and evaluate the merits of each interpretation as well as your effectiveness with these.

Extract 9

Mum: I'm not sure about this....	1
Milly: We've been through this already and agreed it was time to move on...	2
Mum: Yes I know Milly but I'm so nervous...	3
Milly: You're going to be great...	4
Mum: It's just that it's been so long...I'm too old for this...	5
Milly: Know you're not and you need to move on mum...	6
Mum: I should be giving you advice...not the other way round...	7
Milly: I'm sure you'll buy me that dress for the prom - joke!	8
Mum: Are you sure you're ok with this Milly...	9
Milly: Yes mum ...I've told you so many times...	10
Mum: I know... you like David and he's right for me...	11
Milly: Yes...	12
Mum: But it's such a big step... maybe we're better being friends...	13
Milly: Now you sound 16 like Lucy....	14
Mum: I know...	15
Milly: You look great...	16
Mum: Oh my god... the time... David will be here in a minute...	17
Milly: Yes so finish off and take a deep breath to calm down.	18
Mum: Are you sure I look Ok...	19
Milly: You're a knockout mum...you've known David for years and now you have a chance to move on and be happy again... There's the door!	20
Mum: Yes... I can't back out now... I feel 16 again...nervous and excited.	21
Milly: Me too. I'll come and say hi to Dave and get you on your way. Love you mum.	22

Working with Extract 9

NB: Change the characters' genders and references as required.

1. Read the extract in a pair create develop and perform your own interpretation of this.

As performers, you will need to decide:

- a. how to stage your piece.
 - b. what drama techniques to use.
 - c. how to use your performance skills.
 - d. the style of your work.
2. Perform your work.
 3. Now devise the following scene - this should be no longer than extract 9.
 - a. The scene with Dave and Mum on a date at a local restaurant.
 - b. Now try the same scene in the restaurant with two additional characters. These could be two unrelated people sitting elsewhere or friends on mum and Dave joining them on a double date.

Alternatively you can create a whole class scene with lots of Mums and Daves but the scenes will need to be slightly shorter as follows:

- Lay out tables and chairs throughout a drama studio to set up a restaurant.
- Some students are allocated roles as restaurant staff.
- Everyone else takes a table and chair and become Dave and mum. This may include same gender pairs.

- Students have rehearsed their pieces. Each pair has been numbered.
- (Set up a camera to record performances).
- Once rehearsal time is over the cues for the performers are worked through as follows:
 - a. Everyone improvises spontaneously.
 - b. The group agree a cue for pair 1.
 - c. Pair 1 performs as everyone else mimes in the background.
 - d. Pair 1 have an end cue where everyone freezes for about 5 seconds before moving into spontaneous improvisation
 - e. This device continues with pair 2 and so on until all performances are seen.

You may need to practise this a few times before performances start and the camera is switched on.

4. Watch your performances back and evaluate the work.

Extract 10

- A: Hello miss... can I have your passport and boarding card please?** 1
- B: Yes, here's my passport and... I had it a minute ago..... I was looking at it when I was sitting down over there... so it's got to be ...** 2
- A: I'm sure your boarding card is around here miss - have you checked your hand luggage?** 3
- B: No... I'll check now but I was sure I had it in my pocket...** 4
- A: Yes miss?** 5
- B: Evans... Miss Evans... Polly... It's not here... I don't get it... I need to make the flight... mum'll be waiting...** 6
- A: Ok Miss Evans... Polly... If you had it when you were sitting down in the lounge over there I'm sure we can locate it....** 7
- B: I definitely had it and needed to show my boarding card when I bought this book and water from the WHS over there...** 8
- A: Are you sure that you didn't have leave it in the store?** 9
- B: I don't think so... no definitely not... I had it after I'd been to the store and sat down over there.** 10
- A: Yes I understand... so it's a checking-all-your-pockets-bags-and-tracing steps-back exercise... are there any pockets or bags you've not looked in? Perhaps your handbag over there or the front pocket of your hand luggage?** 11
- B: No ...I've looked in both of those now... I don't get it... I had everything a moment ago.** 12
- A: I see... don't you worry... yes sir be with you in a moment... right Polly, have you looked in the WHS carrier bag?** 13
- B: No but it won't... here it is! It was in the carrier bag all the time!** 14
- A: Ok. Let's have a look at it and get you checked in.** 15
- B: I was starting to panic.** 16
- A: Nothing more to panic about. If you'd put your bag for the hold on this belt here.** 17

Working with extract 10

NB: Change the characters' genders and references as required.

It is assumed that students have covered some of the previous extracts and techniques.

Read the extract with a partner. Choose a style for interpreting the extract.

For example you may decide to interpret the extract in a:

- realistic way
- comedic way
- farcical way
- heightened or melodramatic way

Once you have chosen your style of interpretation (this may not be on the short list above) bring your interpretation to life using your knowledge of drama skills/techniques and performance skills.

It is expected that you and your pair will work together independently at this stage with very little help from your teacher. If you find moments where you need further advice or guidance to problem solve, your teacher will expect you to seek this from another pair.

Asking your teacher for guidance must be a last resort at this stage.

Your teacher may set an assessment or success criteria for this task.

Additional notes to the teacher

When you use these extracts you may also consider:

1. Line learning as a technical exercise - a skill which should be developed from Year 7.
2. Ask students to reduce the lines to a bare minimum to capture the essence of the extract. So no more than two words per line.
3. Create, develop and perform the extract in mime so the focus is on non-verbal mediums/elements of drama.
4. Add a narrator or ask students to direct address at 'important points'.
5. Develop characters for example by hot-seating or using role on the wall. Encourage students to discuss other characters and you can even role reverse.
6. Create and perform monologues.
7. Give students a simple piece of set or prop to work with.
8. Do a session on entrances and exits and apply this knowledge to one of the extracts.
9. Do a session on voice or movement and use apply the knowledge gained to develop these aspects in the extract.
10. Try performing an extract with different staging - for example *End On* and *In the Round*.
11. Come up with three totally different interpretations of the script and develop these.
12. Use the extract to come up with starting ideas only and use this to develop and completely original piece of work.

13. Devise a complete (not necessarily lengthy) play using one of the extracts.
14. Devise new scenes using flashbacks.
15. Produce a Theatre in Education piece for a lower school or primary school group - for example Extract 4.
16. Use forum theatre to develop one of the extracts as a class or larger group.
17. Create scenes with characters that are mentioned in extracts but not seen.

Working with Extracts 1 is also available on the r4d website.

A sample is included in this download.

Click the banner below to see full details

