

Section 1

Teacher's Notes and Lesson Plans

Please note links inactivated in sample pages

What's In It?

Section 1 [This Section]- Teacher's Notes and Lesson Plans

Section 2 - The Monologues

Section 3 - Student Tasks Support Materials

Who Is It Aimed At?

This project is intended for use by students who are studying for GCSE Drama / BTEC Performing Arts courses. It can also be used for AS / A Level students. Students who need audition pieces will find this pack useful, as will people who run Drama workshops or clubs.

What Does It Do?

The pack will:

Give students the opportunity to analyse and develop characters through role play and improvisation;
Give opportunities for devised drama;
Give opportunities to use Dramatic strategies in order to produce quality work;
Require students to learn lines;
Require students to reflect on their own work and that of others, both orally and in writing.

How Does It Work?

At the heart of the project are 30 monologues. Each monologue is spoken by a character who is part of the same school community.

Students are given the monologues to learn individually, preferably *without* reading them in class beforehand. In performance the connections between the characters are revealed, leading to opportunities for devised drama and character development.

I will suggest a way of working through this resource. You may wish to work through it differently. You know your students, their needs and capabilities. Make it work for them and for you. Have fun getting to know these characters.

Although the school in these monologues is not your school, students will recognise some of the situations which the monologues deal with. They will know people like these characters; they may even be like them themselves.

Some of the monologues are written for males, others for females but many are for either gender. It is strongly suggested that they are distributed without regard to the gender of the performer.

All of the monologues can be performed independently. But when they are taken as a whole, we start to see relationships between characters. In developing these relationships students are given the opportunity to produce devised drama which has a solid framework and where character is at the forefront. The monologues are of equal length. Apart from what the characters say, no further information is given.

Unit 2

Objectives:

By the end of Unit 2, all students will have:

- Performed a monologue, either from memory or with some help
- Improved their performance by taking note of peer comments
- Been given homework which requires them to explain and reflect on their performance choices

Key Words and Concepts from this Unit

Action - the action onstage needs to be very different to the action required when there are several people on stage

Characterisation - what the actor uses to show the character on stage

Climax/anti-climax - creating / releasing tension or expectation

Contrast(s) - examples: shouting followed by silence; movement followed by stillness; laughter followed by sobbing

Direction (giving/taking) - instructions for the actor

Dramatic Irony - when the audience knows more about a character or situation than the characters on stage do (the students may know *Blood Brothers* or *Romeo and Juliet* as examples)

Pace - the rate at which the action progresses

Resources required:

From Pack:

A copy of each student's monologue sheet (someone will turn up without theirs, not having learned it. You know how it is)

One copy for each student of the character analysis sheet and Help Sheet (page 125, [click here](#))

A copy of each student's monologue in the annotation format (pages 56 onwards, [click here](#))

A copy of the annotated Practice Piece, one per student or for projection in class (page 117/118, [click here](#))

Stage Directions handout / poster (page 131, [click here](#))

Other:

Video camera, tablet or mobile phone for filming

Lights (if available)

Homework

Complete character analysis sheet

Annotate your monologue with all stage directions

- Warm up - Standing Circle - Teacher asks group to join in as soon as they know what is being said - Teacher begins to recite (fairly slowly) "Humpty Dumpty". Finish verse. Choose someone from circle to recite the whole verse alone. In the absence of any other instruction, they will probably recite it "straight". Now ask someone to recite it as though they are telling the group the funniest story they have ever heard. (They are allowed to move around *inside* the circle; they are not allowed to add or change words but can repeat them - the actions are up to them!).

Section 2

The Monologues

This section contains thirty inter-connected monologues followed by one practice monologue (page 55, [click here](#)) which is not connected with the others.

Each monologue is then re-printed in a different format to enable students to annotate it (pages 56 onwards, [click here](#)).

The practice piece is then also re-printed in an annotated form as an example of what students should be aiming for (pages 117/118, [click here](#)).

The following table lists the monologues, giving the character identifier for each and listing the connections with other characters. Implied connections are in brackets.

Most of the monologues are not gender specific. Even if they are, gender-blind casting is highly recommended for all monologues.

Character	Links	Teacher's Notes (Allocations etc)
Oddsocks	Caretaker Bully Receptionist Form Tutor	
Posh Girl	(Avril Warrender) iPod Boy	
Caretaker	Oddsocks Science Teacher	
Girl In Love	iPod Boy (Posh Girl) (Avril Warrender)	
iPod Boy	Girl In Love (Posh Girl) (Avril Warrender)	
Avril Warrender	Posh Girl iPod Boy Librarian	
Receptionist	Awkward Parent Oddsocks Local Resident	
Science Teacher	Science Pupil	
Shift Worker	The Truant	
Police Officer	Assault Pupil Shop Keeper	

Bully	Oddsocks Police Officer Shop Keeper	
Form Tutor	Oddsocks (Year 7 Pupil)	
The Truant	Shift Worker	
Year 7 Pupil	Lunch Supervisor (Form Tutor)	
Head of Year	Awkward Parent Assault Pupil	
Awkward Parent	Receptionist Head of Year Assault Pupil Assaulted Teacher	
Lunch Supervisor	Year 7 Pupil	
Local Resident	Sixth Former Receptionist	
Assaulted Teacher	Awkward Parent Head of Year Assault Pupil Head Teacher	
Assault Pupil	Head Teacher Assaulted Teacher Awkward Parent	
First Aider	Girl Footballer Footballer's Mum	
Supply Teacher		

Footballer

Have you ever seen that film “Gregory’s Girl” ? It’s about a girl who wants to play football. She wants to play in a boys’ team. It’s an old film, and there weren’t really any girls’ teams in those days. No, that’s really confusing.... I’ll start again. Have you ever seen that film “Bend it Like Beckham”? There’s this girl called Jess and she wants to play football but her dad won’t let her. Well, I might as well be called Jess. Only, it’s not my dad who’s the problem, it’s my mum. She can be really hurtful. “Football??” she says. “FOOTBALL?? What are you – a lesbian?” Is that stupid or what? Out of everyone in our school, I’m in the top ten footballers. Boys and girls, added together, I’m in the top ten. I always get picked first. “You should do something more lady like” she says. Oh yeah. Play with my dollies? Knitting? Helping old ladies across the road? I wish she’d... Actually, I DO help old ladies across the road, but that’s beside the point... I wish she’d let me get on with it. It’s nothing to be ashamed of...you’d think she’d be proud. There was this once when we’d been playing at lunchtime on the field – nothing serious, just a fun game – and some idiot in Year 9 tackled me. I think I swore at him, then I went to run off and I fell over – my leg was bust. And it didn’t hurt for about a minute – then it was agony. The first aider came but I had to go to hospital because it was well broken. They couldn’t find mum – never found out where she’d been – and she didn’t come to the hospital till late that evening. With Uncle Darwin. She said she’d give me a whack when I got out of hospital. And you know what? She did. Not because I broke my leg. Because I broke my leg playing football. My mate said “Bend it Like who?”. And I said Beckham. David Beckham. He was England captain. Married to Posh Spice. And she said “Break it Like Beckham more like”. She thought that was hilarious.

Supply Teacher

This isn't the worst school I go to. It's not the best either. It's pretty much in the middle, I suppose, well, a bit below the middle. Four out of ten. I work three or four days a week on supply. I wouldn't mind doing five days a week, but I rarely get asked to. Usually, I work in a couple of different schools each week – Monday Tuesday here, Thursday Friday there – depending on who's sick or out on a course. My real subject is English, but you have to teach anything if you're on supply. Science, Maths, Dance – hate Dance – Geography, French... French! Me! Can't speak a word of French. Ooh la la! There you are, three words! If the proper teacher leaves me some clear instructions, then I can usually cope with most things. Proper teacher! Huh, that's how the kids look at it. "Have we got you today or have we got a proper teacher?". "I am a proper teacher". "You're not our proper teacher. We ain't had a proper teacher for seven weeks". You have to feel sorry for them. But it doesn't mean I'm going to stand for any messing about. Oh they try all sorts of things – "Miss lets us do so and so" "Sir says we can go on the computer". But I say "Well Sir isn't here and today we're playing by my rules". When I was a real proper teacher, I just got a bit fed up, you know. Fed up of going to the same place, day after day, fed up of taking hours of marking homework, fed up of working during my holidays, of all the paperwork. So now, although I only get paid for the days I work, my time off is my own. And I can do what I like with it. I can have a day off if I want to... I can go on holidays when it's cheap. You know what? I think I might pop over to France for a week or so. Learn the lingo. Can't be that difficult, can it? Ooh la la!

Footballer's Mum

When she was little, she used to be normal. She used to have long hair, long blonde hair and these big, staring beautiful blue eyes. And she did normal things, with all the other normal little girls. Then, when she was about 8, one of my friends, my men friends, can't remember his name, bought her a ball. She thought it was great – it was only from the market, like most of the stuff he used to get – Steve, that was it, Steve – this football. And she wouldn't leave it alone. She was knocking it up against the wall, heading it – daft. And then her stupid primary school decides that it's going to have a mixed football team. I didn't even know she was in it. I said to...Jeff I think it was at that point...that I didn't think that girls and boys should be allowed to play together like that. Well, I won't tell you what he said, but it was filthy! It always was with Jeff. At secondary school they have a team just for girls. Apparently, she's quite good. I've never seen her play... No thank you... But someone told me she's as good as some of the boys. And that started me thinking. You know, that she might be a lezza. She cuts her hair short and everything. I dunno where she gets it from. Not from me. Obviously. And that day I was in Blackpool with Darwin – I'd switched my phone off because we didn't want to be interrupted, if you know what I mean – and I switched it back on and I'd had seven missed calls. Where was she? Hospital. What had she done? Broken her leg. How had she done it? Football. I don't know what to do about her, I really don't. Here am I, best years of my life, loads of friends, and my daughter's a football playing lezza. Where does that leave me? What are people going to say about me? Eh?

Practice Piece - Annotated

The Words

I've worked in this factory for nearly 35 years. I've seen a lot of changes.

A lot of changes. When I started, straight from school, there were over 200 of us what worked here. Now, there's just under 50. Do we make less? No. The robots do it all. I suppose it's good in a sort of way, machines doing the boring bits. I used to know someone at another factory and her job was.... Well, you know colanders, those things you drain spaghetti and things with.... Well, her job was putting the holes in them.

And if you look at a colander, the holes aren't just anywhere, they're in a sort of a flower pattern, lots of little flower patterns all over the colander, and it was her job to put the holes in.

All day.

I said to her once, "How many colanders do you think you've done then over the years, eh?"

And you know what she said? She said,

"I don't know".

She'd never thought about it. It's as though she had no interest in it. And of course... she hadn't. And I thought "What a waste, what a blooming waste".

The Stage Directions I would use (numbers refer to diagram in notes box)

[1] Enters USL with clipboard. Checks a couple of things off as slowly crosses to DSR, looking around. The looking around should suggest a large space.

[2] Stands DSR looking above audience's heads.

Looks directly at audience

[3] Crosses DSL while speaking

Puts clipboard down

[4] Moves DSC Mimes draining something in colander

Starts doing a repetitive machine job over and over

Holds fingers to show hole positions

Machine movements start

Pause

Machine movements stop, looks to left as though looking at her

machine movements start again, looks directly out to audience, like in a trance, becomes friend

Pause – machine movements continue

Slowly stop machine, becomes self again, very sad

Pause while crosses back to DSL and picks up clipboard. Look at it then straight at audience

Section 3

Student Tasks

Sample Pages

Contents

- o Learning Monologue (2 pages)**
- o Performing Monologues (2 pages)**
- o Character Analysis Sheet (2 pages)**
- o Character Analysis Help Sheet (1 page)**
- o Improvisation Sheet (1 page)**
- o Role on the Wall (Gingerbread Man) Sheet (1 page)**
- o Target Setting Sheet (1 page)**
- o Lighting Cue Sheet (1 page)**
- o Additional Tasks (1 page)**
- o Stage Plan (1 page)**

Sample Pages

You performed an improvisation which revealed more about your character. Complete this sheet:

Character name	
Which other characters appeared in your improvisation?	
Explain why you chose these characters. If you considered using a character but decided not to, explain your decision.	
Describe what the audience found out about your character that they didn't know before	
What did you find out about your character during this improvisation?	
If your improvisation developed into a whole play, what would happen to your character?	
What do you want an audience to think about your character?	