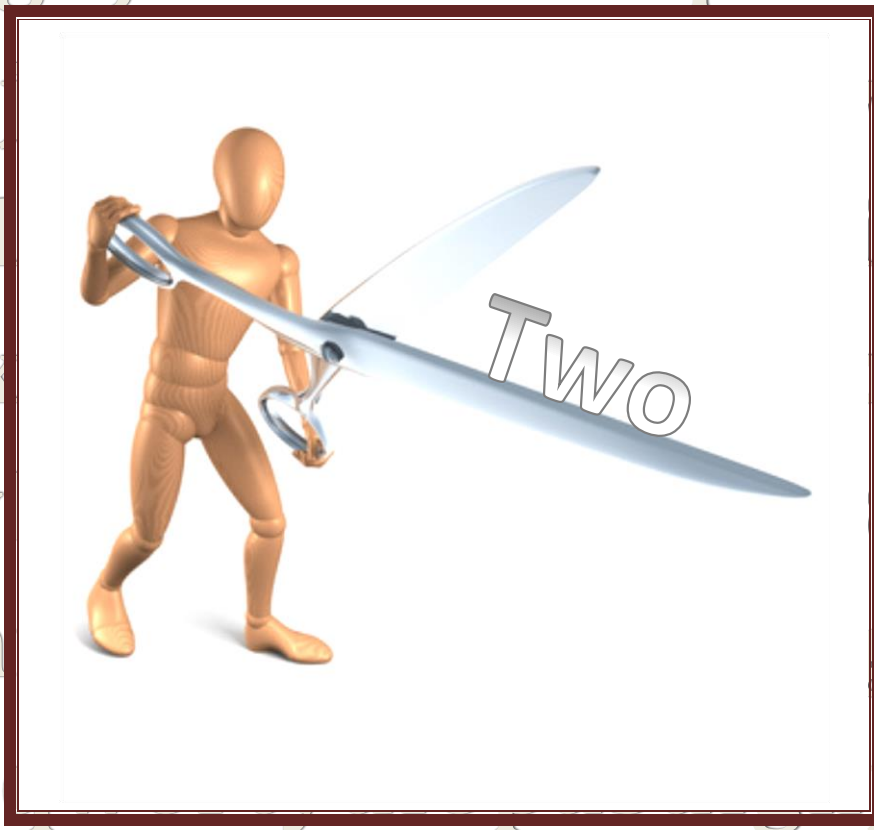


Working with Extracts 2

A Unit of Work for Devising Drama

by R Toola



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These are sample pages from
Working with Extracts 2

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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](#).

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.

There are 36 pages
(10 extracts and support material)
in the full scheme

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